

Some Kansas Lawyer-Poets

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At first glance the idea of a Kansas lawyer-poet might seem odd. We tend to think of lawyers as hard-boiled men and women of the world, not as sensitive poetic types. Similarly, when we think of Kansas we think first of farmers and ranchers, not of lawyers. The idea of Kansas lawyer-poets, therefore, may well seem to be strange and the breed quite limited, but nothing could be further from the truth. Throughout American history, lawyers have distinguished themselves as poets and literary figures.¹ So far as Kansas is a breeding ground for poets, we may turn to a statement by the current Poet Laureate of Kansas, Denise Low: “[A]rea writers look beyond the outskirts of town, outward to the explosive tangerine sunsets, the fringed prairie orchids, and the shelves of flint rock that underlie the jagged horizons. The grassland vistas are the[ir] revered cathedrals.”² Thus, it should come as no surprise that Kansas has a rich tradition of lawyer-poets.

EUGENE WARE

Of all Kansas lawyer-poets, one stands out—Eugene Ware, known as “Ironquill.” Ware’s fame came not from law or politics, although he was active in both, but from his international reputation as a poet.

Eugene Ware was born in Hartford, Connecticut on May 29, 1841.³ At some point, the Ware family moved to Burlington, Iowa where

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1. See generally M.H. Hoeflich & Lawrence Jenab, *Three Lawyer-Poets of the Nineteenth Century*, 8 GREEN BAG 249 (2005) (discussing antebellum American lawyer-poets); James R. Elkins, *The Remnants of a Lost & Forgotten Library: On Finding the Lawyer Poets*, 30 LEGAL STUD. F. 1 (2006) (recounting author’s experience in “tr[ying], by various and diverse means to identify every lawyer-poet in the United States, living and dead”).

2. DENISE LOW, WORDS OF A PRAIRIE ALCHEMIST: THE ART OF PRAIRIE LITERATURE 15–16 (2006).

3. Grace Lowry, *Life of Eugene Ware* 6 (July 1936) (unpublished master’s thesis, Kansas State Teachers College) (on file with Emporia State University). Grace Lowry was a niece of E.F. Ware.

Eugene grew to manhood.⁴ Like many early Kansas lawyers, Ware was primarily self-educated. His formal education was brief and sporadic and consisted primarily of rote memorization exercises in the fashion of the day.⁵ Ware's father believed that every young man should learn a trade.⁶ His plan for Eugene's education was to have him attend school for six months and to work six months learning the family trade of harness-making.⁷ Despite limited educational opportunities, Ware seems to have learned Greek and Latin at an early age.⁸

Ware was about seventeen when the Civil War broke out. He enlisted in the Zouaves, an infantry regiment notable for their colorful uniform adopted from a French brigade in Algeria. Enlistment was for three-month increments and Ware re-enlisted three times.⁹ During his military service, Ware mystified his fellow soldiers when they observed him studying Greek and Roman classics in the original by the light of the campfire.¹⁰ After service in the Zouaves, Ware enlisted in two Iowa cavalry regiments. His military service left him with a wound that never completely healed.¹¹

When he mustered out of the army in 1866, Ware followed his family to Fort Scott, Kansas where he took up the family trade of harness-making. It was during this period that he first experimented with verse. As he later recounted:

[I] had advertised my harness shop in the local papers, and to make people read what I said, I tried putting it in rhyme. My competitor wrote advertisements in verse and I did the same thing to meek his competition. That is what started me. I found I could make rhymes and people would read them, so I kept it up.¹²

4. *Id.* at 7.

5. *Id.* at 11.

6. *Id.* at 12.

7. EUGENE F. WARE, *THE LYON CAMPAIGN IN MISSOURI* 31 (1907).

8. *Id.* at 59.

9. *Eugene Ware was Unique Personage in Kansas*, WICHITA EAGLE, Oct. 9, 1932.

10. Elkins, *supra* note 1, at 68.

11. *None so Rare as Eugene Ware in Early Kansas*, TOPEKA CAPITAL, Jan. 29, 1956.

12. *In Rather a Quiet Spot*, KAN. CITY STAR, June 19, 1911, at 5c.

Ware's weakness for doggerel was evident in his newspaper advertising:

And if you've got a horse what breaks away
Come with a greenback
but with no delay We'll cure your horse of such a trifling fault
I've got a halter that can make him halt.¹³

While involved in the harness trade, Ware took up farming and leased a section of land in Cherokee county. He built a curious cabin consisting of four rooms, each in a different quarter section. Ware impressed his neighbors with his intelligence and wit, and they soon began consulting him about their troubles, particularly those of a legal nature.¹⁴

Ware apparently prepared for the law through a program of unsupervised study. He never attended college or law school nor spent the requisite two years reading in an established law office. Nevertheless, arrangements were made by a lawyer from whom he had borrowed some basic legal texts for a committee to examine him on his fitness to practice. After spending an entire afternoon with the candidate, the committee reported favorably, and he was admitted to practice.¹⁵ Ware practiced law in Kansas for the rest of his life. Although he would gain international renown for his verse, Ware considered his poetry simply a pleasant diversion from his real world of law practice, politics, and business. At different times, he practiced in Fort Scott, Topeka, and Kansas City.

A life-long Republican, Ware twice served in the state senate, from 1879 to 1884.¹⁶ A fortuitous meeting with Theodore Roosevelt in 1900 led to his appointment as United States commissioner of pensions.¹⁷ Roosevelt, then governor of New York, stopped in Topeka on a train trip to California and expressed a desire to meet the well-known Kansas lawyer-poet. The two became instant friends when Roosevelt quoted a couplet from *The Washerwoman's Song*, Ware's best-known poem.¹⁸ Shortly afterward, Roosevelt arranged for Ware to be appointed to the

13. James C. Malin, *Eugene F. Ware, Journeyman Poet-Acceptance by Fort Scott*, 31 KAN. HIST. Q. 396, 406 (1965).

14. *Id.*

15. Lowry, *supra* note 3, at 35.

16. *Id.* at 41-45.

17. *Id.* at 48.

18. 1904 History of Cherokee County Kansas, <http://skyways.lib.ks.us/genweb/archives/cherokee/1904/cherokee-ch17p2.html> (last visited May 24, 2007).

West Point Board of Visitors. The appointment came as a complete surprise to the Kansan.

In 1902, Ware was again surprised when President Roosevelt expressed a desire to appoint him commissioner of pensions. Initially, Ware protested that the salary was insufficient to justify abandoning his practice.¹⁹ However, the president appealed to his patriotism and admonished that the appointment was a personal compliment. Ware accepted the appointment when Roosevelt assured him the Office of Pension Commissioner was equivalent to a cabinet position.²⁰

He created a sensation in official Washington by increasing the salary of a clerk solely because the man had never taken advantage of paid vacation granted by law.²¹ He seemed to have an ingrained distrust of pension applicants in general and had a large sign conspicuously posted in the Office of Pension Commissioner waiting room that read—THE LORD HATES A LIAR.²² On the other hand, he had a weakness for Civil War veterans. The *Wichita Eagle* commented in an editorial, “[Ware’s] disagreeable responsibility of standing by the pension laws in so many instances to the detriment of old and deserving veterans . . . was more than he had bargained for.”²³

Ware finally resigned from his federal post in 1906 and returned to his farm in Cherokee County.²⁴ He died while on vacation in Colorado on July 1, 1911.²⁵

Ware’s literary endeavors began during his Fort Scott days. He wrote for and briefly edited the *Fort Scott Monitor*.²⁶ In addition to his poetry, Ware wrote two historical books based on his military experiences. *The Lyon Campaign in Missouri* is an interesting story of army life during the Civil War.²⁷ The book is basically a memoir based on a diary Ware kept throughout his service and frequently sent home so that his account may be preserved and from letters he sent to his

19. *Ware Says Little, Pension Commissioner Declines to Discuss His Resignation*, TOPEKA ST. J., Nov. 15, 1904, at 5.

20. Lowry, *supra* note 3, at 45.

21. *Id.* at 52.

22. “*The Lord Hates a Liar: Warning on Bureau Wall*,” TOPEKA DAILY CAPITAL, Sept. 21, 1904, at 1.

23. *Gene Ware out at Last*, WICHITA EAGLE, Nov. 16, 1904, at 4.

24. Lowry, *supra* note 3, at 54.

25. John Edward Hicks, *Kansas Poet, Ironquill, Is Remembered Chiefly for Lines on a Washerwoman*, KAN. CITY STAR, Aug. 23, 1952, at 14.

26. Lowry, *supra* note 3, at 36.

27. E.F. WARE, *THE LYON CAMPAIGN IN MISSOURI* (Crane & Co. 1907).

mother.²⁸ *The Indian War of 1864* is a narrative of the activities of the Seventh Iowa Cavalry on the Indian frontier. Ware joined the unit in 1863 and became sergeant major, second lieutenant, and eventually captain.

Ware also wrote two legal monographs: *Ware's From Court to Court; Setting Forth the Method of Taking a Case From State Court to the United States Supreme Court*, a practice manual on jurisdiction, and *Roman Water Law*. Ware was retained to represent Kansas in litigation over Arkansas River riparian rights. Since the land was originally part of the Louisiana Purchase, Ware delved deeply into French and Spanish law. This in turn directed him to Roman water law. Dissatisfied with existing literature, Ware translated and published the pandects of Justinian on water law.²⁹

Ware published his only volume of verse, *The Rhymes of Ironquill*, in 1885 but spent the rest of his life tinkering with the language and content. Thirteen editions of the book were published in Ware's lifetime (eventually fifteen) and over time he expanded the work from 64 poems and 157 pages to over 150 poems and 373 pages.³⁰ Although he would be internationally known for his verse, Ware wrote strictly for personal pleasure and relaxation. He wrote his books under his real name but all his poetry was published under the pseudonym "Ironquill." Ware never attempted to copyright his work and refused to accept payment.³¹ Indeed, Ware expressed contempt for anyone who would "prostitute" his talent by selling his verse. When a magazine once sent him a check for a poem published without his knowledge or consent, Ware posted the check uncashed in his scrapbook.³²

In later life, Ware explained the origin of his pseudonym. A political controversy erupted in Fort Scott and generated a series of letters to the *Fort Scott Monitor*.

The contributors signed fictitious names and one person signed the name "Goosequill" to which a reply was made by someone who signed the name 'steel pen'. I came into the controversy and signed the name

28. Lowry, *supra* note 3, at 65.

29. *Id.* at 59.

30. Malin, *supra* note 13, at 406; M.H. Hoeflich, *Roman Law on the Tall Grass Prairie*, in PANTA REI: STUDI DEDICATI A MANLIO BELLOMO 595 (2004).

31. Lowry, *supra* note 3, at 64-67.

32. *In a Rather Quiet Spot*, *supra* note 12.

'Ironquill' . . . when I got to contributing verse I kept the nom de plume in place.³³

However, on another occasion he gave a more practical reason for the pen name: "I was afraid people would not hire a fool poet for a lawyer if they found out."³⁴

The Washerwoman's Song was one of Ware's earliest efforts and probably his best-known work. In later life he told the story of how the poem became public. Ware asked the postmaster in Fort Scott, a close friend, to read his work shortly after it was written. The postmaster was distinctly underwhelmed and said so. The disappointed Ware promptly buried the poem in his desk, and it remained there for eight months. An insistent reporter from the *Fort Scott Monitor* heard about the piece and persuaded the author to allow the newspaper to publish it on January 16, 1896.³⁵

The Washerwoman's Song was a huge success. The poem tells the story of a frontier woman, her lonely and backbreaking work and the deep and abiding faith that sustains her. Working alone, with three children playing at her feet, she repeatedly sings to herself

With a Savior for a friend
He will keep me to the end.³⁶

The poignant tale of human pathos struck a responsive chord in people all over the country. It was widely reprinted and discussed, particularly in women's clubs.³⁷ While the poem was generally regarded as an affirmation of religious faith, a few lines would create suspicion in some quarters as to the depth and even existence of the author's religious convictions. There were those who even called him "infidel" and the controversy played a role in denying him a congressional nomination by two or three votes at his own county convention.³⁸

33. Letter from Eugene F. Ware to Francis E. Cole (Sept. 11, 1908) (on file with the Kansas Historical Society).

34. *In a Rather Quiet Spot*, *supra* note 12.

35. Elkins, *supra* note 1, at 77.

36. Eugene F. Ware, *The Washerwoman's Song*, <http://skyways.lib.ks.us/poetry/sflr1916/washer.html> (last visited May 24, 2007).

37. John Edward Hicks, *Kansas Poet, Ironquill Is Remembered Chiefly for Lines on a Washerwoman*, *KAN. CITY STAR*, Aug. 23, 1952, at 14.

38. Lowry, *supra* note 3, at 64.

It's a song I do not sing
For I scarce believe a thing
of the stories that are told
of the miracles of old;
But I do know that her belief
is the anodyne of grief,
And will always be a friend
That will keep her to the end.³⁹

By contemporary standards, Ware's poetry seems stilted and banal, consisting mainly of doggerel and strained puns. Indeed it is probably a stretch to call it poetry at all. Nearly all of his work is devoid of subtlety and is related in simple stanzas and/or basic rhymed forms. He seemed to take pride in fractured syntax and improper grammar, and his international reputation, in retrospect, is mystifying.

Ware's verse was particularly popular in England. *The New Age* called his work "rugged and robust as the thought of a frontier settler should be, and in every line and note rings with sincerity."⁴⁰ *The Sunday Times* opined: "Any selection from his rhymes may worthily find a place on the shelf with the poems of Bret Harte, Lowell, and others of his country-men happily familiar to us all."⁴¹ The *Westminster Gazette* commented about Ware's verse: "Their chief merit is a certain freshness and originality which makes them individual in their merits and in their defects."⁴²

Ware once combined his vocation and avocation when he wrote what he called a "poetical report" on a criminal case, *Kansas v. Lewis*.⁴³ Lewis had been charged with burglary and was imprisoned in the Atchison County jail. While awaiting trial, Lewis managed to escape custody. Lewis was recaptured and tried on the burglary charge but was acquitted by a jury. The County attorney then filed jail-breaking charges against him. Lewis was found guilty and sentenced to two years in the state penitentiary. This turn of events did not seem quite fair to Ware and inspired him to verse. On March 10, 1878, Ware published a "poetical report" in the *Fort Scott Monitor* in which he recounted the

39. EUGENE F. WARE, SOME OF THE RHYMES OF IRONQUILL 5 (1903).

40. Lowry, *supra* note 3, at 68.

41. *Id.*

42. *Id.*

43. 19 Kan. 260, 266 (1877).

entire history of the case in verse. The "poetical report" was inserted into the *Kansas Reports* as a reporter's note.⁴⁴

SOLOMON LEVY LONG

Although Eugene Ware was a poet, he was hardly an eccentric. A contemporary of his, Solomon Levy Long, however, was as strange as they come. Long was born in 1864 in Ohio and attended high school in Iowa.⁴⁵ He began a career as a telegrapher and soon became a journalist.⁴⁶ In 1893 he was admitted to the Kansas Bar and settled into practice in Grenola, Kansas.⁴⁷ Long was a prolific writer and controversialist. He delighted in satirizing his contemporaries both in and out of the law. For the most part, his poems were published in periodicals, although he also published his collected poems in three books: *Child Slaves and Other Poems* (1909), *Lo, Now the Gentiles Fail* (1910), and *Psychic Soc Et Tuum and Other Things Concerning "New Thought" Healing and Healers* (1913).⁴⁸

Long's poetry was, to put it bluntly, bad. Indeed, one could argue that it lacked all literary merit entirely and should be called doggerel rather than verse. It may well be that Long himself would have agreed with this judgment, for his interest in writing verse was to strike at the hypocrisies of his neighbors and contemporaries rather than create great literature. Indeed, in a letter now owned by the Kansas State Historical Society, Long wrote to a book review editor:

If you find this book of worth
 —review it,
 At your pleasure peruse
 —or eschew it.
 'Tis not poetry, forsooth,
 It is better, viz; Truth.
 So whate'er your purpose to'ard it
 —haste and do it.

44. *Id.*

45. POETS AND POETRY OF KANSAS 197 (Thomas Herringshaw ed., 1894).

46. *Id.*

47. *Id.*

48. SOL. L. LONG, CHILD SLAVES AND OTHER POEMS (1909); SOL L. LONG, LO, NOW THE GENTILES FAIL (1910); SOL L. LONG, PSYCHIC SOC ET TUUM AND OTHER THINGS CONCERNING "NEXT THOUGHT" HEALING AND HEALERS (1913). All of these volumes are quite rare today; copies are held by the Research Library of the Kansas State Historical Society in Topeka.

The Author.⁴⁹

A few stanzas from Long's *Psychic Soc Et Tuum* give a good feeling for his versifying talents:

This is the story of the rise
Of a livery stable groom;
By discovering a 'great cure-all'
Known as 'Psychic Soc Et Tuum'
The story should be read by all—
The small as well as great—
And every grafter in the land—
Should Bill Boggs emulate.

And:

Relieved him of a mother-in-law
He'd had for forty years!
He cured the chambermaid of bots;
The bellboy of salt rheum
And all the ailing clamored for
His 'Psychic Soc it Tuum.'⁵⁰

Even when Long attempted to write more traditional love poetry, his efforts were not overly successful:

Love and life are both eternal,
Children of a brighter clime;
Both will live and both will flourish
Far beyond the end of time.⁵¹

The best one can say about this is that it does scan and contains a rhyme, but to call it poetry would be too much. But the point is not whether Sol Long's verse was good or bad, the point is that a "country lawyer" in rural Kansas in the midst of his everyday practice took the time to write his poems. And, even if we, today, might judge his poetry negatively, his contemporaries thought enough of it to publish it in

49. A copy of this letter is on file with M.H. Hoeflich.

50. PSYCHIC SOC ET TUUM, *supra* note 48, at 4–5.

51. POETS AND POETRY OF KANSAS, *supra* note 45, at 197.

newspapers, to purchase his books, and to include it in a collection of Kansas poetry.

C.C. DAIL

Charles Calhoun Dail was born January 15, 1851.⁵² Dail was orphaned and basically on his own at an early age. It seems that he was working on the streets of Cincinnati, Ohio as a newsboy and bootblack by the time he was seven years old.⁵³ Dail's formal education was virtually nonexistent and seems to have consisted of about eight months at the age of twenty-one.⁵⁴ Despite his lack of formal education, Dail became a successful lawyer, businessman, and author.⁵⁵

Dail first came to Kansas as part of a surveying party. It is unclear when and how he studied law but he opened practice while in business as a loan agent in Stockton, Kansas. Dail was successful enough to build a fine house in Stockton that is still referred to as the Dail mansion.⁵⁶ Like Ware, Dail's early attempts at poetry were newspaper advertisements for his money-lending business. This one is entitled *Where to get the cheapest money in Stockton*:

A word to the wise, and they quickly test
Where to get money, the cheapest and best
They hastily ask the agents around
Then up to the office o' Dail they will bound.

Where he treats them with kindness,
And deals with them fair,
And they always get money
Before they leave there.

And when they return to their children and wife,
They give praises to God for preserving Dail's life;
And they teach their young children to speak of him well.
And pray that his spirit may never reach h_____.

52. Lara Blake Bors, *History, Politics and Murder: The Life and Times of a Turn of the Century Kansas Lawyer* (Fall 2000) (unpublished submission for writing certification, Washburn Law School). The author is a great, great granddaughter of C.C. Dail.

53. *Id.*

54. *C.C. Dail Passes Away*, KAN. CITY J., Apr. 28, 1902.

55. *Id.*

56. *Id.*

And when the interest falls due on the mortgage they give,
Dail never comes down on them so they can't live,
But helps them right through if times are too hard;
And they bless the loan agent, the lawyer and bard.⁵⁷

At some point, Dail moved to Wyandotte County where he would practice for many years. Dail was apparently what we would today call a "plaintiff's lawyer."⁵⁸ He brought at least half the damage suits against the Metropolitan Street Railway in Kansas City.⁵⁹

Dail's literary efforts included *A Trip to Saturn*, *The Stone Giant*, and *Sunlight and Shadows*. *A Trip to Saturn* is a science-fiction fantasy about a young boy who builds a flying machine powered by herbs and travels from plant to plant. *The Stone Giant* is a story about the lost continent of Atlantis. *Sunlight and Shadows* is an anthology of his poetry. Several of Dail's poems deal with legal issues in a definitely irreverent manner. The author's ambivalence about his profession and somewhat cynical attitude about the entire legal process comes through clearly in *To the Kanass (sic) Digest*.⁶⁰

Steal not this book, for on it I rely
To prove a lie the truth, and truth a lie;
To prove that black is white, or white is black,
And what I say to-day, to-morrow take it back.

To prove the court an ass, the judge a fool,
The jury blockhead boys at school,
The law a thing we learn by rote,
And Justice never enters court.

To prove that right is wrong, and wrong is right,
And justify my client in a fight;
To read this book to save a rogue,
Then read again to d—— a lord.

To twist the law to suit the case,
To prove some law-point out of place;

57. Advertisement in Moots County Record (Oct. 1987) (on file with authors).

58. *C.C. Dail Passes Away*, *supra* note 54.

59. *Id.*

60. C.C. DAIL, *To the Kansas Digest*, in *SUNLIGHT AND SHADOWS* 47 (1901).

And yet be plain, polite and civil,
Yet more sarcastic then (sic) the devil.

Yet in this book the court has spoken,
And its plain rules must not broken (sic);
Or we, who think their rulings funny,
Will lose our case and client's money.⁶¹

Dail's cynicism about the law is streaked with a unique brand of spirituality in *What Would Jesus Do?*:⁶²

Come tell us, Mr. Sheldon,⁶³
Oh, tell us, if you can,
How to give our client freedom,
When he is a guilty man.

We have no power to tell him,
'Go thy way and sin no more;'
For the sheriff's grip is on him
And fast bolted is the door.

Yet we swore to do our duty
When he paid us all his dough:
And our prayers will not avail him
Nor the judge can't let him go.

Shall we twist the truth a little?
Please tell us that we can,
For we love to clear our client,
Though he is a guilty man.

May we twist the truth a little,
May we even tell a lie?
Just to save a tough old sinner,

61. *Id.*

62. C.C. Dail, *What Would Jesus Do?*, in *SUNLIGHT AND SHADOWS*, *supra* note 60, at 52.

63. Charles Monroe Sheldon was a well-known religious writer, social crusader, and the unconventional pastor of Central Congregational Church in Topeka, Kansas from 1879 to 1914. Sheldon achieved national fame with the publication of his novel, *In His Steps*. The phrase—*Sheldon, in your paper*—is a reference to a well-publicized experiment in March of 1900 when Sheldon took over the Topeka Daily Capital for one week to edit the paper according to the principles of *What Would Jesus Do?* TIMOTHY MILLER, *FOLLOWING IN HIS STEPS: A BIOGRAPHY OF CHARLES M. SHELDON* 103 (1987).

May we prove an alibi?

Now, dear Sheldon, in your paper
Tell the lawyers, if you can,
Have they only done their duty
When they clear a guilty man?

What would Jesus do, dear Sheldon?
Tell me this, for we must know;
Would He let His client suffer,
Both on earth and down below?

Or would He tell His client
That he must prove and say
That when the horse was stolen
He was fifty miles away?

LAW-STUDENT POETS

It is hard to imagine today's law students devoting time to the art of poetry. Yet, nineteenth-century Kansas boasted at least two: Bur Conley and J.J. Corbett.⁶⁴ Bur Conley was born in Iowa in 1870. His parents moved to Iola, Kansas in 1879. He began his professional life as a printer, but in 1893 became a law student.⁶⁵ J.J. Corbett was born in New York in 1867. He moved to Kansas to teach stenography and, in 1894, was a law student in Salina.⁶⁶

Conley wrote a poem called *A Kansas June*:

What, a happy land is Kansas,
In the merry month of June,
With the wildflowers all a blooming,
And the humming birds in tune.⁶⁷

Corbett wrote *Thy Will be Done*:

Ruler of Heaven and Earth,
From whom all life had birth,

64. POETS AND POETRY OF KANSAS, *supra* note 45, at 154, 179.

65. *Id.* at 154.

66. *Id.* at 179.

67. *Id.* at 154.

So also mine:
To thee our souls give praise,
To thee our voices raise,
In awe divine.⁶⁸

One might argue that these verse efforts were not much better than Long's doggerel, but one must remember that nineteenth-century popular verse was, for the most part, cloying romantic, verbose, and not to modern tastes. Once again, these poems were sincere efforts by young men studying law and were valued enough to be published by contemporaries.

OTHER KANSAS LAWYER-POETS

The poets discussed in this Article were far from the only lawyer-poets who have lived and practiced law in Kansas. Among other lawyer-poets one may include Benjamin J. Gunn of Coalville, Kansas,⁶⁹ John P. Campbell of Abilene,⁷⁰ Edmund C. Clark of Hutchinson,⁷¹ Robert H. Kane of Abilene,⁷² John Garaghty of Fronetnac,⁷³ S.P. Ridings of Cadwell,⁷⁴ and Samuel H. Smith of Baxter Springs.⁷⁵ Even several Kansas judges have authored verse. Judge Spencer C. Ackerman of Larned, known as the "Rhyming Judge," published a volume of poetry called *I Remember*.⁷⁶ Most recently, Judge Richard J. Rome of Hutchinson rendered his opinion in a criminal prosecution for prostitution in verse, much to the dismay of the Kansas Supreme Court, which sanctioned him for his decision in the case of *In Re Rome*.⁷⁷ The authors would welcome information about any other Kansas lawyer-poets of whom readers are aware for inclusion in a database we are creating.⁷⁸

68. *Id.* at 179.

69. *Id.* at 43.

70. *Id.* at 89.

71. *Id.* at 175.

72. *Id.* at 233.

73. *Id.* at 237.

74. *Id.* at 247. Ridings is the author of a University of Kansas poem entitled *Farewell to Oread*.

75. *Id.* at 273.

76. SPENCER C. ACKERMAN, *I REMEMBER* (1960).

77. See 548 P.2d 676, 686 (Kan. 1975) (holding that Judge Rome be censured and pay the costs of the court proceeding).

78. We can be reached at hoeflich@ku.edu and bmoline@kcc.state.ks.us.