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Abstract: *During the American Revolution (1775–1783) public speaking and the theater were an important part of politics and society. However, the two mediums were viewed differently. Oration was a valued skill, while acting was scorned and even outlawed. This paper argues that both aspects of society were equally crucial to the American Revolution. They were both taught and trained in similar ways and used to push political agendas. This article examines the manuals and history of both oration and the theater and how their influences touch upon all levels of society. It concludes that oration and acting are equal in their influence on revolutionary ideas, and both were vitally important in the fight for Independence.*

Setting the Stage

Picture it: You are standing in the wings, ready for your spotlight. You are dressed in your best clothes. You have practiced the words over and over. Your training has taught you that this is so much more than just the words you speak. You know how to use tone and volume to evoke emotion. You understand that pauses can help your audience feel anticipation and even move them to action. Hell, you have even practiced your hand and arm gestures in the mirror. The lights go down, and you step up to the audience and speak your words. But who are you? Are you an actor dressed in a Roman robe, performing as Cato (234 BC–149 BC), fighting the tyranny of Julius Caesar (100 BC–44 BC)? Or are you an orator reading a declaration to convince your countrymen to throw off the shackles of tyranny and declare independence?

This article argues that oration and acting were the same in the eighteenth century. Oration and acting exhibited the same

behaviors, methods, and gestures to create an emotional response from an audience. In both oration and acting, performers were trained in similar ways based on the ancient traditions of rhetoric. There were guidebooks for both professions on how to speak with emotion and conviction, and they were trained on how to use pauses, tone, volume, and gestures to convey their message without just words. Many plays carried messages that were relevant to the times in the hopes of inspiring action for or against the American Revolution (1775–1783). Many documents were written with diacritical accents indicating where and how long to pause when reading aloud, including the Declaration of Independence (1776).[1] Both actors and orators were achieving the same ends by the same means.

Rhetoric and Oration in the American Colonies

In England and the American colonies in the late eighteenth century, oration and rhetoric were highly esteemed; however, the theater was looked down upon. Acting as a profession was ridiculed by religious and political authorities.[2] On the other hand, rhetoric was so revered that it was established as a field of study at Harvard University in 1809 with John Quincy Adams (1767–1848) as the first chair of the department.[3] Numerous instruction books were written on public speaking, including John Rice's (n.d.) *Introduction to the Art of Reading with Energy and Propriety,* published in 1765, and Thomas Sheridan's (1719–1788) *Lectures on the Art of Reading,* published in 1762.[4] They knew how to, not

[1] Julian Boyd, "The Declaration of Independence: The Mystery of the Lost Original," *The Pennsylvania Magazine of History and Biography* Vol. 100, no. 4 (1976): 438-467.
[2] Jared Brown, *The Theater in America During the Revolution* (Cambridge: Cambridge University Press), 1.
[3] Jay Fliegelman, *Declaring Independence: Jefferson, Natural Language, & the Culture of Performance* (Stanford: Stanford University Press), 39.
[4] John Rice, *Introduction to the Art of Reading with Energy & Propriety* (London: Printed for J. and R. Tonson, 2010); Thomas Sheridan, *Lectures on the Art of Reading* (London, 1762).

just read the words, but use cadence and well-placed pauses to inspire and motivate people to look at things according to the author's intentions; how they read the words was as important as the words themselves. As Daniel John DeWispelare states,

> As figures like Thomas Sheridan [1719–1788], John Walker [1728–1796], and others claimed in the second half of the eighteenth century, language was a public spectacle that immediately identified one's class origins, vocational potential, and social standing, not to mention one's national, regional, and ethnic derivation.[5]

Successful orators read news of the revolution to the masses in taverns and courtyards. Literacy rates were reasonably high for White males.[6] The culture of discussion, debate, and discourse encouraged the vocal sharing of information in public gatherings, and the ability to share ideas and hear opposing viewpoints led to increased knowledge and moral good. John Locke (1632–1704) promotes this idea in his essay, *An Essay Concerning Human Understanding*. While he argues that we can never know the absolute truth of all things, public debate is essential to gaining that knowledge. According to Locke, "Knowledge then seems to me to be nothing but the perception of the connexion [sic] and agreement, or disagreement and

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[5] Daniel John DeWispelare, "Spectacular Speech: Performing Language in the Late Eighteenth Century," *Journal of British Studies* Vol. 51, no. 4 (2012): 858–82.

[6] Literacy rates among white males in the colonies varied by region, sixty to eighty percent. Literacy rates were higher in the colonies than they were in Europe at this time. They were also higher in urban areas than in rural areas. These increases are attributed to New England legislated schools as well as high literacy rates among German, Dutch, and English immigrants. For details on literacy rates see: F.W. Grubb, *Growth of Literacy in Colonial America: Longitudinal Patterns, Economic Models, and the Direction of Future Research* (Cambridge: Cambridge University Press, 1990).

repugnancy of any of our Ideas. In this alone it consists."[7] Locke's belief that knowledge is unrealized without first analyzing and contrasting ideas was essential to the foundations of oration during this time.

There are three different kinds of oration. The first is *forensic oratory,* which is legal speech for defense or accusation. The second is *deliberative orator*y which concerns political policies of taxation, revenue, property, and more. The third category, and the one that is most like acting, is *demonstrative oratory* which is used for display and during important events. These recitals of grand proclamations were meant to commemorate or publicly ridicule those events or people that influenced American lives.[8]

American literature scholar, Jay Fliegelman, explains the evolution of rhetoric from argumentative speech to performative speech in the 1750s and 1760s when it shifted from arguing for or against something to becoming an "art of moving and influencing passions."[9] Rhetoric was essential to persuading the colonists in America to revolt against their monarchical overseer and establish a brand-new way of governing. In the hundred years preceding the revolution, rhetoric was a form of speech that supported or opposed established topics. By the eighteenth century, a new form of public speaking had taken hold: elocution, or, the "physical performance of language."[10] Elocution became the basis for political thought and expression in the republic, which wished to distinguish itself from the oration of the monarchy. While old traditions of oration focused on supporting or disproving an argument, the new style, promoted by Sheridan and Rice, encouraged a discourse of political and moral values interlaced

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[7] John Locke, *An Essay Concerning Human Understanding* (Oxford: Oxford University Press), 332.
[8] James M. Farrell, "Above All Greek, above all Roman Fame: Classical Rhetoric in American during the Colonial and Early National Periods," *International Journal of the Classical Tradition* Vol. 18, no. 3 (2011): 415-436.
[9] Fliegelman, 30.
[10] Fliegelman, 30.

with a passion and style that articulated the intentions of the author's words and thoughts.

Public speaking could only be effective if the audience believed what the speaker said. Therefore, reputation mattered. It was essential for the audience to be moved by the words; therefore, the speaker's lifestyle was as important to motivating the audience as the words he or she spoke. If the speaker were untrustworthy, a criminal, or an undercover Tory, he or she would not be able to persuade an audience to act.[11] In fact, some of the most effective orators spoke at pulpits. With a captive audience every Sunday, pastors and preachers—influential men in their communities—often spoke on political matters and were very persuasive in their speeches for or against revolution.[12]

Oratorical Documents

In 1776, Thomas Paine (1737–1809) wrote two influential documents that were read aloud to citizens and troops of the American Revolution. The first was *Common Sense,* which explained the reasons for fighting for freedom.[13] Published anonymously in January 1776, *Common Sense* immediately became a popular piece for reading in taverns and street corners. It laid out why America should declare its independence from Great Britain. It inspired the American colonists to seek a break from England with the words, "The cause of America is in a great measure the cause of all mankind. Many circumstances have, and will arise, which are not local, but universal, and through which the

[11] Tories were loyalists to the British cause. It is estimated that one-third of colonists were Tories during the revolution with most of them residing in New York. Fliegelman, 79.

[12] The Baptists and Quakers took up arms in the call to freedom however, Methodists were English supporters while Lutherans were neutral. Everett Emerson, *American Literature 1764-1789: The Revolutionary Years* (Madison, Wisconsin: The University of Wisconsin Press),73-85.

[13] Thomas Paine, *Common Sense,* https://www.gutenberg.org/files/31270/31270-h/31270-h.htm.

principles of all Lovers of Mankind are affected."[14] The second document, *The American Crisis,* published from 1776 to 1783, extolled the virtues of those who fought for independence. General George Washington (1732–1799) had *The American Crisis* read to his troops on the Delaware River: "Tyranny, like Hell, is not easily conquered; yet we have this consolation with us, that the harder the conflict, the more glorious the triumph."[15] These words inspired the troops to victory at the Battle of Trenton.[16]

Jefferson added pause marks while drafting the Declaration of Independence, indicating his intention that it be read aloud; this idea was first introduced by Julian Boyd (1903–1980) in 1976.[17] Like those used by Rice, these marks indicated "rhythmical pauses of emphatical stress."[18] Although misinterpreted in the publishing of the piece as quotation marks, the pause marks were intended to provide a guide for those reading the declaration to committees, assemblies, and the general public. People gathered around professional orators and heard the famous words "all men are created equal." A letter written by Henry Alline Jr (n.d.) on July 19, 1776, describes the reading of the Declaration of Independence from the balcony of the Town House in Boston. According to Alline, once they finished reading the Declaration:

> There [were] three hearty Chears given, given,
> And the field pieces were discharged a Number of
> times, & the Musquettry, & the Several batteries in
> Town & upon the Islands and at Nantaskett fired,
> the Bells rang, and in the Afternoon was tore down
> the Lion & the Unicon upon the East End of the
> Town House & the Kings Arms taken down from
> the Council Chamber, Court House & other places

[14] Paine, *Common Sense*, 1.
[15] Thomas Paine, *The Writings of Thomas Paine, Vol. I (1774-1779)* (G. P. Putnam's Sons, 1774).
[16] Paine, "The Writing of Thomas Paine."
[17] Boyd, 438-467.
[18] Fliegelman, 10.

> & towards Evening all were Committed to the flames to the Satisfaction of every body but Tories.[19]

After the reading of the Declaration of Independence, there was a volley of gunfire, and church bells rang. The townsfolk then removed the King's Coat of Arms from every tavern and building and started a bonfire to burn them, spurred on by the effective reading of the Declaration to a large crowd. When the Declaration was written, the authors intended for the orator to inspire his countrymen to celebrate their declared independence when reading the document aloud. The orators who read the Declaration of Independence all over the colonies used the elocution style, the skill or ability to give a clear and expressive speech, to emphasize that a government's power came from the "consent of the governed" and "it is the right of the people to alter or abolish it."[20] On July 9, 1776, George Washington had the Declaration of Independence read to his troops. The Continental soldiers had just entered New York from Boston and gathered on the Lower Manhattan parade grounds; a very vocal "huzzah" was given after the reading.[21] More than simply a document, the readings of the Declaration of Independence became an event, not just a document.[22]

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[19] Henry Alline, "Letter from Henry Alline to his brother and sister," MHS Collections Online, July 19, 1776, https://www.masshist.org/database/viewer.php?item_id=1748&mode=large&img_step=1&&pid=3&ft=Object+of+the+Month&nodec=1.

[20] Thomas Jefferson, "Copy of Declaration of Independence" (Manuscript, 1776), https://www.loc.gov/item/mtjbib000159/.

[21] George Washington, "General Orders 9 July 1776," *Founders Online,* National Archives, https://founders.archives.gov/documents/Washington/03-05-02-0176.

[22] Fliegelman, 25.

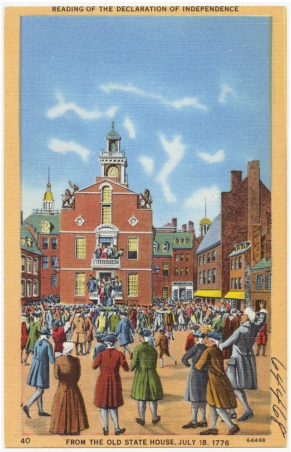

Figure 1. Postcard from 1776, depicting the reading of the Declaration of Independence from the Old State House in Boston. Courtesy of Digital Commonwealth.[23]

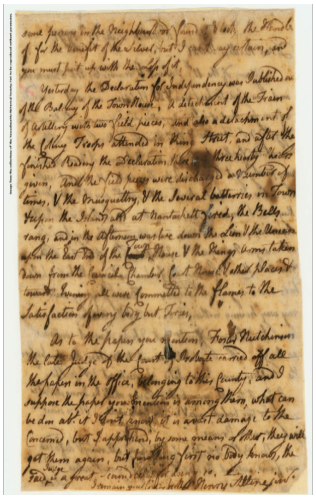

Figure 2. A letter from Henry Alline, Jr., to his brother and sister in July 1776. Courtesy of the Massachusetts Historical Society.[24]

[23] "Reading of the Declaration of Independence from the Old State House, July 18, 1776," Digital Commonwealth, accessed May 18, 2022, https://www.digitalcommonwealth.org/search/commonwealth:wh246s47c, no copyright restrictions.
[24] Alline, "Letter from Henry Alline to his brother and sister."

Public speaking leveled classes and society; no longer could the literate be the only informed populace. In a democratic republic, every citizen needed to be informed, and oration was a means of disseminating information to the masses. Oration remained an essential aspect of colonial society in the following decades. In the *Gazette of the United States,* a Philadelphia newspaper, a 1789 article read:

> The Fourth of July hitherto been celebrated in a manner but little honorable to the United States...he proposes that the dinner should always be introduced by an oration, sermon, or an appeal to heaven, in order to inform the rising generation of the deliverances which has been wrought on our country. In the oration, or sermon, the names of the principal persons who have been instrumental in the establishment of our liberties, should be mentioned. After this the Declaration of Independence should be read.[25]

Oration was an important part of keeping people informed of current events and keeping citizens informed of the past that had been so important to shaping their future. It was a way to commemorate the most important event in the young nation's history, and it continues to be an essential part of America's political culture today.

Theater in the American Colonies

Conversely, the theater in the American colonies was considered, by some, to be an uncivil entity. Theatergoing was a privilege for those who had the money and free time to enjoy it. Therefore, it was not seen as a necessity or a valuable leisure activity as money should have been spent elsewhere. There was a religious influence

[25] "Gazette of the United-States," August 1, 1789.

against the theater in the northern colonies; Puritans saw plays as corrupting and blasphemous.[26] Additionally, there were economic and patriotic factors in the criticism of American theater; money spent at the theater could have been spent on American goods. Furthermore, the plays were English productions, and the actors were British citizens, so when a call was made to boycott British goods and services, the theater fell into this category.[27]

Although plays were outlawed, the British troops stationed in Boston in 1775, missed the joys of the theater back home and illegally put on their own performances. These plays were intended for those who supported the British cause. Many British generals were unhappy being stationed in America. They missed the comforts of home and tried to establish some semblance of normalcy for themselves and their soldiers. During the cold winter months in the colonies, fighting was halted, and the soldiers hunkered down to await warmer weather. These downtimes were perfect for leisure activities like theater productions. In New York, in the winter of 1777, there were approximately ten thousand civilians and fifteen thousand British soldiers.[28] They were commanded by General Sir William Howe (1729–1814), a lover of luxury. His army immediately took over the John Street Theater and renamed it the Theatre Royal.[29] They performed their first play, *Tom Thumb,* on January 25, 1777, and nineteen more productions until May 29, 1777. At this point, General Howe was ordered to attack the Americans in Philadelphia, capturing the city in September. In December 1777, the twenty-three thousand troops

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[26] Jared Brown, *The Theatre in America During the Revolution* (Cambridge: Cambridge University Press, 1995), 1-2

[27] The 1750 Massachusetts Act told colonists to prevent and avoid "publick stage plays, interludes, and other theatrical entertainments." In 1774 the Continental Congress called on Americans to support only American commercial interests. "We will encourage frugality, economy, and industry...and discourage every species of extravagance and dissipation, especially exhibitions of shews, plays, and other expensive diversions and entertainments." Brown, 5, 6.

[28] Brown, 29-33.

[29] Brown, 30.

settled in for the winter, and the first theatrical performance in Philadelphia was held on January 19, 1778.[30] There was a civilian population numbering approximately twenty-two thousand, many of whom enjoyed the jovial atmosphere brought by the troops. The theater season lasted until May 19, 1778, and included thirteen performances.[31]

However, the Americans, who were trying to establish a republican government based on good morals and values, could not abide by such events. The Continental Convention (1774) outlawed plays in 1774 and again in 1778. While plays were not allowed by law, scholars know that the American soldiers held some performances. Many shows were put on as benefits for war widows and orphans to get around the moral argument.[32] Even though he signed the Continental Resolutions (1774) against plays, Washington's troops held a theatrical performance in Valley Forge in 1778.[33] In celebration of the French alliance with the Revolutionaries, he called for a grand celebration, including a performance of his favorite play, *Cato.*[34]

Due to religious authority, the northern colonies were more likely to outlaw the theater than those in the South. Maryland ignored the Continental Congress's resolution and gave an American professional theater company permission to perform in 1781.[35] Maryland and Virginia were the only colonies that did not

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[30] Brown, 45-46.
[31] For a list of all the British military theater productions in America during the war see: Brown, *The Theatre in America during the Revolution.*
[32] Brown, *91*.
[33] There is no record of the first play performed by Washington's troops however, soon after they performed *Cato* which was very popular at that time. In Philadelphia, American troops performed plays right under the noses of the Continental Congress who were also meeting there at the same time. They were none too pleased and issued two resolutions four days apart ordering the performance of plays and those who attend them to cease. Brown, 57-63.
[34] Brown, 57-59.
[35] Performances were held in Annapolis and Baltimore. Brown, 147.

pass legislation outlawing the theater.[36] Southern society valued social gatherings and saw them as necessary to the human condition and not as an unpatriotic activity. Charleston, South Carolina, became the South's theatrical center beginning in 1735 with Thomas Otway's (1652–1685), *The Orphan.*[37] Following the revolution, American-born playwrights and their dramas emerged. In *The Encyclopedia of Southern Culture*, Charles Watson (1873–1961) comments, "From 1793 in Charleston, for example, there were strong resident companies, managers who encouraged native playwrights, newspaper critics, and the Federalist-Republican controversy, which often turned the stage into a political platform."[38]

However, on October 16, 1778, the Continental Congress issued the following statement:

> Whereas frequenting Playhouses and theatrical entertainments, has a fatal tendency to divert the minds of the people from a due attention to the means necessary for the defence [sic] of their country and preservation of their liberties: *Resolved,* that any person holding an office under the United States, who shall act, promote, encourage, or attend plays, shall be deemed unworthy to hold such an office, and shall be accordingly dismissed. *Ordered,* that this resolve be published.[39]

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[36] Charles Watson and Charles R. Wilson, *The New Encyclopedia of Southern Culture* (University of North Carolina Press), 151.
[37] Watson and Wilson, 151.
[38] Watson and Wilson, 152.
[39] "A Century of Lawmaking for a New Nation: U.S. Congressional Documents and Debates, 1774-1875," *Journals of the Continental Congress,* Vol. 12 (1778), https://memory.loc.gov/cgi-bin/ampage?collId=lljc&fileName=012/lljc012.db&recNum=159&itemLink=r%3Fammem%2Fhlaw%3A%40field%28DOCID%2B%40lit%28jc0121%29%29%230120001&linkText=1.

With only five colonies voting *nay,* the resolution was ordered.[40] Washington, understanding the severity of the consequences, halted all productions during the length of the war. There is no record of American troops performing in plays between 1778 and 1781.

As democracy began to replace republicanism, in which the need for equality for man replaced the aspiration of being morally high, the theater became more accepted in America. In New York, theatrical performances continued to be held by the British soldiers until their evacuation. While it was still illegal to stage plays, "lectures" that included the performance of selected scenes were held instead. In 1785, full-scale productions resumed without any legal ramifications, and the American Theater Company was reestablished.[41]

Americans loved Shakespearean plays. Between 1750 and 1778, up to fifteen Shakespearean plays were performed hundreds of times, and the public became familiar with Shakespearean characters, themes, and lines.[42] So much so that by the nineteenth century, other writers began parodying Shakespeare. In *Huckleberry Finn*, written by Mark Twain (1835–1910) and published in 1884, Twain presents a soliloquy from Shakespeare's 1603 tragedy, *Hamlet,* in which some words are wrong and includes lines from other Shakespearean plays.[43] American audiences, familiar with Shakespeare, found the mistakes humorous and entertaining. Shakespeare was an American

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[40] New York, Maryland, Virginia, North Carolina, and Georgia voted no on the resolution; however, it was still able to pass the congress with seven colonies voting for the resolution.

[41] Brown, 167.

[42] Lawrence W. Levine, "William Shakespeare and the American People: A Study in Cultural Transformation," *The American Historical Review* Vol. 89, no. 1 (1984): 34–66.

[43] Twain's play also includes lines from Shakespeare's *Macbeth* (1623) and *Richard III* (1597). For a line-by-line analysis of Twain's version of *Hamlet's soliloquy*, see: E. Bruce Kirkham, "Huck and 'Hamlet': An Examination of Twain's Use of Shakespeare," *Mark Twain Journal,* Vol. 14, no. 4 (1969): 17–19, http://www.jstor.org/stable/41640866.

favorite, and his plays found their way into every frontier town as the country grew and expanded westward.[44]

The American theater utilized its platform to promote the republican ideals of the new government and to protest corruption and intolerance. In 1805, Dramatist William Ioor (1780–1850) wrote the play *Independence* which promoted an agrarian lifestyle, and his play *Battle of Eutaw Springs* commemorates a turning point battle of the Revolution, Eutaw Springs, in South Carolina in 1781. Playwright Robert Munford (1737–1783) wrote *The Candidates* in 1798, criticizing corruption in elections, and *The Patriots* in 1798, which was critical of Tories and Whigs.[45]

In the eighteenth century, theater became a political tool in content and existence. The role of the actor was also important in mobilizing soldier morale and giving the citizens of the particular city a means of supporting their cause. So why was the actor looked down on while the orator was esteemed?

Oration versus Acting

Acting in the American colonies during the Revolution was an illegal activity. Many Puritan religious followers saw the theater as corrupting moral values and actors as blasphemous heathens. Therefore, the view of actors as having an important role in motivating citizens to join the revolution is controversial. Orators, on the other hand, were seen as important members of society as they effectively disseminated essential information whereas actors were only "playing the part." In reality, actors were performing plays that held valuable messages about the current conflict and used their platform to promote the ideas of liberty and throwing off tyranny. They used examples from classical Roman times to promote the ideas of republicanism in their new experiment. Characters such as Cato, Caesar, and Brutus were a way for

[44] Levine, 38-39.

[45] Whigs were a political party that formed in England and were antimonarchists. The party took hold in the United States in the 1830s in reaction to Jacksonian Democrats. Watson and Wilson, 152.

playwrights to relate a story to current events. Many plays involved Romans throwing off their oppressors and earning their freedom.[46]

The art of acting has its basis in the rules for rhetoric laid out by the ancient Greeks and Romans. It is based on their understanding of the human body and which parts have control over emotional expression.[47] As Fliegelman argues, "the oratorical manuals of the period were often indistinguishable from acting manuals."[48] The style of acting was shifting during this time, as well. The "declamatory" style of predictable arm movements and intoned words gave little distinction to different characters. However, during the 1740s in Britain, a more realistic form of acting was taking hold in which actors studied their characters and their personalities, giving their characters individuality.[49] This more realistic acting may have made its way to the colonies with the British soldiers. These soldiers brought the new style of acting with them to the colonies and were able to perform it during the winter theater season.

Conclusion

Since religious authorities looked down on acting and the fledgling American government outlawed it, theatergoing became an outlet

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[46] For more information on plays involving tyranny and freedom see: Mercy Warren, "The Sack of Rome," in *Poems, Dramatic and Miscellaneous (*I. Thomas and E.T. Andrews: Newbury Street, 1790); Mercy Warren, *The Adulateur. A tragedy, as it is now acted in Upper Servia: [Six lines from Cato]* (Boston, 1772); and Joseph Addison, "Cato," in *Cato: A Tragedy and Selected Essays,* ed. Christine Dunn Henderson, Mark E. Yellin, and Forrest McDonald (Liberty Fund, 2004). Brown, 9.

[47] For more information on the declamatory and realistic acting styles see: Joseph R. Roach, *The Player's Passion: Studies in the Science of Acting (Theater: Theory/Text/Performance)* (Anne Arbor: The University of Michigan Press, 1993); and Joseph R. Donohue, *Dramatic Character in the English Romantic Age (*Princeton University Press, 1970).

[48] Fliegelman, 81.

[49] Brown, 38.

for political opinions that appealed to those on the outskirts of society. Just as speakeasies during prohibition in the twentieth century and house parties during quarantine in the twenty-first century appealed to those in society who felt rebellious toward a strong government, theatergoers in the eighteenth century were perfectly suited to watching plays involving the act of overthrowing a tyrannical government. While those who listened to orators were from the upper echelons of society, those on the lower side got their motivation from the theater. Both means of disseminating information were effective and valid. The act of public speaking and theater performances were crucial in motivating the colonists to fight for their independence. Both roles mobilized an entire society to action as radicals starting an entirely new government system and fighting the world's biggest imperial power. While listening to an orator was seen as reputable, theatergoing was rebellious and crude. However, both methods were based on the same rhetorical teaching of ancient Greeks and Romans. Both methods disseminated information that was important to boost soldiers' morale during the long, cold winter months of a ceasefire and foster the optimism of citizens who attended illegal theater productions for entertainment. The ideas of equality, revolution, and tyranny were dispersed to the population through serious discourse in taverns and the content and prologues of theater productions. The acts of public speaking and acting were influential and necessary to the outcome of the American Revolution and the society that formed thereafter.

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Deborah Zuk has a bachelor of arts in history and is completing her Multiple Subject Teaching Credential. She is married to an incredibly supportive husband, Kevin, and has two wonderful children, Alexandre and Elizabeth. She has always enjoyed reading and writing. She loves sharing her knowledge and enthusiasm for learning with the next generations. Her passion for history and writing has led her to be an editor and now an author in the *History in the Making* journal. This piece fulfills a life-long dream of hers to be a published author.