A number of years ago it was my great joy and privilege to meet a man who was then thought of as “the Dean of American hymnwriters,” The Reverend F. Bland Tucker. My first encounter, however, with this gentle and wonderful person occurred many years prior to our actual meeting. When I was organist and choirmaster of the Episcopal Cathedral in Buffalo, New York, I was called upon one day to teach a new hymn to a group of inner-city children who gathered there once a week for a brief service as part of a weekday program of religious education. The theme of the hymn I chose from The Hymnal 1940 was the family, and each stanza was built around one of the three figures of the Trinity. I was fascinated by the structure of the text, its teaching about the family and its message for the children with whom I was working. God as Father, who in love proclaims each family his own, is the thrust of stanza 1. Stanza 2 continues with God the Son who, as a child “with heart still undefiled” and within an earthly home, grew to manhood. God the Spirit in stanza three is described as the force that “binds our hearts in unity” and teaches us “to find the love from self set free.” Balancing these images in each stanza is a prayer. In stanza 1 the petition is that God will bless all parents, “guarding well the homes in which his people dwell.” God the Son is petitioned in the next stanza that all children will be blest and in knowing Christ will grow in grace. A prayer to the Holy Spirit that, in an increase of love our homes may be a dwelling place of love, brings the hymn to a close.

Further reading led me to the person of Dr. Tucker who wrote the text, “Our Father, by whose name” in 1939 in response to a need for hymns on the family for the hymnal of the Episcopal Church then being revised. My subsequent use of Dr. Tucker’s five other texts in the Episcopal Hymnal increased my respect for this author and intensified my desire to meet and to know him better. This opportunity came in the mid-1970’s when the Episcopal Church was again revising its hymnal. I had been appointed to the commission charged with the revision process and Dr. Tucker had been appointed first as a member of the committee evaluating texts in the Hymnal 1940 for possible retention or deletion and later as a consultant to the Text Committee for the revised book. One day in conversation Bland mentioned that, as Rector of Christ Church in Savannah, Georgia, he saw

1The hymn “Our Father, by whose name” is found at No. 587 in The Hymnal 1982.
himself as a successor of John Wesley, who in 1736 was placed in charge of the parish and in that same year published a *Collection of Psalms and Hymns*, the first English hymnal in America. In thinking about that relationship over the years, I have always been reminded of the Dennis Wortman text, ‘God of the prophets” with its line, “Elijah’s mantle o’er Elisha cast.” This I paraphrase, “The Wesley mantle o’er Bland Tucker cast.” Therefore, when asked to address you, I felt motivated to pursue the Tucker-Wesley relationship a bit further with particular reference to Charles Wesley. Although it was in John Wesley as a former priest attached to Christ Church, Savannah, that we have a direct link to Bland Tucker, it is to Charles as a person and as a poet that I feel the Tucker-Wesley connection is best pursued.

Similarities abound when one compares the lives and writings of these two poets. Both were the sons of clergy, both had mothers of distinctive and strong character, both through the nature of their educations were all acquainted with the classics of literature, both were persons of profound faith, and biblically grounded and both were committed life long priests of the Anglican Church.

Bland Tucker was born in Norfolk, Virginia, on the Feast of the Epiphany, January 6, 1895, to The Rev. Beverley Dandridge Tucker and Anna Maria Washington Tucker. Bland’s father, who at the time of his birth was rector of St. Paul’s Church in Norfolk, later became the second Bishop of the Diocese of Southern Virginia. The Tuckers are a patrician Virginia family tracing their roots to St. George Tucker who came to Virginia in 1774 to study law and stayed on to fight with Virginians in the Revolutionary War. It is this St. George Tucker who took down for posterity Patrick Henry’s immortal words, “Give me liberty or give me death.” On Bland’s mother’s side the lineage is even more distinctive. He always delighted in telling a story about his mother’s roots. Of this Bland’s brother Beverley relates:

> On one occasion, [my mother] and my father were staying at the Homestead Hotel at the Hot Springs, Virginia. My mother was sitting with a group of ladies on the verandah. They were discussing what their father’s occupations had been. One said that her father was a judge; another that he was the president of a bank; still another that he was a distinguished physician. Finally, they came to my mother and she said that her father had been a farmer. A hush came over the company, and when my mother left, one lady said, “Isn’t it a shame that Bishop Tucker married so far beneath himself.” Whereupon another lady said, “Do you know what the farm was? It was Mount Vernon!”

Mrs. Tucker was in fact the last member of the Washington family to be born at Mt. Vernon.

Like the Wesley family the Tucker family was large. Perhaps not nine-

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2Personal account.
teen children like the Wesleys, but thirteen—nine boys and four girls. Two nephews adopted by the Tuckers brought the number to fifteen!

The size of the family always reminded Bland of another story which he delighted in relating.

Old Mr. Baker, a vestryman of St. Paul's, Norfolk on the occasion of the birth of [Bishop and Mrs. Tucker's] twelfth child, chided him by telling him:

"Now, Mr. Tucker, you have had a dozen children and that's enough for any man. You must promise me not to have any more."

"All right," said [the future bishop], laughing. In about eighteen months, however, the thirteenth child arrived, and Mr. Baker scolded,

"Now, Mr. Tucker, you promised not to have over a dozen children and you have broken your promise."

"No I haven't. Mr. Baker," replied [Mr. Tucker], "I thought you were refering to a baker's dozen."3

Francis Bland Tucker was that thirteenth child.

A strong sense of calling to ministry was as true of the Tuckers as it was of the Wesleys, for like them three sons became ordained priests of the Anglican Church. (Two Tucker sons also became missionaries). Bland's eldest brother Henry St. George became Bishop of Virginia and in 1938 the nineteenth Presiding Bishop of the Episcopal Church. His brother Beverley became bishop of Ohio. Bland was elected Bishop of Western North Carolina but refused the honor, choosing instead to remain Rector of Christ Church, Savannah, where at the time he had served only two years.

One reads of the poverty experienced by both the Tucker and Wesley families, but here the major differences between them are on the one side probably a matter of degree and on the other side a sense of humor about it. For example in an article, "Life with Father," Margaret Wilkins writes:

The Tuckers consumed a barrel of flour each week, 100 rolls at a single meal, three dozen eggs at breakfast. Good plain food was plentiful, but on a minister's salary, expensive goodies were apt to be scarce, and the dinner gong generated a near riot.

Continuing:

"The youngest children never knew a chicken had anything but wings until they were married," said a grandson.4

The rule of gentleness and love must have been constant in the Tucker household. By comparison the picture one gains of the Wesley household is quite different. Perhaps the difference in the times has something to do with this. In reading about the Wesley household, one is very conscious of the rigid rules of child care as expressed by Susanna Wesley in her let-

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ter of July 24, 1732 to her son John. She writes, "The children were always put into a regular method of living, in such things as they were capable of, from birth," and "When turned a year old (and some before), they were taught to fear the rod, and to cry softly." Later in the letter she continues, "In order to form the minds of children, the first thing to be done is to conquer their will, and to bring them to an obedient temper." Life in the Tucker household was very different. Beverley and Maria were a devoted couple and descriptions of them by others reveal the qualities of their relationships as husband and wife and as parents. Of B. Tucker it is said that he

"led his family with the same benevolence that he led his church flock . . . None of his children, grandchildren or great-grandchildren could remember a single instance of harsh treatment from him. He was instead their favorite companion, dispenser of candy (which he hid even in his clerical robes), story teller and bulwark."5

Similar things are said of Maria Tucker. For example when asked which child she loved most, Mrs. Tucker replied, "The one who needs me most." And when another person asked her how she could find time to look after thirteen children she replied, "One child takes all your time, and thirteen can't take any more than all your time."6 I am sure that it is out of this experience and understanding of family life that Bland could write the text earlier mentioned. It was in the faces of his parents that he saw the love of God and in their embrace grew in grace.

Bland's father, like Samuel Wesley, the father of John and Charles, was a man of distinctive personality. A person of strong character and principle, Beverley Dandridge Tucker like Samuel Wesley was a poet of quality, publishing a collection of poems, "My Three Loves." He is described by Beverley Randolph Tucker in Tales of the Tuckers as

"tolerant, humorous, cultured, a noted conversationalist, and without any assumption of piety or of prelate pompousness, he captivated all with whom he came in contact. He had a natural charm, and charm is a rare quality, especially in a man."7

Like the senior Wesley, the Rev. Mr. Tucker seems to have had at times a poor financial sense. On the occasion of his marriage to Maria Washington he had only five dollars to his name which he offered to the officiating clergyman. (It was refused.)

Of the family's financial straits Margaret Wilkins writes:

"As his children were born, the bishop found that a minister's salary could be an increasing problem. "We bought our summer suits in the winter and our winter suits in the summer to save money," one of his sons said. "And the hand-me-downs were made to last and last."8

5Ibid.
6Ibid.
7Beverley Dandridge Tucker, op. cit., p. 118.
8Margaret Wilkins, op. cit.
Perhaps this is an instance, as was the case with Susanna Wesley, in which the practicality and managerial skill of the wife prevailed.

The totality of their faith experience, the complete absorption and understanding of the liturgy of the Church plus the quality of their education which assured both Charles Wesley and Bland Tucker a breadth of biblical and theological comprehension, an intimate knowledge of the hymnody of their day and of classic literature and an extensive ability to read Greek and Hebrew are all of profound importance in their hymnody.

Of primary importance is the fact that their texts arise from the depth of their respective faith experiences. Although the extent of Bland Tucker's work is minute when compared to that of Charles Wesley and although we do not have from Bland Tucker the deep and moving description of a conversion experience as we do from Charles Wesley, there is one event that does indicate the depth of faith these two poets shared.

In early 1953... Bland Tucker, then Rector of Christ Church in Savannah, Georgia, was confronted with the necessity of major chest surgery for the removal of a large tumor in his left lung. In the brief rest period prior to the surgery, Bland began to write a series of letters to his congregation dealing with the life and death issues which faced him and which are the ultimate reality for us all. At the end of his second letter, dated March 8, 1953, just prior to surgery, Bland penned a paraphrase of the twenty-third Psalm, "The Lord my God my shepherd is," as an expression of his faith that "neither death nor life, nor things present, nor things to come shall separate us from the love of God which is in Christ Jesus." This text is now found in The Hymnal 1982 [No. 663].

Shortly after completing this paraphrase, Bland returned to Atlanta for surgery; however, x-rays showed what the doctor called a "dramatic and remarkable change." The tumor had shrunk to such a significant degree that surgery was considered unnecessary although a period of extensive rest and treatment was prescribed.

Bland Tucker's saturation in, and intimate knowledge and love of the liturgy of the Anglican Church, qualities which he shared with Charles Wesley, are reflected in many of his texts which arise from the liturgies of the Book of Common Prayer. Among these are translations from the Greek of the "Phos Hilaron" [No. 25/26] and from the German of the "Gloria in excelsis," [No. 421], and paraphrases of the canticle, "Benedicite omnia opera" [No. 428] and of Psalm 23 as described above. The translation of "Phos hilaron," the invitatory at Evening Prayer, sensitively retains the textual integrity of the Greek original and reflects the language of the translation found in the present Book of Common Prayer. In addition to these there are additional verses composed to complete the

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9 Romans 8:38-39.
12 Numbers in brackets refer to hymn numbers in The Hymnal 1982.
Clarence Walworth translation of the Ignaz Franz paraphrase of the “Te Deum,” “Holy God, we praise thy name,” [No. 366] and a new fourth stanza to the paraphrase of Ps. 121, “I to the hills will lift mine eyes” [No. 668] as found in the 1650 The Psalms of David in Meeter.

Also related are the texts, “Christ when for us you were baptized” [No. 121] proper to Epiphany I, The Baptism of Our Lord; “When Jesus went to Jordan’s stream,” [No. 139] a paraphrase of Martin Luther’s famous Baptismal hymn, “Christ unser Herr zum Jordan kam”; “Father, we thank thee who hast planted,” [Nos. 302/303] his translation from the Didache for use at the Eucharist and probably one of his finest works; and a translation of the “In Paradisum,” “Into paradise may angels lead you” [No. 354] from the Latin Mass for the dead.

As has been alluded to earlier, Bland Tucker had a particular gift for adding stanzas to existing texts. His is not the work of a mimic, but rather that of a very sensitive poet who was able to get into the very being of the original writer and to create a new work which, although related in style to the original, has its own integrity. Nowhere is this better seen than in the new fourth stanza written for use with the Christopher Wordsworth Epiphany text, “Songs of thankfulness and praise” [No. 135]. The three year lectionary readings for the last Sunday after the Epiphany always include the story of the Transfiguration as related in the Gospels of Matthew, Mark and Luke. But the Wordsworth text, which includes many of the major Epiphany themes, omits this. For example stanza 3 as it appears in The Hymnal 1982 is:

Manifest in making whole
palsied limbs and fainting soul;
manifest in valiant fight,
quelling all the devil’s might;
manifest in gracious will,
ever bringing good from ill;
anthems be to thee addressed,
God in man made manifest.

Bland Tucker’s new stanza 4, notably his felicitious use of language, particularly in the last two lines, prepares the worshiper for the coming events in the life of our Lord celebrated during Lent, Palm Sunday and Holy Week and reaching a climax on Easter Day. This is true creativity not slavish imitation:

Manifest on mountain height,
shining in resplendent light,
where disciples filled with awe
thy transfigured glory saw.
When from there thou leddest them
steadfast to Jerusalem,
cross and Easter Day attest
God in man made manifest.
Another example of Bland's skill is the new first stanza he wrote for use in *The Hymnal 1982* with a single stanza text attributed in various places to both Queen Elizabeth and John Donne [No. 322]. Again note the sensitive use of language in relating the new work to the old. Also note that Bland retains the rhyme scheme of the older text but does not try to repeat the original poet's plan in which each line ends with the same word. Bland does so in only the first two lines.

When Jesus died to save us,  
a word, an act he gave us;  
and still that word is spoken,  
and still the bread is broken.

He was the Word that spake it,  
he took the bread and brake it,  
and what that Word did make it,  
I do believe and take it.

Bland Tucker revealed his sensitivities as an artist in his writing of texts for use with particular tunes. This seems to have provided him with particular joy and it brought the creation of two of his finest texts, "All praise to thee, for thou, O King Divine" [No. 477], based on Philippians 2:5-11 and originally intended for use with the Vaughan Williams tune, SINE NOMINE\(^{13}\) and "The great creator of the worlds" [No. 489] based on the Epistle to Diognetus, written to save the Thomas Tallis tune, TALLIS' ORDINAL, from being dropped from the 1940 revision of the Episcopal Hymnal.

In taking an overview of the work of this poet, one is immediately struck by the number of his translations. This attests to his fine reading skills in both Latin and Greek. For use in *The Hymnal 1940* Bland prepared the following from Greek sources, "Master of Eager Youth" [No. 478],\(^{14}\) a paraphrase of a hymn of Clement of Alexandria; "Father, we thank thee, who hast planted"; and "The Great Creator of the worlds" already mentioned. A translation of a Latin text of Peter Abelard, "Alone thou goest forth, O Lord" appears at No. 164. All these texts are retained in *The Hymnal 1982*; added to them are, from the Greek the "Phos hilaron," from the German the "Allein Gott in der Höh" and from the Latin the "In Paradisum." This accounts for close to one third of his total output.

In a 1980 interview published in *The Living Church* Bland speaks of his familiarity with early Christian writings. This in part explains the readiness with which he undertook these translations and the ease with

\(^{13}\)The editors of the music edition of the *Hymnal 1940* matched this text with the Charles Villiers Stanford tune, ENGELBERG. This matching continues in *The Hymnal 1982*.\(^{14}\) *The Hymnal 1982* contains an altered form of this text in which the original first stanza has been deleted. For the full text see, the *Hymnal 1940* (New York: The Church Pension Fund, 1943) hymn, No. 362.
which he carried them out. His familiarity with Scripture was even stronger. An editorial in the Savannah Morning News at the time of his death in 1984 described this attribute. “God’s Word—the Holy Bible—he knew practically by heart; in reading Scripture at Service he seldom would look down at the written text.”

This ability to draw at will from a vast reservoir of biblical knowledge he obviously shares with Charles Wesley. Nowhere is it better illustrated than in four texts and one additional stanza added to an existing text not yet considered here.

The first of these, “Awake, O sleeper, rise from death” [No. 547] was initially commissioned for use as an anthem text by the American composer, David Johnson, best known for his hymn tune, EARTH AND ALL STARS. This is one of Bland’s finer texts. In it he encapsulates major themes from the third, fourth and fifth chapters of the Epistle to the Ephesians into a poem that has beautiful shape, a sense of rhythmic sweep and theological comprehensiveness. In February 1980 the author wrote to me describing the text: “The first two lines (Ephesians 5:14) are a quotation from a very ancient Christian hymn, probably. There is no known copy of its existence; so I filled it out with quotations [from] other verses in the same epistle.”

In the process the author creates a credal statement of God’s redemptive acts in Christ combined with a charge to all people to follow the way of our Lord. He frames the entire text with an antiphon-like device. Stanza one opens with the call,

Awake, O sleeper rise, from death
and Christ shall give you light.

The closing lines of stanza four reflect a similar theme, but, as if Dr. Tucker engaged in subtle word play, “rise from death” becomes “arise, go forth” and in the last line “light” becomes “life”;

Awake, arise, go forth in faith
and Christ shall give you life.

It is interesting to compare two changes that Bland made before this text attained its present shape. The first line of stanza 2 originally read: “For he descended here to bring.” Its revised and much stronger form is, “To us on earth he came to bring.” A similar strengthening occurs in the revision of the last line of this stanza. Originally it was, “which is the bond of peace.” Revisited it is “the very bond of peace.”

When working on a text Bland moved with great speed. But once the first draft was finished he, like Charles Wesley, worked to polish it until the final product was without padding and took on a quality of sheen and often brilliance.

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The second text is for me one of his most unusual works and worthy of study and use. It draws on the first text, consisting of twenty-two stanzas in the collection of Easter hymns by Ephrem of Edessa in Nisibis. In its poetic form, the first two lines are arranged to express a parallel of the sort found in the Book of Proverbs, the next two a related parallel, and the fifth a refrain of praise. In the original Syriac these lines show metre, although less precise than that of English verse.

This work was created in response to the desire of the Standing Commission on Church Music, then at work preparing the current revision of the Episcopal hymnal, to show the scope of Christian hymnody in various cultures. To achieve this the compilers sought to include a representation of Syrian hymns. Because little of the work of Ephrem of Edessa, the most prolific writer of Syrian hymns, was available in English, Howard Rhys of the theological faculty of the University of the South at Sewanee, Tennessee, was asked to provide a translation of some of Ephrem's hymns. Howard responded with literal renderings of some seventy stanzas from Easter Hymn I. Bland Tucker took this material, made the modifications required for English rhyme while preserving the sense of the stanzas and produced the text, "From God, Christ's deity came forth" [No. 443].

To give an idea of Bland's use of poetic skills in this process of transformation we have included here Dr. Rhys' literal translation of stanza one and then Bland's poetic version. Note in Bland's realization how carefully he builds and maintains the 88.88.5 metre and the rhyme scheme, while preserving the essential shape, spirit and important words of the text in the Rhys translation.

From God came forth His deity,
and from mortality his manhood,
from Melchizedek his priesthood,
and from David's House his royalty.
Praised be his unity.

Tucker writes:

From God Christ's deity came forth,
his manhood from humanity;
his priesthood from Melcheizedek,
his royalty from David's tree:
praised be his Oneness.

In Bland's version there is an effective sense of rhythmic drive as he moves through each of the parallel attributes of Christ to the refrain.

Even more striking is Bland's working of the last stanza. The Rhys form is:

Who is there, my Lord, to compare with you,
the Mighty One who became small,
the Watcher who was put to sleep,
the Sinless One who was baptized,
the Living One who died,
the King who was abased to give honor to all.
Praised be your glory (honor).

Bland Tucker’s realization is:

Who then, my Lord, compares to you?
The Watcher slept, the Great was small,
the Pure baptized, the Life who died,
the King abased to honor all:
Praise be your glory.

The third text remaining for consideration here, “O Christ, our Saviour, who must reign” was written in the very late 1960's or in 1970, for it is included in the 1971 hymnal supplement, More Hymns and Spiritual Songs (New York: Walton Music Corporation, 1971). A text for Christian responsibility or mission, like “Awake, O sleeper,” it is filled with biblical references, again many are from the epistle to the Ephesians. Also included in Rejoice in the Lord (Grand Rapids, MI), the 1985 hymnal of the Reformed Church in North America, it deserves more extensive use.

“That first glad Easter Day,” the fourth text, remains unpublished for good reason. It is inspired by the George Woodward text, “This joyful Eastertide” [No. 192]. Each of the four stanzas relates to one of the gospel post resurrection appearances of Christ. But here Bland’s use of language is awkward and the text as a whole does not reflect the author’s usual critical polish. I suspect that it is a first draft which was not given support for use in The Hymnal 1982 and therefore was left unchanged.

The last bit of work I want to mention, a stanza added to an existing text, is really inconsequential when compared to the work we have just considered, but it does reveal an aspect of Bland’s particular genius. The Standing Commission on Church Music of the Episcopal Church in the initial stages of preparing for hymnal revision solicited from Church members their suggestions of hymns not in the Hymnal but that they felt should be included. From the Catholic wing of the Church came a loud cry for the inclusion of a seven stanza text in honor of the Virgin Mary, by Vincent Stuckey Coles, “Ye who own the faith of Jesus” [Nos. 268/269]. The Commission reacted with some apprehension that large numbers of Episcopalians would find the text unacceptable and that some might even find it offensive. The situation was further complicated by the fact that DAILY, DAILY, one of the tunes to which the text is sung, although popular, was musically unacceptable. A compromise was reached by replacing the rejected tune with a new one by David Hurd and by preparing a major revision of the text. Three stanzas and a doxology were deleted. However, the last two lines of the resulting final third stanza needed a new fourth stanza to complete the thought of the poem. These last two lines are:
The Wesley Mantle O'er Bland Tucker Cast

What Christ's mother sang in gladness
let Christ's people sing the same.

As happened in other similar situations, rescue was provided by Bland Tucker, a graduate of Virginia Seminary, who in earlier times would have been identified as "low church." As a new fourth stanza and a fitting conclusion to the revised text, Bland added a paraphrase of the Magnificat. Now stanza three which ends "let Christ's people sing the same" is followed by,

"Magnify, my soul, God's greatness;
in my Savior I rejoice;
al all the ages call me blessed,
in his praise I lift my voice;
he has cast down all the mighty,
and the lowly are his choice."

This to me was the act of a great man, a sensitive artist and a healer who respected and responded to a segment of the Church for whom Marian hymnody was essential. Through careful work by Bland and members of the Text Committee of the Standing Commission, a fine revised text was produced which now serves the entire Church.

There is much more to be told about Bland Tucker, but in conclusion I will touch on only one area, that of social action. In responses to social issues and problems of the their time, both John and Charles Wesley took direct action often through preaching to those in need and having their message movingly expressed through the singing of Charles's hymns. Bland Tucker's approach was much less assertive for he was a gentle man and usually worked quietly behind the scenes. Much of Bland's active ministry was spent in the years when our country was torn apart by a depression, by wars, civil strife and division in his own Church. Bland spoke to these issues in the communities where he found himself at the time. When appropriate, there would be sermons, but more often than not there would be quiet, behind the scenes activity. Only at the time of his death did much of this come to light. At a service on Sunday, February 19, 1984, in St. John's Church in Georgetown, where he had served as rector from 1925 to 1945, his Director of Christian Education told how he had paid her salary during the depression years by having the sum taken from his own wages. An editorial in the January 2, 1984, Savannah News-Press tells of other instances of Bland's involvement:

Heading in 1961 a committee appointed by the Chatham County Commission to study the merits of accepting federal food surpluses or going into the food stamp program.

Heading various groups of white clergymen, then founding the Chatham Clergy Conference, which includes ministers of all races and religious groups.

Heading the board of the Family Service Agency, a forerunner of the Welfare Department of Family and Children's Services.
Leading several movements during the civil rights struggle to seek reconciliation and moderation in human relations.\textsuperscript{17}

Of the latter activities the \textit{Savannah Morning News} in its editorial of January 4, 1984, relates, "he was ahead of his time as a humanitarian. Long before desegregation, he was on record in favor of it and a leader in accomplishing it."\textsuperscript{18}

The last two lines of the hymn "God of the prophets" which I paraphrased at the beginning of my talk are:

\begin{quote}
    each age for thine own solemn tasks prepares,
    make each one stronger, nobler than the last.
\end{quote}

In this presentation it has not been my purpose to make a comparative judgement between two men whose lives were dedicated to the service of God's people as committed priests of the Anglican Church and as poets, but to appeal that in the years ahead The Charles Wesley Society broaden its studies to include others, like Bland Tucker, on whom the Wesley mantle has fallen.

\textsuperscript{17}"Francis Bland Tucker."
\textsuperscript{18}"Francis Bland Tucker."