

# “Seckatary Hawkins” and Cliff(ton) Cave: The subterranean adventures of Robert F. Schulkers

**Gary A. O’Dell and Gregg Bogosian**

A dramatic account of cave exploration appeared in the Cincinnati *Enquirer* for September 17, 1933, the given location deliberately vague, from which the following description is extracted:

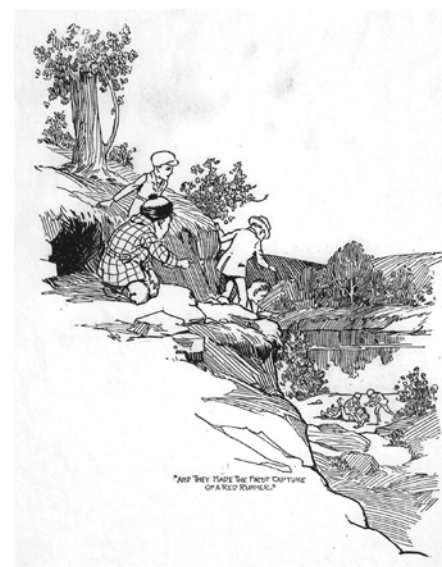
*The place was so mysterious, the cavern so marvelous in its formations that resembled huge flowers and laces, all of such delicate crystals that even the breath would cause them to wither and fall to powder. And then the path suddenly sloped down.... This whole river bank for many miles was honeycombed with caverns from some remote era of creation. The hills were only so high, the cliffs just a bit higher, but the caverns had a height in some places that was two or three times greater than either the hills or the cliffs. These caverns were those whose floors lay far below the base of the hills or the cliffs, and even far below the river bed. Into one of the latter we were now descending.... we came at last to the bottom of that long descent....we were standing in the tallest cave anyone could ever imagine....up the high wall of the cavern [the light] rested upon a sort of throne-seat formed by jutting rocks....the most amazing thing about it was the canopy of rock that*

*jutted out some seven or eight feet above the throne-seat.*

Such an imposing cavern complex, apparently rivaling a Lechuguilla or Mammoth Cave in size and appearance, if found today would attract explorers in droves from all over the country. Unfortunately for would-be modern explorers, this cave system existed only in the imagination of its creator, Robert Franc Schulkers (1890-1972) of Covington, Kentucky. Schulkers, a member of the *Enquirer* staff, wrote a series of enormously popular adventure stories for children that were syndicated and published in serial form in newspapers across the United States from 1918 to 1942. The author was so fascinated by caves that subterranean settings served as key plot devices and action settings in nearly every story he wrote during this period.

The fictional narrator of these stories was a chubby nine year-old boy named Gregory Hawkins, one of a group of boys of similar age who all live in the same small river town and have organized themselves into a club. The elected leader of the club is the “Captain,” who has appointed Hawkins to record their activities; writing up reports in an old school copybook. Hawkins, being a bit uncertain in his spelling, thus became the “Seckatary” of the club. After school and on Saturdays, the boys meet in a clubhouse located on the river bank about a mile south of the town in a remote and heavily forested area. According to Schulkers’ later recollections, the town, whose name is not given in the stories, was modeled after his hometown of Covington, Kentucky, where he was born in 1890 and grew up playing in the woods along the riverfront a few miles upstream from where the Licking River merges with the Ohio River. Not far from the fictional town was the larger riverfront community of Watertown (based loosely upon Cincinnati, Ohio), from which descended storm clouds of trouble in the form of various gangs of boys intent on thuggery, vandalism, thievery, and other assorted mischief.

A typical “Seckatary Hawkins” story, published in the Sunday papers purporting to be a record of the previous weeks’ activities, recounts the efforts of club members to figure out what these other boys are up to, in the process encountering many surprises that delight the reader as the plots twist and turn and end up in unexpected places. Each serial episode culminated with a cliff-hanger



**Figure 2.** The back entrance to Cliff Cave appears in this illustration by Carl Williams, published in the *Enquirer* on October 23, 1921, as part of the serial story entitled “The Red Runners.” Hawkins and the boys have chased a member of the troublesome gang known as The Red Runners into Cliff Cave. He tries to elude them by going out the back entrance but is chased down and captured.

ending that left young readers eager to learn what happened next. The period of these stories is set at the end of the steamboat era, a time just prior to Schulkers’ own boyhood when paddle-wheeled craft plied the waters of the Mississippi and Ohio Rivers and other inland waterways.

From a very early age, Robert Schulkers appeared destined to become a writer of stories for children. His very first story was published by the Cincinnati *Commercial Tribune* in 1904, when he was but thirteen years old, and was soon followed by several additional contributions to that paper. In 1911 he obtained a position on the staff of the Cincinnati *Enquirer*, serving as personal assistant and stenographer to the managing editor, William F. Wiley. During his first seven years with the *Enquirer*, Schulkers was a regular and prolific contributor of stories for young readers published in the Sunday children’s section. He later estimated that he had written more than 100 stories prior to 1918,

**Figure 3.** [facing page] The adventures of Seckatary Hawkins and the other members of the “Fair and Square Club” were reprised in comic form from 1928 to 1934. Most of the strips were illustrated by Joe Ebertz. This sequence was rendered from “Stoner’s Boy,” originally published as a serial story in 1920.



**Figure 1.** “Seckatary Hawkins” at the main entrance to the fictional Cliff Cave. This illustration by Cincinnati commercial artist Joe Ebertz appeared in the *Enquirer* February 23, 1930 as part of the serial story, the “Lavender Light Mystery,” an episode in which Hawkins is captured by a rival gang and imprisoned in the cave.



Off on Another Expedition

(December 10, 1930)

AFTER MANY DAYS OF TROUBLE WITH STONER'S BOY, WE FOUND A CHANCE TO CATCH HIM AND TURN HIM OVER TO THE SHERIFF AS WE HAD PROMISED JUDGE GRANBERY WE WOULD DO—

ROBBY HOOD WAS THE ONE WHO PROVED STONER'S UNDOING

*Seck.*



Crossing the Chasm

(December 11, 1930)

ROBBY HOOD HAD LED ME INTO THE CLIFF CAVE WHERE STONER'S BOY HAD HIS HIDING PLACE—WE WANTED TO GET BACK THE ARROW QUIVER THAT STONER HAD STOLEN FROM ROBBY, AND THE TIN MONEY BOX THAT HE FILCHED FROM OUR CLUBHOUSE

*Seck.*

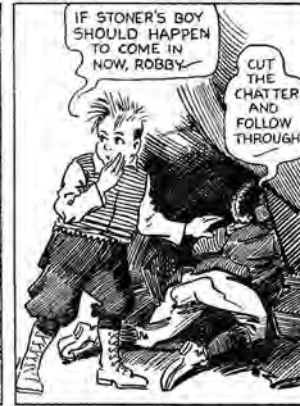


In Stoner's Hiding Place

(December 12, 1930)

ROBBY HOOD AND I HAD GONE INTO CLIFF CAVE, AND HAD SWUNG ACROSS THE DEEP PIT ON THE ROPE, WHICH WAS THE ONLY WAY TO ENTER STONER'S HIDING PLACE—WE WANTED TO RECOVER THE THINGS STONER HAD STOLEN FROM US

*Seck.*



Lucky Day

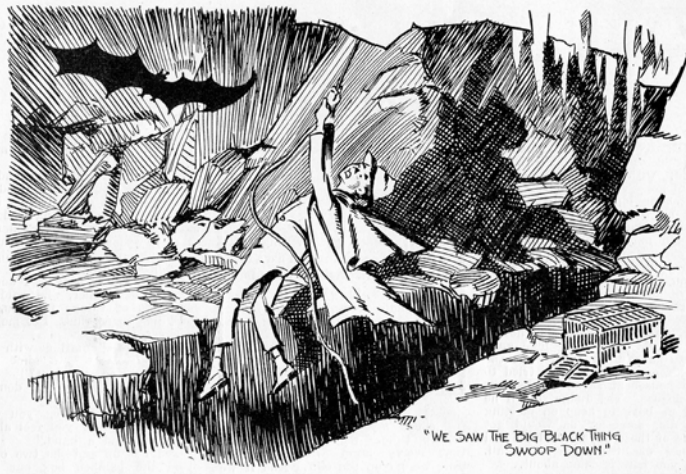
(December 13, 1930)

ROBBY HOOD HAD LED ME INTO STONER'S HIDING PLACE—WE HAD SWUNG ACROSS THE PIT ON A ROPE, AND CRAWLED THROUGH A SMALL HOLE IN THE WALL—NOW WE FOUND OURSELVES IN A BEAUTIFUL CAVERN

*Seck.*







**Figure 4. While attempting to escape from a vengeful Hawkins and his friends, the young hoodlum known as “Stoner’s Boy” swings across a deep pit in Cliff Cave and is struck by an enormous bat, resulting in an apparently fatal fall. This illustration by Carl Williams appeared in the *Enquirer* on October 10, 1920, in an episode from “Stoner’s Boy.”**

including fairy tales and animal stories as well as tales of mystery and adventure.

The very first Gregory Hawkins story was inspired by memories of his own childhood, a time Schulkers remembered as “the most glorious boyhood in America” spent exploring the woods and playing along the Licking River waterfront. “Johnny’s Snow Fortress,” a tale of a clash between two rival groups of boys, appeared in print on February 3, 1918 and proved to be an instant hit with the *Enquirer*’s young readers. The Sunday editor asked Schulkers to write more adventures featuring the boys, and so the “Seckatary Hawkins” series was launched. Schulkers delivered an unbroken string of weekly Hawkins episodes that lasted until April 26, 1942, a span of over 24 years in which more than 1,200 original adventure tales were published. Most of the Hawkins chronicles consisted of relatively long stories in serial form that ran for a half a year or more, occasionally interspersed with shorter tales that spanned only a few weeks. Each episode contained one or more well-crafted illustrations by a talented artist on the *Enquirer*’s staff.

The stories proved to be enormously popular, and by the series peak in the early thirties was syndicated to more than 100 newspapers across the United States, being read in more than ten million households. There was such a demand for back issues that editor Wiley suggested that perhaps it might be a good idea to start compiling the Hawkins serialized adventures into book form. The first book, *Seckatary Hawkins in Cuba*, was partly written while Schulkers was on vacation in Havana with his family and was published in Cincinnati in 1921. A total of eleven books were released during Schulkers’ lifetime, culminating with *The Ghost of Lake Tapaho* in 1932, but

there yet remained numerous Hawkins serials yet unpublished as books. In 2007, Robert’s grandson Charles R. (Randy) Schulkers undertook to publish the remainder as well as restoring chapters that had been omitted from the originals during the editing process. Today there are 30 “Seckatary Hawkins” titles in print.

Younger readers were absolutely convinced that “Seck” and his friends were all *real* and so was the clubhouse on the

riverbank. The *Enquirer* was deluged with letters from hopeful children inquiring as to where the clubhouse was located and how they might join the club and share in the adventures. Editor Wiley again had a solution to the problem, suggesting that perhaps Schulkers could provide his young Hawkins fans with part of what they desired by creating an actual Seckatary Hawkins club, issuing badges and certificates of membership. In short order, Seckatary Hawkins clubs sprang up all over the country, sponsored by local newspapers and guided by an adult volunteer adept at working with young children. Newspapers began to carry club pages along with the serial stories, each containing a weekly letter from Robert Schulkers as well as contests and letters from club members. By 1930, there were more than one million members of the club in America and abroad, equal in scale to the Boy Scouts and the Mickey Mouse Club.

The wildfire spread of the Seckatary Hawkins phenomenon among American children was also aided by live radio broadcasts of the Seckatary Hawkins Show. This began on WLW in Cincinnati in 1925 and went national from 1932 to 1933 on NBC. One of the most popular media outlets for the Hawkins stories was the publication of a daily comic strip from 1928 to 1934, appearing every day but Sunday. Young readers could not only thrill to new adventures in the Sunday serials but also catch up, in a new format, on earlier adventures they may have missed. With the advent of the comics, many papers also began to run a daily column of club news in the comic section next to the strip. The series began to decline in popularity after the mid-1930s, although Schulkers continued to write original stories until 1942 and some midwestern newspapers continued to publish reprints as late as 1951.

While the riverfront is the primary environment for the stories, there is another recurrent landscape theme in the Hawkins books. Schulkers was so fascinated by the limestone caves of Kentucky that, in nearly every story he wrote in this series, a cave was featured as a setting for some of the boys’ adventures. This provided some exotic locales for many dramatic, and often climactic, action scenes. In the minds of most young readers (and not a few grown-ups, as well) caves are perceived as dark, mysterious, dangerous and scary. Much of the appeal of the Hawkins’ series derives from the way Schulkers wove these extraordinary settings into the story lines.

Located immediately south of the clubhouse, and also on the western shore, was a high hill surrounded by cliffs. On the side facing the river, these cliffs dropped straight into the water. On the inland sides, there were wooded ravines at the base of these cliffs. A rocky footpath, the “cliff path”, began a short distance from the clubhouse and proceeded steeply up to the summit of the hill. High on the cliffs along this path was the primary entrance to “Cliff Cave” a complex with multiple entrances that featured prominently in many of the stories. In addition to the Cliff Cave complex there were 15 other caves showcased in the stories, although most of these made only a single appearance. Caves also featured prominently in the illustrations for the Seckatary Hawkins newspaper stories and later book compilations.

Unlike the clubhouse, which was generally a sanctuary and safe haven, caves in the Seckatary Hawkins stories were essentially frightening places where bad things happened, often very bad things. In the Hawkins stories, people were often injured in caves, and three deaths occurred. People frequently became lost in the cave complex, were trapped or purposely imprisoned. Caves were used as hideouts and headquarters of dangerous, and sometimes murderous, gangs. People were tortured in caves. The dark underground spaces were populated with dangerous animals, and bats received a bad rap, often depicted as attacking people in caves. These stories were written in the days long before organized cave exploration began, and although Schulkers had apparently gained some experience of the underground environment, his tales were colored by folklore, to a certain extent, and by the need to tell a compelling story.

Cliff Cave appeared very early in the Seckatary Hawkins newspaper stories, in August 1918. Hawkins was climbing the cliffs near the river when he found the cave: “I begun to run toward the river. Down here there is some nice cliffs along the river, and you have to climb the rocks, which I did...



then I looks around, and oh boy, the finest cave you ever seen" (*Enquirer*, August 18, 1918). Cliff Cave was first depicted as rather simple in plan, having only the single entrance discovered by Hawkins, but as the various adventures of the boys unfold, many other entrances are discovered. Only three weeks after the initial discovery of Cliff Cave, a local farm youth named Roy Dobel leads the boys of the club through the cave to a back entrance. "It was a nice back entrance," Hawkins recorded, "but we had to clime up a rock, and then come through the ground where a hole was along side of a big tree coming out of the side of the hill" (*Enquirer*, September 15, 1918).

A rather unique entrance to Cliff Cave was discovered by the boys in a story published a year later, on August 10, 1919. This was an opening at the level of the river, where a branch of the river flowed into the cave. The boys first entered what they named "Cave River" by canoe:

*[W]e sailed down the river, past the bend, down along the cliffs, where the willows from the bank hang in the water, and hide the white rocks of the cliffs....We shot under the willows, and oh boy, there was a round space hollowed out in the side of the rocky bank, and you could see that it was a branch of the river that run into the hole which looked like a cave in the side of the cliff.*

Later stories note that Cave River winds underground for a mile or more before merging back with the surface river, "[joining] the main stream at another hole in the cliffy shore" (*Cleveland Plain Dealer*, July 11, 1937). There proved to be a number of cave passages and shafts that connected the Cave River to the upper chambers of Cliff Cave.

By the end of the Seckatary Hawkins stories in 1942, the Cliff Cave complex had grown to immense proportions, incorporating not only Cliff Cave and Cave River but also numerous other individually named caves or sections including the Cave of Wonders, Pulpit Cave, the Crystal Palace and the Icicle Gardens, the Corridor of Lanterns, the Cave of Bones, the Chamber of Moon and Stars, and the Cave of Bats. A great circle of passages was created by Schulkers, from Cliff Cave down along the river to the vicinity of Seven Willows Island and under the main channel of the river to caves beneath the island, under the back channel of the river to the eastern shore and up the river to the caves in the hills near across from the clubhouse, and back under the river once again to the passages of Cliff Cave.

Altogether there were 32 entrances to this vast complex of caves, including 14 in the cliffs around the main entrance to

Cliff Cave. As Club member Jerry Moore observed, "Hawkins, that whole cliff is hollow, there are a hundred different caves in there, no man in this world ever found out how many ways there was to git in and out of that hollow cliff" (*Enquirer*, June 13, 1920). Nevertheless, nearly the entire Cliff Cave complex was mapped by men working for a local detective, who showed the map to Hawkins while they were visiting Seven Willows Island:

*[T]his old river bank is simply honeycombed beneath – even under the river bed, and under this very island on which we stand, my boy – there is simply one huge network of underground tunnels and caves. Follow my finger as it traces these lines – see – how the caverns continue their course all through the territory* (*Enquirer*, August 20, 1933).

**Figure 5.** Hawkins and his comrades are trying to gain control of the chamber in the Cliff Cave complex known as "The Cave of Wonders" and are approached by three members of a rival gang. This illustration by Carl Williams appeared in the *Enquirer* May 21, 1925 as part of the serial story entitled "The Chinese Coin."



**In the sparkling Cave of Wonders three figures were moving about.**



Hawkins commented on the map, which

*...showed that far under the ground of our old river bank, vast subterranean halls and corridors stretched away, linking huge chambers of stygian darkness, in which beautiful crystal formations grew like flowers in a dark garden. And upon close study of these plans, we could see that the caves ran far under the river bed in some places, and out again into similar caverns under the hills across the river. Far, far down the river for miles – under Seven Willows Island – the very island was but a crust of earth, forming the roof of numerous caverns all connected by narrow corridors that nature had heven out of the rock and limestone.*

Two stories in particular illustrate the use of Cliff Cave as a key plot device, the newspaper serials that were eventually published in book form in 1926 as *Stoner's Boy* and *The Chinese Coin*. In *Stoner's Boy*, which first appeared in the papers during 1920, an adult criminal with the last name of Stoner has been plaguing the neighborhood around the clubhouse, stealing sheep and other valuable property. In due course Stoner is caught by the local sheriff and his deputies, and hauled away to prison. His son, however, whose first name is never revealed and is thus simply known as Stoner's Boy, remains in the area, leading a Watertown gang of misfits and truants who carry out various acts of criminality and mean-spirited mischief. Stoner's Boy is also known as the "Gray Ghost" as he keeps his face covered with a wide-brimmed gray hat and a gray handkerchief tied over his nose and mouth. In one particularly disturbing scene, Stoner's gang crudely lynch one of their own, believed to be a traitor, and leave him to die strung up in a tree on the

desolate and isolated Seven Willows Island. Fortunately, Hawkins and his clubmates find the unfortunate boy the next day, in dreadful physical condition, but in time to cut him free and save his life (*Enquirer*, September 12, 1920).

Stoner's Boy established a hideout near the clubhouse, inside Cliff Cave. The cave has one particularly prominent feature first introduced in this story, a deep pit about twenty feet wide that drops about fifty feet to the Cave River passage. Stoner's Boy had fastened a thick rope to the roof of the cave over the deep pit, and is able to swing over the chasm to complete safety on the far side, thus eluding pursuit and capture. He also employed the many nooks and concealed passages in Cliff Cave to store his ever-growing stocks of stolen loot. Hawkins and one of his best lieutenants, Robby Hood, go into the cave one day attempting to recover some items Stoner has stolen from Robby. In the cave, Hawkins and Robby find one of the hiding places of Stoner's Boy, down a side passage branching off the main passage. The entrance hole to this side passage was small and easy to miss, but led to a large room. "I saw a hole in a wall just big enough for a fella to squeeze through," Hawkins wrote. "I got on my knees and wriggled through. I was in a room. Robby was sitting right beside the hole. It was too dark for anybody to see us, but we could see down the long room" (*Enquirer*, October 3, 1920). In the ceiling of this room, they find an opening into a small cavity, referred to in the story as a "cheese hole," used by Stoner's Boy to hide his stolen loot. The narrative continues:

*We flashed our lights around the whole place. The walls and roof glittered like a candy palace. We could hear the drip, drip, drip of water in some places.*

*[Robby said] "Sanders gave me the directions to the cheese hole: Walk to the end of the long room, then up. So we will. Come on, Hawkins." We went as far as the room allowed. "Now then," said Robby, "hoist me up." I stooped to let him put his foot on my shoulder and I raised him up. "Ah," he said, "very neat and tidy. You ought to see the things he has up here in a hole, Hawkins."*

When Stoner's Boy unexpectedly approaches, Robby pulls Hawkins to safety:

*He led me about ten feet away from where we had stood, slipped into a hollow place in the wall and pulled me in with him.*

Descriptive passages such as those above, including details such as the ceiling

glittering with water droplets, the steady drip of water, and small side pockets in larger passages, underscore Schulkers' familiarity with the subterranean world.

Determined to protect his ill-gotten loot, and keep Hawkins and his clubmates away from the cave, Stoner's Boy concocts a diabolical scheme. He steals a large "South American bat" from a steamboat in Watertown, which was shipping it to a zoo. His plan is to release the bat in Cliff Cave, with the intention to scare everyone away from the cave. But on the day he intends to release the bat, Hawkins and his clubmates chase Stoner into the cave, and all goes horribly awry. Stoner has just released the bat, and is then startled when Hawkins and the other boys turn a bright searchlight upon him. He ran into the bright ray of light, and was seen tugging furiously at the rope which was tied to a peg in the wall and which he used to swing himself over the pit. As he worked at it there suddenly came a great shadow swooping across the ray of light.

*"What was it?" asked Jerry in a terrified whisper.*

*"Good heaven!" exclaimed Robby Hood, "look at that!"*

*The thing had come back across the light again. It was a bat, the largest bat I had ever seen. It may have seemed larger in that bright light, but I could have sworn the wings stretched out as wide as I could stretch out my arms. We were all frightened.*

*"Get back into the shadow behind the light," ordered Robby.*

*Just then as we did so Stoner freed the end of the rope and grasped it in both hands and swung himself across the pit. Just as he reached the middle we saw the big black thing swoop down from somewhere in the dark above our heads. It seemed to strike Stoner's face and the wings seemed to close around his head. We heard Stoner scream – oh, he gave an awful scream! The next second only the rope was hanging there in the bright ray of the lamp.*

*"Good Lord!" I shouted, "where is he?"*

*Robby was crawling over to the pit. I went down on hands and knees and crawled beside him. He was peeping down over the edge of the pit.*

*"He fell," whispered Robby to me. "Listen."*

*By that time all of us boys were lying flat on the stoney floor and peeping over the edge of the pit. But we saw nothing and heard only the rumbling waters of Cave River*



**Figure 6.** Illustration drawn by 13 year-old Robert Schulkers to go with his story contest entry, "His First Capture." *Cincinnati Commercial Tribune*, March 13, 1904.

as it wound its crooked way through the tunnel of the cave – down, way down, below.

“It’s the end of Stoner’s Boy,” said Robby Hood (*Enquirer*, October 10, 1920).

This dramatic incident is considered by many readers as the most memorable moment in all of the Seckatary Hawkins stories, along with the striking illustration of Stoner’s Boy swinging across the deep pit just before the bat struck him in the face. Bats, of course, do not “attack” people, but the scene certainly made an impression on readers.

Fortunately for Stoner’s Boy, and unknown at the time to Hawkins and readers alike, he landed safely in a deep spot in Cave River, and escaped unharmed. He reappeared about sixteen months later, in a new serial story eventually published as the book *The Gray Ghost* (1926). By the end of this story, Stoner’s Boy has seen the error of his ways, makes amends with Hawkins, and sets off on a steamboat headed downstream for a new life in New Orleans. The dangerous pit within Cliff Cave is once again the focus of a harrowing incident in the 1924 newspaper stories that became the book *Knights of the Square Table* (1926). Near the end of this serial, the character “Rolling Stone” John Loomis, the estranged ne’er do well brother of club member Shadow Loomis, slips and falls into the deep pit. Unlike Stoner’s Boy who fell safely into the deep waters of Cave River, John Loomis landed on the rocky shore of the underground stream and was killed (*Enquirer*, February 24, 1924).

In the 1925 newspaper serial that was compiled into the book, *The Chinese Coin* (1926), the first major expansion of the known Cliff Cave complex occurs. The “Chinese mafia” from Watertown, called the Quong Tong, are making trouble on the river bank. Tong members are seeking “The Chinese Coin,” for reasons that are not revealed until the end of the series. The Coin, as the story develops, operates a mechanism that opens a hidden mechanical door in the Cave of Wonders, a beautifully decorated chamber in Cliff Cave previously unknown to Hawkins and his friends. Through this hidden door is another chamber, the Wonder of Wonders, and in that cavern is a chest holding about \$100,000 in gold coins that the Quong Tong had stolen from Watertown merchants. The Chinese Coin is of great antiquity, a round copper coin with a square hole in the center. On one edge of the square hole is a groove that turns the coin into the key that opens the hidden door. The Chinese Coin repeatedly passes in and out of Hawkins’ possession through the serial, with the mystery being why so many are

desperately seeking it.

In one of the more unnerving scenes in all of the Seckatary Hawkins stories, Gregory Hawkins is attacked one night when he shows up early at the clubhouse for a meeting before anyone else has arrived. He hears the front door open, and walks out of his writing room to see that “face to face with me was my worst enemy, one who had sworn to kill me.” The leader of the Quong Tong attempts to murder Hawkins with a sword. Hawkins puts up a courageous resistance and is not injured, and his friends soon arrive to assist him in capturing his assailant. The incident brings home to Hawkins just how grave is the danger surrounding the Chinese Coin. In succeeding episodes, the rest of the Quong Tong members are arrested and the threat is over, but the mystery of the Coin yet remains to be revealed. A mysterious boy named The Spider, who was thought to be in league with the Quong Tong but who is actually a good person, shows Hawkins and the others how to use the Chinese Coin to enter the hidden chambers and recover the stolen gold. The money is returned to its rightful owners.

In an episode near the end of the book, Hawkins and Shadow Loomis are following The Spider, and he leads them into the Cave of Wonders:

*And there was a hole – an irregular opening in the side of the cliff, just big enough to squeeze through....It was a dark passage. Dripping from the ceiling, I could hear the drops as they fell....I had to crawl at least twenty feet before the passage grew high enough for me to stand up.... The passage gradually grew larger.... and suddenly there opened to my sight a huge crevice in the cavern wall, and I gazed down into one of the loveliest caves in the whole world. Its ceiling was one great mass of many-colored icicles; its walls were radiating all the colors of the rainbow; its floor was covered with a million sparkling stones and long, spear-like things that glittered like rock candy.*

The Dobel farm property encompassed this part of the cliff and cave complex, and Mr. Dobel (father of club member Roy Dobel)



**Figure 7. View looking northwest along the section of the Kentucky River known as the Palisades, a deep gorge that stretches more than 100 miles through the Bluegrass from Frankfort to Boonesborough. The photograph was taken in 2008 from the newer US127 bridge at Camp Nelson. The mouth of Hickman Creek is out of view just behind the photographer to the lower right. Source: Stewart Bowman**

blasted open the doorway between the two caverns and for several years exhibited them as a “show cave.”

One story episode features an incident in the Cliff Cave section known as the Cave of Icicles, where the character Stydle (the leader of a gang of hoodlums) is trapped near the cave entrance, wedged in a narrow pocket. Over the course of a week, hot food is lowered to him while a rescue shaft is dug and a crowd of people from the town gathers to watch. Stydle is finally rescued, and recovers from his ordeal (*Cleveland Plain Dealer*, March 10, 17, 1935). This incident was almost certainly based on the sensational true story of the entrapment of Floyd Collins ten years before. On January 30, 1925, Collins was trapped in what came to be called “Sand Cave,” a cave near Mammoth Cave, Kentucky. He had been exploring the cave alone, and while crawling out was pinned in a narrow passage when a rock fell behind him onto his leg and became wedged. The rock was inaccessible to either Collins or the rescuers. Hot food was taken in to him, until February 4 when a larger collapse in the cave cut the area off from the rescuers. A rescue shaft was started at that time, and the area swarmed with journalists, tourists, and vendors selling food and souvenirs. It became the third biggest news event in the United States in the years between the two world wars, eclipsed only by coverage of Lindbergh’s trans-Atlantic flight and the kidnapping of the Lindbergh baby. When rescuers finally reached Collins on February 17, they found he had died of exposure several days before (Murray and Brucker, 1979).

Robert’s obsession with caves as settings for adventure was evident even in the stories he wrote as a teen-ager. His very first published work was written at the age of



thirteen in February 1904 as an entry for a contest for young writers sponsored by the *Tribune* for its special Sunday supplement called "Our Boys and Girls: A Little Paper for Young People." For this contest, the paper sought original contributions of 800 or fewer words from young people seventeen and under, each to be accompanied by an original illustration drawn with black ink on white paper, or a posed photograph depicting some scene from the story. Although Robert did not win an award for his entry, the best of the stories were published in three successive issues. On March 13, young Schulkers' first adventure tale appeared in print. In "His First Capture," a young man named Ned Burton is employed as a detective by a small town to track down and put a stop to the flood of counterfeit bills coming into the community. Ned goes into the nearby forest and discovers a cave opening concealed in a clump of bushes. He investigates the cave and surprises a trio of criminals gathered around a printing press. In short order, Ned captures and ties up the criminals and smashes not only the printing press but also an illegal whiskey still he discovers in another chamber. For this story, Robert drew a picture showing Ned in a large underground room, holding one of the outlaws at gunpoint, while a few bats flutter about overhead.

Robert must have found publication of his work to be quite gratifying, for in early 1906, the *Tribune* published three stories in rapid succession in the children's section under his by-line: "The Red Feather" (January 21); "The Serpent of Fire" (February 25); and "The Cave of the White Dragon" (April 22 and 29). Although Schulkers was not yet sixteen, he had progressed greatly in the writing craft in the two years since his first story, demonstrat-

ing a skill and sophistication far beyond his years. All three were stories of mystery and adventure, and featured exotic locations. "Red Feather" and "White Dragon" were set in slave states of the American southland prior to the Civil War, and "Serpent of Fire" took place in Guatemala with an erupting volcano as background. In the denouement of both "Red Feather" and "White Dragon" we see again the use of subterranean settings that became a defining characteristic for so many of Schulkers' tales.

It is obvious that young Schulkers had, as yet, no personal experience of the subterranean world, for the cave depicted in "His First Capture" is little more than a featureless tunnel connecting a series of chambers. The entrance is "a round hole in the ground," at the bottom of which is "a narrow fissure in the rocks, which constituted the underground passageway." After surprising and capturing the gang members, Ned began to explore, "going into a different room, [he] saw a lake." The lake water proved to be boiling hot, and "advancing further, he was startled by a flame which shot out of the water spreading out on the ceiling forming an umbrella. This accounted for the hot water. It was caused by the escaping gas." This unlikely scene was unrelated to the plot of the story and apparently represented adolescent imaginings as to the sort of thing that might be found in the mysterious world of caves. Two years later in 1906, when Robert was sixteen, he again resorted to cavern settings in his second and fourth published stories, "Red Feather" and "White Dragon." In these rather lengthy tales there is even less detail concerning the underground environment; despite a considerable amount of action within each, the cave itself is almost invisible to the reader.

At this early point in his writing career,

a cave was simply a convenient prop devoid of texture or detail as a result of his own unfamiliarity with the environment. Yet, after a period of twelve years when caves were entirely absent from his work, in 1918 he returned to these underground landscapes in his Hawkins stories with richly detailed depictions of underground rivers and waterfalls, interior shafts and domes, and complex passage networks with multiple levels and entrances. These stories contained harrowing action sequences entirely dependent upon the nature of the underground terrain. Despite certain plot absurdities intended to thrill young readers, such as the giant octopus lurking in a dark pool in the story of *The Emperor's Sword* (*Enquirer*, April 5, 1931), Schulkers' caves are entirely convincing.

For his stories Schulkers followed the approach of Mark Twain (Samuel Clemens), whose memorable cave scenes in *Tom Sawyer* closely depict the internal morphology of the very real McDowell Cave at Hannibal, Missouri. Schulkers appears to have based his cave descriptions upon an amalgamation of characteristics of several well-known caves of the Bluegrass region of Kentucky. It seems clear that, at some time during that long period between April 1906 and the stories of August 1918 when the fictional Seckatary Hawkins discovers Cliff Cave, Robert Schulkers must have gained some personal familiarity with the underground environment by visiting actual caves. This experience can perhaps be initially traced to the autumn of 1915, when Schulkers first visited Woodford County, Kentucky, and the Kentucky River corridor, the heart of the Inner Bluegrass karst region. This was a region that became quite familiar to him, being the home of his wife's family and a place he often visited.

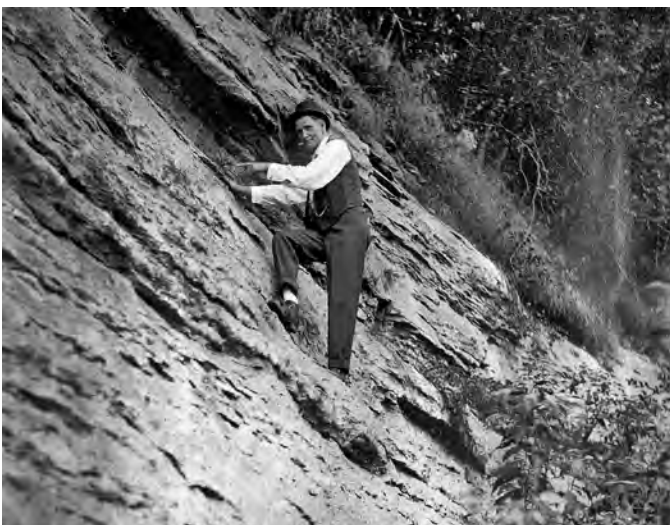


Figure 8. Charley Darnell climbing down the Kentucky River cliffs just above the river community of Clifton, September 6, 1915, in search of a cave he remembered from his youth. Source: Charles R. Schulkers.



Figure 9. Robert F. Schulkers on a ledge of the Kentucky River cliff, searching for a cave in company with his father-in-law, Charley Darnell. Robert was 25 years old at this time and had not yet begun writing the Seckatary Hawkins series. Source: Charles R. Schulkers.

There was a very definite reason that Robert Schulkers blended the Kentucky River and Licking River regions together to create a setting for his stories. Caves were important plot devices in his stories, but there are no significant caves in the vicinity of Covington and Cincinnati where he spent his life, and in fact, few of note in the entirety of Ohio. The bedrock of the northern Kentucky-southwestern Ohio region consists of interbedded limestone and shale, with scattered lenses of relatively pure carbonate rock with limited karst features, a few sinkholes and springs. Nearly the entire state of Ohio was repeatedly invaded by glacial ice during the Pleistocene ice ages, leaving most of the terrain blanketed by a covering of drift of varying thickness. The geologic circumstances of the region are thus unfavorable to the development of caves of any size or extent (White 1926, 73-116; Pavay, et. al., 1999; Paylor and Currens, 2003; McDowell and Newell, 1986).

Ohio caves nearest Cincinnati are found seventy miles to the east in Highland and Ross counties and these are all very small. South of the Ohio River, in the early Paleozoic limestones of the Bluegrass karst region, caves are abundant if not as large and extensive as those of the younger Mississippian limestones that surround the region in a broad arc. The Kentucky River meanders through the Bluegrass and was deeply entrenched below the surface of the Lexington Plain by regional uplift about five million years ago. This produced a gorge several hundred feet deep lined with picturesque cliffs known as the Palisades which extend for more than a hundred miles from Frankfort to Boonesborough. Sinkholes are numerous in the highlands above the river, many of which drain into deep vertical shafts. Many caves are found along the cliffs of the river corridor and of the deeply incised tributary streams (McFarlan 1943, 231-233; Ellis 2000, 1-2; Andrews 2004).

On September 6, 1915, less than a year after his marriage to Julia B. Darnell of Covington, Kentucky, Robert Schulkers and his new father-law, Charley Darnell, set out upon an excursion to Woodford County. For Charley, it would be something of a homecoming, having grown up on the highlands overlooking the Kentucky River and the tiny village of Clifton. This trip would provide an opportunity to visit people and places he had not seen since migrating to Covington many years earlier. For Robert, this expedition to the Kentucky River and picturesque environs would have a profound effect upon the shaping of his literary creations. Rising early in the morning, the two men took the train from Covington to Frankfort, Kentucky, where they hired a one-horse four-wheeled buggy. They drove it out the Glenn Creek

Road to the Clifton area, making several nostalgia-inspired stops along the way. After reaching their destination and visiting the ancestral log cabin where Charley had been born, the older man offered to show Robert a cave located in the cliffs of the Kentucky River gorge, in the bend at the south end of the farm. Climbing down the near-vertical outcrop was quite a hazardous venture. Recording the event in his scrapbook, Robert wrote:

*Mr. Darnell led me to the cliffs that overhang the picturesque Kentucky river. As we neared the cliff a whirring noise greeted our ears, and I stopped short, but proceeded on again as I saw a great number of turkey buzzards rise into the air. "Just the same as when I was a boy," said Mr. Darnell. Then began the descent to the first ledge of rock that jutted out from the cliff. One of these ledges boasted of a cave, in which, as a boy, Mr. Darnell had often ventured. It was no easy task to hang to the rocks as we went, for we knew that a slip might mean a fall, and the river was yawning for us fifty feet below. Several places were dangerously steep and narrow, and occasionally the heart would forsake its usual place to rise in a big lump near my throat. I realized what risk I would undertake to attempt a snapshot at this place, but somehow I felt a picture would be worth the risk, and so I took advantage of a foot-brace against a sapling and made the one of Mr. Darnell (Schulkers Papers).*

The two adventurers did not find the cave that day ("it must have been on the ledge below us, Mr. Darnell could not remember"), but Robert was indelibly impressed with the scenic beauty of the Palisades landscape. With Julia at his side, he returned many times to visit the area.

Just a few years later, when he began writing the Hawkins stories, Schulkers wove the Palisades landscape into the setting, often employing memorable details from his 1915 visit to Woodford County. The encounter with the buzzards must have made quite an impression, because Schulkers employed versions of this event in several stories. In one adventure, climbing up the path to a cave in the river cliffs with his sidekick Shadow Loomis, Gregory Hawkins notes, "At one spot on the cliff-side we startled a bunch of turkey buzzards, and they flew away with a whirring of wings that sounded like an airplane taking off. We stopped a moment to get back our breath and to look down upon the river below" (*Cleveland Plain Dealer*, September 28, 1941).

The perilous nature of the Palisade cliffs of the Kentucky River investigated by Robert and Charley Darnell, where "a slip might mean a fall, and the river was yawning for us fifty feet below," is also used in a harrowing scene from the series of adventures that eventually became the book *The Gray Ghost*. Hawkins and his self-appointed guardian Perry Stokes, who always carries his "trusty rifle," are on the heights following the cliff path when they unexpectedly encounter their archenemy "Stoner's Boy" and his large and vicious dog:

*"Aha," came a voice; oh, how well I knew that voice. "So, my fine Seckatary, you are here. Get him, Big Boy." I caught first a sight of the gray hat, then the kerchief that hid the lower half of his face. Before I could see more of him, the big dog was upon me. I struck him as he bounded against my chest, and I felt his hot breath on my face, but down I went, and as I fell I managed to drop away from the dog, for there was a step-off to a ledge that hung out over the side of the cliff. I was more afraid at that minute of falling off the ledge than I was of the dog, but before I had time to realize my greatest danger, I heard Perry's gun bark – and the howl of a dog and the angry shout of Stoner's Boy. I pulled myself back upon the top of the cliff again as quickly as I could. As I did so I saw the dead body of the ugly dog flash past me, and I watched it, fascinated as I lay there upon my stomach on the cliff top. With a splash it hit the river fifty feet below, and sank out of sight. There was a red tinge in the circling waves where it had hit the water.*

This dramatic passage, with a rifle being fired, a dog shot and killed, and blood in the water, is a prime example of the gritty nature of Seckatary Hawkins stories. No mere pabulum for children, Robert Schulkers was writing adventure stories more akin to Stevenson's *Treasure Island*, and in the process appealing to a wider audience of older children and adults.

Robert Schulkers never did record a personal visit to an actual cave in Woodford County. Lacking direct evidence, we may however resort to some rather compelling circumstantial evidence which suggests a few caves he may have explored on a return trip. Many of the caves along this region of the river are deep shafts requiring vertical equipment and expertise, exploration techniques which simply were not available at this period. Others are difficult to reach, being located midway in the river cliffs or else approachable only by water. Nevertheless





**Figure 10.** In this scene, in which Hawkins is saved from the attack of a vicious dog, the precipitous nature of the cliffs above the fictional river locale is readily apparent and very similar to that of the real-life Palisades. Illustration by *Enquirer* artist Carll Williams appeared on August 6, 1922, as part of the serial story entitled "The Gray Ghost."

there are a handful of easily accessible caves that have been well-known to local residents for generations. Foremost among these are Clifton Cave, located along the deep ravine of Rowe's Run a stone's throw from the Darnell homeplace, and Daniel Boone's Cave, situated a few miles up the Kentucky river at the mouth of Hickman's Creek. In Schulkers' time, the entrances to either of these caves were conveniently located near a road.

Charley Darnell, like everyone else living near Clifton, was well aware of the existence of Clifton Cave. It would be difficult to miss, since the entrance was a vertical shaft about twelve feet deep that lay immediately beside the shoulder of the road that climbed steeply up Rowe's Run from Clifton village. The opening was easily negotiable without special equipment. Years later, in a 1939 letter to the *Woodford Sun*, Charley recalled the roadway as he knew it in his boyhood: "We pass the site of the old red schoolhouse, the surviving landmarks being old Lewis' spring, deep in the valley below, the cave and old oak tree where, 'hand over fist,' we used to choose sides for town ball." Across the narrow roadway from the cave, the ground plunges precipitously down into the valley, some 200 feet below, where, on the opposite side, the Lewis Spring pours out an abundant flow.

A survey of Clifton Cave was made in 1965 by members of the recently established Bluegrass Grotto (BGG), the Lexington chapter of the National Speleological Society. The cave mapped out to a total length of about 1,800 feet, assuming the broadly curving form of an "S." The cave lacked interior shafts or other similar hazards for the casual explorer, and the passages were nearly all of walking height and usually six to ten feet wide, being easily traversable. Biological inventories conducted at about the same time identified two troglolithic invertebrate species, a carnivorous beetle, *Pseudanpthalmus horni caecus*, and the aquatic crustacean, *Caecidotea barri*, known only from this location (Kreckeler 1973, 38-43; Steeves 1965, 81-84). In 1968, as a new member of the BGG, author O'Dell visited Clifton Cave in company with other members of the group. His memories of that visit and the interior details of the cave are now hazy with the passage of time, all but the recollection of that striking entrance arrangement, so conveniently situated at the road's edge. On a return visit two years later, in the summer of 1970, O'Dell was astonished to discover road work in progress, widening and deepening the cut of Clifton Road through Rowe's Run. This had completely destroyed the entrance area of the cave so that the remaining cave passages were no longer accessible (O'Dell 1990, 4-9).

There can be no doubt that Robert Schulkers was aware of Clifton Cave. If he had not been informed of its existence by his father-in-law or by some local resident in response to queries about caves, then there was the evidence of his own eyes. The entrance would have been impossible to miss while descending the road to Clifton. It requires little imagination to picture Robert enthusiastically scrambling down the short stretch of shaft, lantern in hand and perhaps accompanied by Charley Darnell. Yet the entrance of Clifton Cave, for all its convenience at hand, scarcely resembles the entrance of Cliff Cave which figured so prominently in many of his stories. The interior would certainly have provided plenty of detail to enrich the telling of his tales, but his primary inspiration for Cliff Cave might well have been taken from a sojourn to a nearby cave that was even more widely known than Clifton Cave. Daniel Boone Cave, nearly 60 river miles up the broadly looping Kentucky, was only 35 miles by road from Clifton and high in the cliffs at the mouth of Hickman Creek in Jessamine County.

There are dozens of Daniel Boone Caves in Kentucky. In Jessamine County alone, there are in fact two Daniel Boone Caves along the river, spaced about 20 river miles apart, one at Hickman Creek and the other farther upriver near Marble Creek.

Most of these so-called "Boone Caves" have only a hopeful rather than actual association with the intrepid pioneer explorer. In the case of Daniel Boone's Cave on Hickman Creek, the Boone connection was assumed by early historians from the presence of less than compelling evidence in the form of his initials and the date 1773 carved into the rock of the cave's interior, now obliterated by time. This cave became widely known at the time of the Civil War, not just among residents of the Bluegrass region but among Yankee soldiers across the United States because of its proximity to Camp Nelson, a major Union stronghold established in 1863. Named for the recently murdered Major General William "Bull" Nelson, the camp was intended to serve as a fortified supply depot for troops moving southward and as a place to gather, train, and quarter large numbers of soldiers. The site for Camp Nelson, located above the Kentucky River Palisades a few miles south of Nicholasville and occupying about 4-1/2 square miles, was selected for its strategic advantages. One of the most important objectives was to provide protection for the Hickman Bridge, at the time the only bridge spanning the Kentucky River above Frankfort. The site was centrally located to many Bluegrass communities and to routes leading to Tennessee and Cumberland Gap. Its position on the north side of the Kentucky River cliffs made Camp Nelson eminently defensible, a bulwark against possible invasion and guerilla infiltrations (Sears 2002, xix-xxiii). As thousands of troops from Kentucky and northern states passed through Camp Nelson, more than a few took an opportunity to visit the cave conveniently located at the camp's southern boundary.

On October 11, 1863, a group of soldiers from Worcester County, Massachusetts, who were stationed at the camp, decided to pay a visit to Boone's Cave, sending an account of their expedition back home to the local newspaper. It was published in the *Worcester Spy* on October 21. "The cave is entered from the bluff on Hickman's creek, about the center of the southern boundary of camp Nelson," wrote the spokesman of the group, identified only by the initials R.C.M. "The entrance is about one hundred and fifty feet above the bed of the creek, and one hundred feet from the top of the bluff. You reach it by a narrow, circuitous, and dangerous path." Other soldiers made note of the presence of the cave in their letters home to loved ones. Many expressed regret that their marching schedule had not permitted time to view the underground wonders. The most detailed account of the cave was written in 1872, five years after the end of the war, by another traveler from Massachusetts.

*Hickman's Creek empties into the Kentucky at the foot of [Boone's]*



*Knob and up this about one-half a mile we found the entrance to the cave. We could reach this point by three routes - go down to the creek bottom, and having ascended to opposite the cave, climb up the steep path to the mouth; go back a little and travel along the top of the bluff, descend to the same point or go on "Boone's footpath" directly to the spot in question....Boone's footpath proved to be a projection like a stair along the entire surface of the perpendicular mass, about equal distance from the base or creek to the top of the bluff. At some places it is wide enough for two or three to walk side by side comfortably; at others one could only with caution manage to thread his way (Haverhill Bulletin, May 28, 1872).*

In the Seckatary Hawkins stories the "cliff path" leading up to the entrance to fictional Cliff Cave is a very similar narrow and rocky trail. The entrance to the cave is part way up the hill, and the cliffs continue above the entrance some considerable height to the summit. Hawkins describes the route to fictional Cliff Cave at the time it was discovered:

*Us boys met down by the river today to fix up our new headquarters in the cave which we found last week. We climbed up the rocks but we couldn't see no cave, it looked like we musta lost track of it. The cliffs were purty steep, and we had to go slow, so it was purty near afternoon before we come to think that we wasn't gonna find our cave at all (Enquirer, August 25, 1918).*

After repeated visitation to the cave, a regular path was worn from the river valley bottom up to the entrance on the side of the cliff, as described in many stories including this account from the *Gray Ghost* serial: "So up the cliff path we went, past all the holes and cracks which enter the cave."

Returning to the account of Boone's Cave written in 1872, the visitor described the cliffside entrance: "A large projecting rock hangs out over the opening...[which] itself a mere crevice, appeared scarcely sufficient to admit a person...kneeling upon hands and knees, very low at that, we crawled for about four rods [about 66 feet], and came to the throat or real entrance." The visitor proceeded to describe the exploration of the cave's interior in some detail, lit by torchlight, and the return to daylight by the same entrance. Some time during the twentieth century, a second entrance to the cave developed in a small sinkhole on the upland

surface, some fifty feet higher in elevation than the cliff entrance. In Schulkers' portrayal of Cliff Cave, the boys of the club find a back entrance to their cave not long after its discovery.

A modern survey of Daniel Boone Cave, made by the Blue Grass Grotto in 1975, mapped the cave out to a length of 1,896 feet. Although similar in length to Clifton Cave, Boone is more complex and has considerable vertical relief. During the late nineteenth century, traverse of the cave had been aided by a few crude pole ladders in strategic spots, and it was in this relatively untouched condition that it would have been viewed by Schulkers if indeed he visited this cave. By the middle of the twentieth century, the cave had been significantly modified to accommodate tourists, by entrenching some crawlways and adding wooden steps and handrails where needed and operating in connection with a Daniel Boone themed log-cabin style motel and restaurant. Visitors were even offered a scenic ride on an aerial tramway, built in 1963, which stretched for 5,000 feet across the Kentucky River to an obscure Civil War site, Fort Brannuam, on the opposite side.

Cave tours were offered from the late 1940s through the mid-1960s, but the entire enterprise had failed by 1968. In that year, the same in which the trip to Clifton was made, author O'Dell visited Daniel Boone Cave and found that the wooden stairways had deteriorated to an unsafe condition. Following the cessation of commercial tours, a colony of gray bats (a federally endangered species) became established in the cave, which was gated at both entrances for their protection. In 2010, in discussions with the property owner, the authors learned that the bats had abandoned the cave following recent frequent unauthorized visitation which had bypassed the gates and resulted in extensive interior vandalism. With the owner's permission, the authors visited the cave and found it to be in an appalling condition.

The relative complexity of Boone Cave's interior morphology could have helped stimulate Robert Schulkers' development of Cliff Cave into an imaginary if realistic three-dimensional complex involving multiple interconnected caves with multiple entrances and levels, including dry upper levels and lower, actively flowing stream passages. Certainly, by the time the Seckatary Hawkins series began in 1918, Schulkers had developed a fairly accurate, if non-scientific, understanding of how caves are put together and the ability to provide descriptions rich in detail. There seems to be no other place that he could have gained this experience other than the vicinity of the Kentucky River Palisades. Family memory recalls that Robert did visit Mammoth Cave



**Figure 11. View from cliffside entrance to Daniel Boone's Cave, Jessamine County, Kentucky, with valley of Kentucky River in background. Photo taken circa 1920. Source: Kentucky Historical Society, Willard Rouse Jilson Collection/Kentucky Geological Society Photographs, 1987PH08.428.**

on a family outing, but this trip occurred long after he had begun realistic cave depictions in the Hawkins stories. That he actually visited Clifton Cave or Daniel Boone's Cave cannot be determined with certainty, but the fact remains that lengthy caves with passage of walking size are scarce along the Kentucky River, and only these two were relatively accessible. Regardless of how Schulkers came by the knowledge, he was able to use the subterranean environment to craft a long-running series of stories that thrilled young readers and hooked not a few adults, as well.

Clearly Robert Schulkers drew inspiration for his stories from scenes and settings that were personally familiar to him. There can be no doubt that, in Seckatary Hawkins, Schulkers created one of the most popular and successful juvenile fiction series in American literary history, which continues to attract readers today nearly a century after the chubby little fellow made his first appearance in the pages of the *Cincinnati Enquirer*. More information about the creator, Robert F. Schulkers, as well as new book titles and descriptions can be found on the Web page of the modern-day Seckatary Hawkins Club: [www.seckatary.com](http://www.seckatary.com).

#### ACKNOWLEDGMENTS

The authors would like to extend our deep appreciation to Charles R. Schulkers, who generously shared the papers and letters of his grandfather and who was always willing to dig out answers to our numerous questions; to Howard Kalnitz, for his skilful redrafting of the Clifton and Boone Cave maps; and to Werner and Neena Jud, for their careful and helpful review of the manuscript. The authors would like to dedicate this article to the memory of the late Tab Farthing, a good friend and active caver who devoted much of his life to exploring



caves and pits along the Palisades of the Kentucky River.

**REFERENCES**

Andrews, William M., Jr. 2004 Geologic Controls on Plio-Pleistocene Drainage Evolution of the Kentucky River in Central Kentucky, Ph.D. dissertation, University of Kentucky.

Ellis, William E. 2000 *The Kentucky River*, Lexington, KY.

Kreckeler, Karl H. 1973 "Cave Beetles of the Genus *Pseudanophthalmus* (Coleoptera, Carabidae) from the Kentucky Bluegrass and Vicinity," *Fieldiana Zoology* 62 (November 26), 38-43;

McDowell, Robert C. and Wayne L. Newell 1986 "Quaternary System," In *The Geology of Kentucky: A Text to Accompany the Geologic Map of Kentucky*, Robert C. McDowell, ed. U.S. Geological Survey Professional Paper 1151-H (Washington), H49-H53.

McFarlan, Arthur C. 1943 *Geology of Kentucky*, Lexington, KY.

Murray, Robert K. and Roger W. Brucker 1979. *Trapped! The Story of Floyd Collins*, Lexington, KY.

O'Dell, Gary A. 1990 "The Obliteration of Clifton Cave," *Journal of Spelean History* 24 (July-Sept), 4-9.

Pavey, R. Pavey, Dennis N. Hull, C. Scott Brockman, Gregory A. Schumacher, David A. Stith, E. MacSwinford, Donovan M. Powers, Terry L. Sole, Kim E. Vorbau, Kevin D. Kallini, Emily E. Evans, Ernie R. Slucher, and Robert G. Van Horn, with cartography and GIS by Donovan M. Powers and Kelli L. Vogt 1999, revised 2002, 2007 *Known and Probable Karst in Ohio*, Ohio Division of Geological Survey Map EG-1

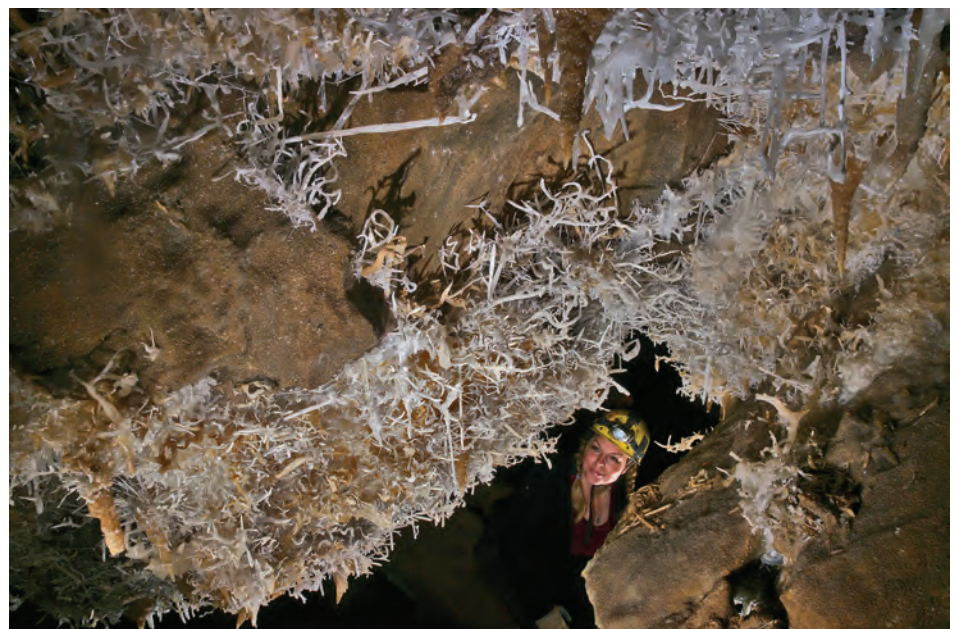
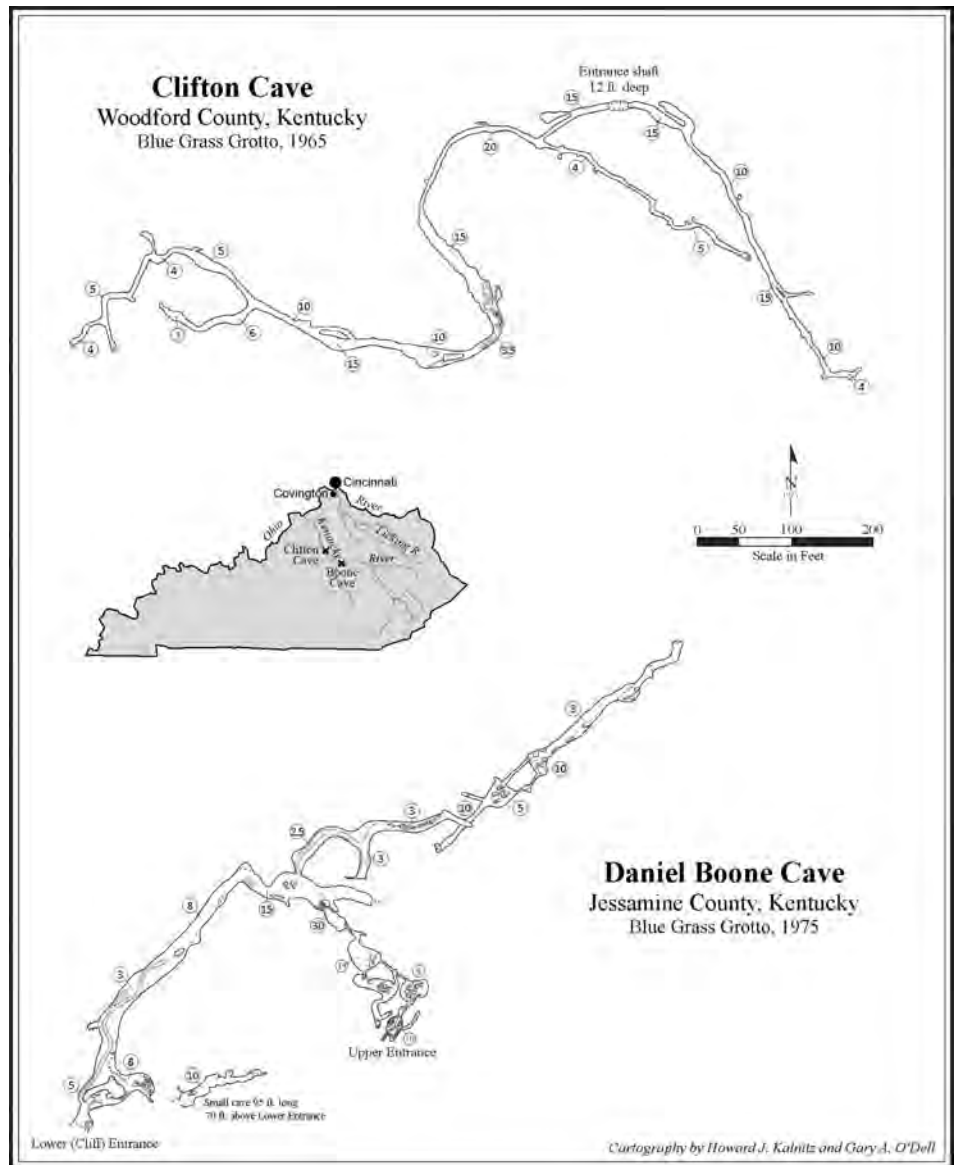
Paylor, Randall L and James C. Currens 2003. *Karst Occurrence in Kentucky*, Kentucky Geological Survey Map and Chart 33, Series 12, Lexington, KY.

Schulkers Papers This is a loosely organized collection of private papers and manuscripts curated by Robert F. Schulkers' grandson, Charles R. Schulkers.

Sears, Richard D. 2002. *Camp Nelson, Kentucky: A Civil War History*, Lexington.

Steeves, Harrison R., III. 1965 "Two New Species of Troglotic Asellids From the United States," *American Midland Naturalist* 73 (January), 81-84;

White, George W. 1926 "The Limestone Caves and Caverns of Ohio," *Ohio Journal of Science* 26 (March), 73-116.



Shaundy Farley peers through a helictite lined crevice in Black Chasm Cavern National Natural Landmark. The designation was primarily for the large displays of these helictites. This photo was awarded an Honorable Mention in the 2013 NSS Photo Salon. Photo by Dave Bunnell.