The Kentucky Novel

by

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Because of my interest in the growing movement to promote the study of American Literature with the state as a unit, and because of my desire to make some contribution, however small, to the field, I have chosen for my subject—"The Kentucky Novel". It is perhaps rather a unique combination, a native of Arkansas, studying at Kansas University, writing about Kentucky literature. For obvious, and for the native of the state, embarrassing reasons, a study of Arkansas state literature—unless one can devote an indefinite length of time to research—is entirely impractical. I have been forced, for the present, to abandon any idea of work on the literature of my own state. In Kansas, much has already been done toward making complete the study of the State's contribution to literary fields, and so my attention was directed rather to a state that offered wider opportunity for choice of subject. Kentucky seemed to be quite open as far as any previous literary investigation was concerned.

"It is upon the great place Kentuckians have taken in history, the great orators and statesmen, that the fame of Kentucky rests rather than upon her literature." This was
a part of the reply I received to a letter to Mrs. Jennie C. Morton, president of the state historical society, inquiring about articles on Kentucky literature. This seems to be typical of Kentucky's attitude. Except for Mr. Townsend's book, "Kentuckians in Literature and History", in which only a small part of the space is devoted to literature, there has been little attempt to make any general study or survey. Already familiar with the novels of James Lane Allen and John Fox, Jr., and realizing how essentially they are Kentucky in spirit, I became interested in the Kentucky novel in general. So, in a broad way, my problem has been, given a group of state novels find what is distinctive. How have the novelists made their work a part of Kentucky? How portrayed the life, traditions, history, customs and natural features? What have they written about and how have they written it and to what result?

It is with no claim to completeness and with no more ambitious hope than that it may be of some slight interest to the student of state literature that this study is written.

I wish to express my indebtedness to the librarians of the University of Kansas and the Kansas City Public Library for their aid in securing material and to Professor Whitcomb for his helpful suggestions and direction.

June 17, 1916.

Marion Stone
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Introduction
*No state offered more varied or fascinating beginnings or backgrounds for makers of literature than Kentucky. Across the borders there swept the tide of earlier colonial conquest which moved slowly onward to the winning of the West. From Virginia, over the Cumberlands, there came the Cavalier, from Eastern States, across the Alleghanies, the Puritan. All were people of Anglo-Saxon sturdiness and their blood mingled to form an interesting and strong race. While the home of no Indian Tribe, Kentucky became the far famed "dark and bloody battleground" for the fight of the pioneers against invasion of the tribes from other states. The pioneer had a wilderness to conquer and Nature's forces were at times as unrelenting and dangerous as Indian attacks.

The Civil war stirred Kentucky as it did no other state. Divided as it was in sentiment, members of the same families fought against each other, section against section, neighborhood against neighborhood, there was no unity. The warfare in the state was as great as the warfare outside. Lawlessness followed in the wake of warfare and new material was at the disposal of Kentucky's coming fiction writers. They were "coming" writers, because for many years the state had no liter—

* C. Marcossen—Bookman Vol. 32 pg 359
nature, despite the rich store of material to be shaped. The early Kentuckians were engaged in conflict and conquest; the next generation were orators, not men of letters, and their ideal was eloquence, not finished literary form. While they lived they thrilled Kentucky and, in some cases, the Nation, with their impassioned eloquence; but, when they were gone, they left only the memories of delightful and mighty personalities. Only one of the long line ever had his speeches printed - Henry Clay.

Then there followed a period in which law was the honored profession that had its generations of social prestige and which produced long lines of illustrious jurists and pleaders. The wit and satire of the journalists vied with the eloquence of the bar and Kentucky's great journalist, Watterson, and his contemporaries, left brilliant editorials to the literature.

When, after the war, there came what Pattee terms "the second discovery of America" when, "in a kind of astonishment she wandered from section to section of her own land, discovering people and manners and languages as strange even as those of foreign lands"—Kentuckians made some interesting and startling discoveries within the boundaries of their own state and Kentucky fiction came into its own.

Allen did for the central region of Kentucky what Harte,
Miller, and Mark Twain did for the West, Alice French for the canebrakers of Arkansas, Miss Murfree for the Tennessee mountains. Later, John Fox Jr. did for Eastern Kentucky what Allen did for the central part and people learned, perhaps with astonishment, of the Kentucky mountains. That a few hundred miles from the most cultured city of Kentucky there lived a people who in origin were almost pure English and who, unable to reach the lowlands, had been imprisoned like fossils in the hills, keeping customs, manners and speech of the old country, was almost unbelievable. Here, deteriorating through generations without education and contact with the outside world of "the settlemints", they had sunk into a state where picturesque, if horrible, warfare was the rule and, where lawlessness prevailed, Fox portrayed the good and bad of this strange people and Kentucky added its contribution to the "second discovery of America".

Allen and Fox were not the first Kentucky novelists but they are the greatest and they are the first Kentuckians who took part in the "New Americanism" movement in fiction. With them, for the first time, fiction interested Kentucky more than oratory or law. She stopped and looked at herself through the eyes of her fiction writers, rather than through the brilliant words of her orators and statesmen. And the result of this interest is seen in the tidal wave of fiction which
has been produced in Kentucky during the last twenty years.

And who are the authors who, after Fox and Allen, are the most prominent in the movement? Who are the Kentucky novelists? This study is based upon some sixty-five or more novels by the twenty state novelists who have attained anything approaching national recognition or reputation. There are many more of course who are identified with the history of the novel in Kentucky. Mr. Townsend in his book catalogues with broad inclusiveness some fifteen more living Kentucky novelists. He has, apparently, considered any one who ever remained for even a month or so in Kentucky and who, before or after residence there, wrote a novel, as a Kentucky novelist.

Any student of state literature is confronted by a problem very baffling when he tries to get a complete and clear solution. Who is a state author? For me, the question in more specific terms has been, "Who is a Kentucky novelist? The ideal is easy to define, but state authors seem to have been little concerned with helping the confused student, and moved about in a way little calculated to make them "ideal state authors". A summer visitor, attracted by the far-famed beauty of the "blue grass region" spends two months there and returning to her home in Idaho writes, "A Romance of the Blue Grass Region". Some restless Kentuckian impelled by "wanderlust" leaves the state where he has been born and educated and settles finally in Texas. Here, for-
getting the possibilities of his erst-while home, he looks around the state of his adoption for materials and writes novels of cow-boys and buffalo hunts. A Kentuckian, early in his manhood, goes West to make his fortune, "growing up with the country" and, longing for old friends and his native state, he writes, "James Jones, Kentuckian". Are they Kentucky novelists? Where shall one draw a line?

But now and then, as cheerful oases in the desert of confusion of authors and states, there stand out those who belong unmistakably to Kentucky. It is these whom I have included in this study.

Kentucky's greatest novelist, James Lane Allen, like so many successful writers, has turned to the literary Mecca of America, New York, and is no longer a resident of the state. Aside from this fact, he remains an almost ideal example of the type of state author. In only two of his novels has Allen left the Kentucky setting or characters. Then too, he was born on a plantation a few miles from Lexington, educated in Kentucky schools, a prominent educator of the state, and became the social historian of the blue grass region. Such is Kentucky's basis for her indisputable claim on Allen.

John Fox, Junior, is also a Kentuckian by birth. After his graduation from the University of Lexington and from Harvard he went into the mountains to work for his brother, who was...
engaged in a mining enterprise, and there lived in intimate personal contact with the people whom he afterward made the picturesque characters of his novels. There he became a lover of the scenery, the mountain mists and streams, which afterward filled the back-ground of his mountain stories. "Crittendon" is the single novel in which the setting is moved from Kentucky or the border of Virginia. The period spent as war-correspondent during the Spanish-American war has influenced this work and the life in the quiet pastoral region of Kentucky is alternated with, and appears in sharp contrast to, the horrors of warfare.

Among the younger writers, none of whom have achieved the fame nor approached in rank the work of Fox and Allen, is Charles Neville Buck. In Buck's earlier work, "The Lighted Match" and "The Key to Yesterday", there is nothing of Kentucky. Buck was born and educated in Kentucky but these two books show the influence of a year spent abroad studying art. It is indeed a far cry from the Paris of "The Key to Yesterday" or the small imaginary republic of "The Lighted Match" to the Cumberland Mountains. In his later and best work Buck is, like Fox, a social historian of the Kentucky mountain region. His work lacks the "trueness to life" of Fox's, achieved by having "been on the ground". It has, however, a certain resemblance to the general character of Fox's mountain stories and we are inclined to call him "Fox's understudy".
Roe R. Hobbs, while fond of wandering back to the
days of Pilot and to the Thebes of two thousand years before
Christ for the setting of his stories, has left one novel
of Kentucky life, "Gates of Flame", which shows that he did
not overlook altogether the romantic possibilities of
material in the state where he was born, educated and now
lives.

Harrison Robertson
Edwin Carlisle Litsey, Creddo Fitch Harris, Eleanor
Talbot Kinkead, Abbie Meguire Roach and George Madden Martin
are all Kentuckians, Kentuckians "born and bred". Their con­
nection with Kentucky would satisfied the most legal-minded
investigator of the state's claims. While neither Mrs. Martin
nor Litsey have written novels exclusively of Kentucky, their
lives have been so entirely associated with the state, that
they are indisputably Kentucky's novelists.

Abbie Carter Goodloe, Elizabeth Robins, and Fannie
Caldwell Macaulay, like Buck, were influenced by long periods
of foreign residence. But they are Kentuckians born and now
and then Mrs. Macaulay's "Lady of the Decoration", amid the
beauties of Japan and her trials with the Japanese Kindergarten,
longs for "a Kentucky derby," or homesick, wishes for
"a Kentucky Christmas". Elizabeth Robins makes a good old
Kentucky colonel the hero of "The Magnetic North", one of
her few novels with American characters. Abbie Carter Goodloe
in her one novel, "Calvert of Strathore" portrays Paris life in such a delightful way that we wish she had written as delightfully of Lexington or Frankfort.

Eliza Calvert Hall is the "Aunt Jane of Kentucky" and an ideal state novelist. Born, educated in the state, she has never gone outside for material. One inevitably associates with her Nancy Houston Banks whose three novels are about the people in the village where Miss Banks was born and lives.

I have mentioned the names and noted the basis for the classification as Kentuckians of the novelists whose work is the subject of this thesis. They, I think, beyond doubt are Kentucky novelists. I have added one other name to the list after reading the work of Joseph A. Altsheler. By birth a Kentuckian, he moved to New York before any of his literary work was begun, and where, since 1892, he has been identified with the "New York Sun". In his novels, however, there is no emphasis on New York life or on New York as a setting. On the contrary, Kentucky's influence is marked. Mr. Altsheler writes, for the most part, in the first person, assuming the character of his hero who is always a Kentuckian, in whatever country the scenes of his action are laid. He is fond of saying, "we in Kentucky" think this or that, or "with us of Kentucky the tie of blood is very strong". His hero thrills at the thought that "Henry Clay, like myself, is a Kentuckian". And so, despite
the fact, that all his literary work was produced in New York and that he does not write exclusively of Kentucky life, I have found this influence more marked than any other, and have classified him as a Kentucky novelist.

Louisville is the hub of Kentucky's literary universe. Charles Neville Buck, Abbie Carter Goodloe, Eleanor Talbot Harrison Robertson Kinkead, Roe R. Hobbs, Fannie Caldwell Macaulay and Abbie Meguire Roach, are all residents at the present time. Of the entire group of the novelists of this study, only four, Fox, Allen, Robins and Altsheler are not residents of Kentucky.
Chapter I
Form

It is not in the general structure that any distinctive feature of Kentucky novels appear. An examination proves that they are disappointingly like the average group of novels in this respect. Some are autobiographical, some epistolary in form and, as usual in any group of narrative literature, by far the largest number are in the third person form.

It is from the point of view of a keen observer, an interested student of life, customs and manner, that John Fox Jr. records his stories of mountain life. He looks on Nature with the appreciative eye of an artist and, with the artist's sense of color and effect paints it. Nancy Houston Banks is the observer and narrator of her three stories of village life. "Old-field", "The Little Hills" and "Round A nvil Rock." Charles Neville Buck, Creddo Fitch Harris, Eleanor Talbot Kinkead and Alice Hegan Rice all use the third person forms to the exclusion of any other.

The Epistolary form, as represented in the Kentucky novels, is not of the Richardsonian type. There is no exchange of letters in Fannie Macaulay's "Lady of the Decoration", nor in it's sequel, "The Lady and Sada San". Were it not for the "Dear Mate" and "Yours, Lady", we might call both novels not epistolary but journal forms. It is a matter to be regretted that there are no replies
from "the Mate". We wonder just what she did say about the Kindergarten school or what she thought about the ecstatic descriptions of Japan and what she would have advised in Sada San's case. As it is, we can only guess at what "the anchor" of the Lady's "frivolous life" would have said in her letters.

Allen in "The Mettle of the Pasture" uses incredibly long letters to inform the reader, in the shortest possible time, what has happened while he has been following with interest Isabel's adventures abroad. Altsheler frequently employs long letters in his first and third person narratives. In "The Candidate" it takes four pages of letter for Mrs. Grayson, the diplomatic, to tell King Plummer that he has a rival. But that is owing, perhaps to the loquaciousness of the character and not the poor art of the story teller. Letters are apparently considered an excellent means of describing battles, indirectly, because Allen in "The Sword of Youth", Fox in "Crittendon" and Altsheler in various war stories all have letter-writing characters who describe the proper battle at the proper point in the story.

Roe R. Hobbs uses a small amount of documentary form in "Zoas", where with an attempt to add reality to this extremely far fetched story of reincarnation, he introduces a translation of a document found in a mummy case. The document purports to be the confession which Arsenius, 4000 years before Christ, had placed with his body. The illusion is somewhat shattered.
by the fact that the confession which Rawnal translates so glibly for the reader's benefit is written on paper. None of the novels are entirely documentary in form, there are no fictitious manuscripts and only occasional fragmentary documents used for versimilitude.

Two journals dated and covering each a period of a year record Abner Mosse's story. A journal is, of course a proper confidential sort of thing in which one may philosophize and set down observations on Nature and Life in general. Allen has happily selected this form for "The Kentucky Cardinal" and it's more intimate and philosophical sequel, "Aftermath", for in them he can record to his heart's content his reflections and because it is a journal who could call them "lumber" or his digressions "irrelevant"? The sad little journal of "Little Sister Snow" tells it's own story in the last chapter of the book. In a strange half-English and half-Japanese it is more effective her means of telling/grief at the departure of the American lover than any third person form could be.

The enterprising young secretary to the Secretary of the Treasury (1), a bright young journalist (2), a soldier (3), a prisoner in the penitentiary (4), a governor (5), are some of

(1) The Herald of the West
(2) The Candidate
(3) Incircling Camps
(4) Before the Dawn
(5) The Recovery
the roles which Mr. Altsheler assumes in his autobiographical work. In one of these roles the typical method of procedure is for the hero to narrate, in ordinary everyday prose, his own fortunes which are incidentally connected with the chief events of some particular period in history. He meets the great men of history and describes them, but the real story is his own modest (?) part in some great historical event. Modest, for like the saga heroes, he boasts for pages and adds, "I am not boasting", or "I boast not thereof". But every one knows a young hero can do anything, even run the government at Washington as he successfully does in "The Herald of the West". The autobiographical method is not, however, a detriment for there are no long monologues, no long passages of reflection and there is some sense of reality added by the personal element of the writers' observations and reflection and the minute psychological detail.

Elizabeth Robins in "Under the Southern Cross", has the American girl of the independent, suffragist type, tell the story of her affair with Baron de Bach, who has certain old fashioned ideas about the dependence of woman on man and the caustic, sarcastic reflections are the most delightful part of the story. "Letitia" in an extremely precocious manner, quite fitting for the weight of fourteen years, narrates her fortunes and explains the mysteries of the "non-com" and the "com" and why she can't play with the second lieutenant's daughter, which is a real tragedy.
This is a good example of the autobiographical novel with a child as the story teller, and from the child point of view.

**Diction**

(1) "Alas!" wailed one reader of the mass of dialect fiction, "we have listened to 'Hoosiers' from Indianer and 'Pikes' in Californie and Missouri and Southern 'niggahs' and now a new voice comes from 'Hell-fer-Sartin Creek', which empties of cose as it had oughter into 'Kingdom-Come'--will we never have a rest?"

It was the voice of John Fox, Jr.'s mountaineer from Kentucky whose sound the long-suffering reader of dialect resented. With Fox's work, mountain dialect became a characteristic feature of the diction of the Kentucky Novel. Following the voices from "Hell-fer-Sartin", Buck's mountaineers spoke the mountain dialect a little less realistically.Creddo Fitch Harris and Altsheler have made feeble attempts at some introduction of mountain dialect.

(2) Strictly speaking, there is no mountain dialect. The Kentucky mountaineer keeps the use of old words and meanings that valley people have long since ceased to use, but nowhere is the usage so sustained and consistent as to form a dialect.

(1) Bookman. Vol.28
(2) Jno. Fox Jr.-The Southern Mt
It has almost the strangeness of a fairy story when we realize that through the speech of these people one may bridge the waters to the old country and to the remote past of Chaucer. Over two hundred meanings and pronunciations go back unchanged to the days of the "Canterbury Tales". *Afom*, *afeard*, *axe*, *holp*, *crope*, *domb*, *peert*, *beastie* (horse), *eet* (ate), *fer* (for), *hit*, *pore*, *right* (very), *study* (think), *yer*, *yond*, *instid*, are all examples found in the conversation of the mountaineer of the Kentucky novel. To make a complete study of the vocabulary would be very interesting but it is beyond the scope of this work. It will, however, be possible to note some of the favorite terms of this "Hell-fer-Sartin" dialect and how they have grown up around certain customs and occupations of the mountains.

When the sewing machine, automobile, aeroplane and the dreadnought were invented, names were likewise invented by which to designate them. With the iron industry and coal-mining, new development called for a new set of terms and gradually a vocabulary of industries has grown up.

Now in the Mountains of Kentucky the chief occupation which the Kentucky novelist seems to note is fighting, and the trade which the mountaineer *follers fer a livin'* , and which until late years had had a thriving development, is, in the picturesque mountain term, *Moon-shinin'*. The vocabulary of this industry is as characteristic as that of the coal mining or iron industry.
The mountaineer scorns the red-liker of the settlemints and modestly brags that his is the best of yarth. He proves his loyalty by a distressing fondness to get likered up and disguised by liker. The chief requirements for moon-shine are corn and a still; the chief product is free liker which takes the form of first-shot, backings and singlings, according to relative strength; it appears oftenest in a stone jug with a corn-cob stopper, and it's deadliest enemy is the raider.

Tired farmers with great consideration stop frequently to rest their hoes; lumbermen of the mountains leave deadenias's in their wake by girding trees.

The other chief occupation of the mountain has an equally picturesque set of terms to designate its various phases. Lay-wayin', shootin' from the larel are distressingly frequent occurences. Winchester seems the key word of the mountains. Gunmen are hired by one faction of the feudists to aid in fights against the other. For successful results of Lay-wayin' the mountaineer has a sign, he notches his gun once for the fall of each enemy. But now and then despite lay-wayin' from officers of the law, he is warranted and tried, but he usually comes clar.

The Kentucky mountaineer's vocabulary of direction is delightfully definite. The uninitiated could follow it as readily as a chart of the location of hidden treasure. After the stranger has been given a snack and desires to go on his way, he is direct-
ed to take yo' foot in yo' hand and since Little Bill Nashe's, (i.e. Bill Jr's) place is only a little the rise of a mile as the crow flies or bout a whoop an' a holler away he orter git thar bout crack o' day.

Harris in "Sunlight Patch" speaks of Dale using diction "flavoring of the 'circuit-rider' type", and Fox in "The Mountain Europa" also refers to this as a type. The examples of it, however, are not particularly enlightening and the "circuit-rider" diction is apparently characterized by the 'verily's and 'say unto ye's', the use of vehement epithets, such as 'brimstone hells', and references to such experiences as casting out devils, wrastlin' with the Spirit and comin' thru or being just smortin' fer conviction. The meetin' house is rare in the mountains, so this accounts perhaps for the corresponding absence of religious terms.

A peculiar type of diction, half dialect, half perfect English, appears in the Kentucky novel with the educated mountain character. In "To Love and to Christ" Reuben Ward, the would-be candidate for governor and his wife, lapse now and then into a half dialectic speech. Stallard in "The Kentuckians", the aspirant to speaker of the house of the Kentucky legislature, "bad"Ance Harvey of "The Battle Cry", Sampson South of "The Call of the Cumberlands", speak the stiff, stilted, over-careful English with now and then, especially in moments of excitement, a lapse into the ye's, fers and taints of the mountains.

Joseph Altsheler in "The Candidate", by mistake, has Susan Plover and her husband talk with a strange mixture of perfect
English and strikingly odd mountain terms, forgetting that they are supposed never to have known anything but mountain vernacular,
yer snacks redy now, wash up and come fall to - you will find towels and soap near the basin - is a fair example of the failure of Altsheler's mountain dialect.

The novel of the lowlands is colored by the language of the negro, and those of the mountains, by the strange mountain dialect. The negro plays no part in the mountaintories for there are no negroes in the mountains, but practically every other novel of Kentucky life has some bit, at least, of dialect. James Lane Allen, except in his earlier stories, has used little negro dialect but page after page of the novels of Nancy Houston Banks are filled with the quarrels of the two negro maids over the coachman next door, and Uncle Zack in "Sunlight Patch" with true negro loquaciousness talks for pages. The love of big, sonorous words, to which he always attaches the wrong meaning, characterizes the dialect of the old negro servant in "The Romance of Billy Goat Hill" and of Bob the "sporty niggah" of "Crittendon".

The novelists have linked their work more closely than ever with the state by using terms which are peculiar, in part, to Kentucky. "Blue-grass" and "pennyroyal" give their names to the regions where they grow most luxuriantly. "Rhododendron" and "laurel" are as much a part of Kentucky vocabulary as the sunflower
is of the Kansas vocabulary. Feuë, horse-racing, county-fair and court day are Kentucky's much used words. The pioneer, the hunter, circuit-rider and Indian recall the characters of early Kentucky history. Hospitality, chivalry and hot-headedness are the words which most frequently characterize the Kentuckian's nature. A long line of family names, prominent in Kentucky, add another link which fastens the novel more closely than ever to the state. The neighborhood parties in "The Little Shepherd of Kingdom Come" are attended by the Quisenberrys, Talbets the Clay's, the Preston's and the Morgan's. The hero of Fox's Spanish-American war story is a Crittendon. One of Buck's heroines, a Miss Filson. Many of Kentucky men of history appear, but will be treated under the subject of History.

The use of foreign characters in the novels has in most cases influenced the diction. Naturally every true Frenchman must occasionally say "Mon Dieu" or "Vive LaFrance" and an Irishman is no true son of Erin unless he prefix his remarks with "sure". Colonel Murphy in "The Key to Yesterday" is quite orthodox and says "sure it means Hells' broke loose" - "Sure, it means a leak" Sure, it was quite simple". Indian words, such as "Clee-chalokos, "caches" and "ighloos" are abundant in "Come and Find Me". The "Lighted match", as a result of a Spanish setting is full of "pintas" and "patios"; "el-president" and "il ministro" are common personages Scandinavians in "The Magnetic North" and Japanese characters in the novels of Fannie Caldwell Macaulay speak broken English. "Calved of Strathore" has perhaps more foreign diction than anyother.
Set in France, the characters are largely French people and whole conversations are recorded in that language.

The diction of the Kentucky novels owes its distinctive feature to the mountain and negro dialects and to the use of certain terms peculiar to the state. The foreign element is not especially significant except as it indicates the presence of foreign settings and characters, which will be noted further in proper connection.
Plot and Characterization

To study the individual methods of characterization or the plot structure of twenty or thirty novelists, most of them of minor importance, is almost impossible, within the scope of this study, and comparatively valueless. There is, however, a certain significance in a discovery of some of the features of plot and characterization which are common to a large body of the novels. Certain characters are common to Kentucky fiction, making it as distinctive from the fiction of Ohio, Virginia, Tennessee or any neighboring state, as the literature of England is distinct from that of France. With these characters there have gone certain distinct plot motifs, a certain tendency to conformity, if not in general lines of plot structure, at least, in important situations within the plot.

In the novels which are not based upon Kentucky life, but upon life in Paris, Canada, California, Thebes or Sweden, it is difficult to detect any general tendencies toward a certain type of plot or character common to a large number. But it is almost inevitable where authors write about Kentucky and base their novels upon their own knowledge of the state, that the same characters should appear and that
the plots have some distinctive features in common. Within the state, the novels inevitably fall into two divisions each as distinct as the characters with which they deal, the novels of the mountain and the novel of the lowland. Each class has its own typical set of characters and it's individual plot situations. For example, no novel of the lowlands is quite complete without the negro character. A negro appears once in the mountain novel and his entrance produced consternation. "The Little Shepherd of Kingdom Come" stands his ground bravely at the sight of two negro slaves and his companion explains, "Lots of folks from yo' side the mountains ain't never seen a nigger-Sometimes hit skeers em'." The little boy has explained the absence of this familiar character in mountain novels. There are few or no negroes in most mountain regions. Again, no mountain novel is complete without the familiar plot centering around a feud. In the lowland novels there is the political struggle which takes it's place. With this division as a basis, the typical characters and plots common to the novels of each locality will be noted.

Not long ago, there appeared in American magazines, a particularly odd and interesting picture. Some enterprising photographer, wishing to know what the typical American looked like, set about to satisfy his curiosity. He combined
the pictures of ten great men of the country and, while individual identity was lost in the resulting photograph, there was something of each of the ten faces in the typical American. A mental process, somewhat akin to this artistic photographic one, has resulted in the production from characters, strongly individualized, perhaps, a general type. Thus, for example, the characters of the June's and Sally's, the Easter's and Marthy's, girl heroines of the mountain novels, though in their individual setting they are quite highly differentiated, merge into the type— the Kentucky mountain girl.

The mountain heroine, physically, is beautiful in fiction. In reality, she grows old early from drudgery and hard life. A description of Sally in Buck's "Call of the Cumberland" might be applied equally well to any characters of the type in Fox's novels.

"She wore homespun and coarse shoes, or none at all: her hands were brown and hardened. Her arms and shoulders looked muscular, her waist large and in repose her face had a somewhat heavy look. But the poise of her head suggested native pride and dignity: her eyes deep, beautiful, full of changing lights. The scarlet dress showed the rich curves of her figure and her movements had a certain animal-like grace. Her manner despite its roughness savored
Pride is her dominant quality: self reliant, she accepts no favours. The pride of the mountain girl enables her to stand barefooted before the well-dressed stranger of the "sittlemints" with all the self possession of a duchess. "Go long", says the mountain Europa to the stranger who offers to help her with a heavy sack of meal, "go long, bout yo' business." And, like the characteristic mountain girl, she "goes on bout hern," singing, perhaps. If she does sing it is "Barbara Allen" which, we are told, her ancestors brought from the old country and which she sings in the form they sang it centuries ago in England.

Sometimes a "ferriner" from the "sittlemint" stays long enough to become the hero or heroine of the mountain novel. The young engineer or prospector, a college man of course, is the type which most frequently gets into the mountain story.

A young mountaineer is usually the "villain in the piece" and is the rival of the hero. In "The Trail of the Lonesome Pine" it is June's cousin who seeks the life of Jack; in "The Call of the Cumberlands" only the names are changed and Tamarack Spicer makes trouble for Sampson South. The young mountaineer is usually a chip off the old block, a modern edition of his feudist father.
And what of the mountaineer himself, the feud leader, one of the picturesque figures of America? In origin, novelists would have us believe he is pure Anglo-Saxon. Of the same class as the people, who in settling the wilderness moved across the mountains and made the population of the blue-grass region, he has suffered deterioration and arrest of progress from isolation. Untouched by outside influences, he has kept customs and language which go back to the days in England. Far from the seat of law, the mountaineer made his own, and took justice into his own hands. The feud may go back likewise to England and to the Scottish border warfare and clan. Others say it is a result of the Civil War. At any rate this custom of mediaevalism still prevails. Suspicious of strangers, resentful at the approach of industrial development in the mountains which will mean the coming of the law he hates, the mountaineer lives his life of isolation. A picturesque, unique, figure which is Kentucky fiction's most distinctive character.

The corrupt officer of the law, who under cover of his official position, takes part in the feudal warfare on the side of one of the factions, is a familiar type common to practically all the novels. Usually he keeps the mountain supply store, as well as being an officer of the law, and
from this point of vantage maintains a kind of dictatorship over the entire community. Judge Hollman in "The Call of the Cumberlands" and Judge Galvin in "The Portal of Dreams" are specific examples.

The number of characters in the novels of the mountains is large, for the feud involves families, neighborhoods and sometimes whole sections. Men on both sides of the feud, companies of militiamen, prospectors, and a group of minor characters are in every novel. Strangely, especially in the novels of Fox, it is these minor characters which defy any attempt to reduce them to a type. They are untranslatable into terms of the typical. These strange minor mountain characters, because of their uniqueness, are isolated from the other characters of all the novels of either lowland or highland. They are the masterpieces of character portrayal. Uncle Bill's and Aunt Hon's appearance in "The Trail of the Lonesome Pine", riding on their rickety old white horse, is nothing short of a triumphant entry in its strikingness. In their subsequent entrances and exits there are no anti-climaxes. Old Gabe, the mill keeper, philosopher and incidentally Cupid, of "The Cumberland Vendetta", selling meal and offering advice to both factions of the feudists impartially, is unforgettable. Red Fox, preacher, Swedenborgian philosopher, murderer and spy is a veritable Dr Jekyll
and Mr. Hyde figured. The Hon. Samuel Bud, with language as flowery as his vest and a politician's tongue that made him worthier of a higher office, is remembered after the hero is forgotten.

The feud is the great motivating force in the plot of the mountain novel. It is the inevitable center from which the plot moves. Out of a collection of some twelve mountain novels, only three are without the feud as an important element in the plot. Interesting deviations from the regular feud plot are "The Kentuckians" and "Sunlight Patch", in which, while the novels are set in the blue-grass region, the feud in the distant mountains continually overshadows the characters.

The feud is responsible for the familiar story employed by novelists of the girl of one "faction and the boy of the other". Feud ethics and family loyalty forbid intercourse, and, if the participants are so heedless as to realize that there is not only some good in the enemy, but that he is very interesting indeed, they are quickly reminded by an unsentimental brother or father. This difficulty confronts Marthy and Rome* Stetson and the characters in "The Battle Cry". On the more tragic side, the hero revolts from killing the father or mother of the girl.

* The Cumberland Vendetta
Naturally to bring the two together is nothing short of the novelist's duty. He does it in both cases by ending the feud.

It is the out-breaking of the feud which brings home the young mountaineer who is getting an education elsewhere. Away from the mountains he has gotten a view of the narrowness of mountain life, which, in nearness to conditions he had failed to realize. He has come to see the useless horrors of the feudal warfare, but the tie of kinship and the loyalty to clan are "The Call of the Cumberland" and "The Battle Cry", which bring him back to his people. Here in the mountains, to reconcile the reader with his apparent moral surrender, the formula of procedure calls for an attempt on the part of the hero to reform his people and educate them. "Bad" Ance Harvey of "The Battle Cry" and Dave of "Sunlight Patch", return to their homes determined to carry their education to the mountain people - after they have settled old scores. Stallard leaves the legislature to answer the call of his clan for a leader, determined when he has led them to victory in the feud, which is hateful to him, he will lead them along another more enlightened path. Samson South in "The Call of the Cumberlands", a young art student, must answer the clan call and he too remains to educate his people.
Nor is this a story type of the mountaineer - he occurs in "real life". J.A. Burns in an article in the American Magazine, "Believing and Doing" has told a similar story of his own life. Brought up in the Cumberlands under the old feud-code, he became educated after he was a man and overcoming his enemies became leader of the new order, founding a school in the mountains.

A type of plot situation common to the mountain novel, and which may or may not be a part of the feud plot, is that of the mountain man and the "furrin" girl, or more often vice-versa. It assumes an importance equal to that of the American heiress and titled foreigner in some recent American novels. Juanita Holland of "The Battle Cry", Ann Bruce in "The Kentukians", after polishing off the rough corners, so to speak, marry the mountain heroes. The spelling book may be called the initial force in the story of Clayton and June in "The Trail of the Lonesome Pine" and of "The Mountain Europa", for through the medium of this book the "furriner" becomes most interested in his promising young student and there is a story. Fox's "Mountain Europa" is the only one of the stories which does not end in the conventional fashion of marriage and "the happy ever afterwards".

Another sub-plot to the feud-plot is the conflict between mountaineer and government of small mountain towns. In this case the conventional method is a pitched battle in the town by way of settlement, in which, of course, the representatives of the law are victorious.

The feud, in the particular form in which it exists in Kentucky, is found nowhere else. Many of the fiction feuds are based on actual details and even the names of factions are kept. It is natural, therefore, that it should become the distinguishing mark of Kentucky fiction, and the inevitable "deus ex machina" of every plot. We have seen that certain conventions have grown up through the use of a type of sub-plot or situation. With the feud proper, there naturally arise various complications, and while these are distinctively Kentucky as the feud plot itself, they are typical, as well, of the form of the Kentucky novel.

These, then, are the conventions in plot and character which are employed by the novelist of the mountains. When, however, the novelist descends from the narrow coves and enclosures of the mountains to far reaching blue grass pasture lands, he has a certain broadness of outlook. Here there is the life of city and country, the problems of church and state, of government, of education and industry. Here the state is related to the nation; there is contact with the outside world in contrast with the isolation of
the mountains; the influences at work on the people are varied. Here nothing corresponding to the feud dominates the life of the Kentucky lowlands. There is no focal point around which the novelists have centered their stories, as in the mountain novel. With complexity of higher civilization has come such an infinite variety of plot and character material that there seems no possibility of generalization on the form of the novel of the lowlands.

The two most familiar types of plot structure, however, are those found in the novel of manners and in the historical romance. While there is nothing distinctively Kentucky, for the types have been used in fiction of all countries and periods, it is of interest to note their predominance. All of the novels of Nancy Houston Banks, several of Alice Hegan Rice's novels and a large proportion of Allen's work, illustrate the simplicity of plot structure, with often only a slender thread of narrative to link incidents, the attention to background, the emphasis on minute details of characterization, of the novel of manners. The broader, epic-like structure of the historical novel, especially of the civil war, are illustrated by a dozen or more Kentucky novels. These then, are the most common forms of plot structure, though in this fact the Kentucky novel of lowland life does not differ from any other novels.
There are, however, certain characters typical of the novels and of the region which they treat. When there are no less than thirty Kentucky Colonels in the novels, could any one be so incredulous as to doubt that he is a typical and conventional character of the Kentucky novel? And he is distinctive too, for the novelist has taken pains that his colonel shall be like no Colonel in any other state. The outsider's view of the Kentucky Colonel matter is illustrated by the remarks of the Denver man in "Come and Find Me"—"Perhaps you wonder why he's a colonel", he said, "He's from Kentucky, you see. Beyond that, we can't tell you why he's a colonel unless it's because he ain't a judge." And he seems to have been right about it because Colonels and Judges in Kentucky fiction are legion.

The requirements of the Kentucky colonel character as the novelists have portrayed him are:—physically, one fat body clothed immaculately (broad-cloth preferred; if since the war, however, rusty broad-cloth becomes more the rule), one red face, one white goatee—these are indispensable. Mentally the requirements are:—strong sentiments on the subject of the Civil War, a belief in the greatness of Kentucky history as firm as that in the Apostle's creed, and unbending pride. Socially, he is characterized by the hospitality which invited a guest to stay a month and kept him ten years, that is, until he died. For this, it is claimed, is a true Kentucky story. Morally, he is allowed a bit of laxity to make up for
his many virtues. He, therefore, holds it no sin to drink juleps, a thing which he does with a regularity and punctuality which rivals the best clocks. And yet how he loves a horse-race. No wonder poor Miss Lizzy, as other excellent sisters or wives of the colonels must have done, despaired and said regretfully, "His idea of Heaven is that it's just a big race track where everybody's horse will win and there's a perpetual spring flowing/ice-cold mint juleps." And this genial old Kentucky gentleman pervades the blue-grass novel.

Now and then the war and its misfortunes have left a sadder type of colonel, who is able to indulge neither his love for mint juleps nor his social inclinations. Colonel Romulous Field in Allen's "Two Gentlemen of Kentucky" and the Colonel of "The Man from Jericho" are unique because of their deviation from the normal type.

As servants of the Colonel or their families there go a long procession of Uncle Scipio's and Uncle Pete's, Uncle Zack's and Uncle Jimpson's followed by Aunt Timmie's and Aunt Keziah's, Aunt Wish's and Aunt Melvy's, who show distressing tendencies to call their husbands "lazy good fer nuthin's" and talk regretfully of their own wasted lives, pearls thrown before swine. The Uncle is the old slave type, a firm believer in the days "befoh de wah". He is studious imitation of his master and with his cast off raiment dons

* "Sunlight Patch"
the mien of his model. Loquacious, given to reminiscence, whole pages of his narratives fill the novels of the Kentucky lowlands. He feels himself personally responsible for the family honor and financial affairs and does his duty loyally, unconsciously assuming a mild dictatorship over the household. The Aunt is of the same type, except that she is given to extreme religious zeal more often, and to "conjuring" and belief in "signs". The negro of the Kentucky novel differs from no other Southern negro of the old type. It is merely as a typical member of the group of characters in the novels that he assumes any particular significance.

The young men of the Kentucky novel fall into two types. One is the dissipated, careless type, fond of horse-racing and gambling. Hot-headed to a marked degree, and an inheritor, perhaps, of the fighting spirit of his forebears, he shows a distressing tendency for shooting some real or fanciful offender. Fred Dillingham of "The Romance of Billy Goat Hill", Carter Nelson In "Sandy" are examples of the type.

The other type, and by far the more common, is the Kentucky gentleman, who it is true has, as a rule, "sowed his wild oats like a gentleman" but is in the main, the chivalrous, hospitable, modern edition of the colonel. He is, as a rule, a lawyer or a politician, always an orator,
for Kentucky loves both her statesmen and orators and law is the honored profession.

The aristocratic woman of the Kentucky novel has no particularly distinguishing feature which marks her as Kentucky, unless we would believe the novelists, who assert "that the Kentucky woman is the most beautiful in the world."

Kentucky's famous men are almost type characters, that is typical of plot structure, because no novel seems to have been quite complete without one or more, if it were a historical novel or if the period of setting made it possible. The Henry Clays and Thomas Jeffersons, Colonel Johnsons, Daniel Boones and Jno. H. Morgans, Governor Goebels and Philip Alstons enter as actual characters.

The child character is quite prominent. Kentucky has produced at least two writers of stories of and for children and young people, who, in popularity rank very high. George Madden Martin's "Letitia", "Abbey Ann" and "Emmy Lou" and Anne Fellows Johnston's "Little Colonel" stories are great favorites. In "grown up" novels the child often has an important rôle. Kaviah, the little Indian child of "The Magnetic North", the tongue-tied "bad little boy" of the "Romance of Billy Goat Hill", who in Dicken's-like fashion seems brought in to make us cry, Chad, the "Little Shepherd of Kingdon Come" who swallows his sobs and says "I gatta ack: like a man now" and "The Last Stetson" who is a mere
boy, are examples.

When the novelist has put the setting of his novel in Kentucky, almost without exception the principal characters, like the "all star" casts of plays, are all Kentuckians. Only two exceptions occur to me now, Mrs. Pittman's "A Belle of the Blue Grass Country" or "The Love Story of a Harvard Man" and George Madden Martin's "House of Fulfillment". The characters are New Englanders. Alexander Blair is described as "a capitalist of Vermont stock, now the richest man in Louisville, but with thrift, practical sense carried to the extreme, and ruggedness unsoftened by a successful career in the South." The whole family stands out in sharp contrast to their surroundings and neighbors.

Strangely there are practically no foreign characters in the novels set in Kentucky, though Jno. Fox Jr. mentions in the description of the mountain mining camp, "the occasional appearance of foreigners just from Castle Garden with the hope of the new world on their faces." Scattered throughout Kentucky there are entire communities of foreigners attracted by agricultural opportunities, or the possibility of employment in mines. When Charles Dudley Warner visited in Kentucky in 1888 he noted the presence of numerous foreign colonies. In Laurel County there were Swiss dairy farmers, cheese makers and vine growers; a thriving settle-
ment of Austrians in Boyle County and a temperance colony of Scandinavians in Edmonson County and many other scattered settlements. However, we find no trace of these in the fiction.

When the setting is moved from Kentucky the Kentucky character is the exception rather than the rule. Elizabeth Robins' characters are English for the most part. In one novel the characters are Swiss. In her "Come and F in Me" the Marsh family are Californians. The heroes of "The Magnetic North" are an Irishman from California, "a boy" from Florida, a Scotchman from Nova Scotia, and a Colonel from Kentucky. Joseph Altsheler, while he makes the Kentuckian his hero, usually has in every novel a character from at least six or eight other states, and he carefully labels them each time they speak, as "Mr. Jones, of the Buckeye State" etc. Charles Neville Buck's early novels are filled with Frenchmen, Italians and Spaniards. Fannie Caldwell Macaulay's Japanese stories sometimes have a Kentucky herdne but more usually a Japanese girl. Ancient Egyptians are the principal characters of Roe R. Hobbs' "Zoas".

In general, the novels with foreign characters and characters from other states are exceptional. Kentucky novelists have looked to Kentucky life for their plots and their characters, and only occasionally have gone far in search for a hero or heroine, or a story.
Chapter II
Setting

The Kentuckian's belief in the greatness of his state is expressed in superlatives. Kentucky's men are the bravest, the most chivalrous; her women, the most beautiful. The blue-grass region has the most fertile soil and the best climate. Kentucky horses are the fastest. Kentucky juleps are better than those of a tide-water Virginian. If it is history he is considering, then everyone must know that Kentucky as a state has had the most varied and interesting. Kentucky's importance to the Union is immense. Even Lincoln is reported as saying, "I'd like to have the Lord on my side in a war, but I must have Kentucky". And Kentucky must have rallied loyally for, we are told, Kentucky contributed more troops and they were braver and physically larger than those of any other state, excepting Tennessee. And then, the last superlative, Kentucky has furnished more presidents and, of course, they were the best the United States ever had. Even the presidents who were not fortunate enough to have been born in Kentucky acknowledge readily that "it wasn't their fault."

It is not surprising that this state pride, which is so

*Altsheler-*In Circling Camps* Pg 293
characteristic of the Kentuckian should find expression in fiction. For, when the Kentuckian began to write novels, he found that Kentucky furnished the best and most interesting setting as it did of everything else. It was not necessary to take a "voyage imaginaire" to Mars or Saturn or some other strange region to secure material and setting for a story. In the mountains of his own state there were people who were as much curiosities as inhabitants of Mars would have been, and the rugged mountain crags and coves were backgrounds good enough for any story. The Kentucky novelist wrote no novel of Utopia. He built no imaginary land where a government ownership and community of goods prevailed. Who could want a Utopia when he had Kentucky? Why need a Kentuckian worry about community of property when everything his neighbor had was his for the asking? And so, supremely self-satisfied, the Kentuckians passed by the charm of visionary worlds and made the blue-grass or the mountain region, the setting for his novel.

But if, however, imaginary worlds have failed to attract Kentucky novelists, Europe has left its stamp on the setting of the Kentucky novel. Out of seventy novels examined or read, fifteen are set abroad. Not a large proportion, it is true, but it shows that in Kentucky there are, as in other less self-satisfied states, those followers of Howells and
James, who still find romance abroad rather than at home.

Fannie Caldwell Macaulay's "Lady of the Decoration" lives by turns in Shanghai, "the understudy of Chicago" in "Soochow "with it's unspeakable quantity of dirt" and in Hiesian, which is "so lovely that she fairly aches with the beauty of it all." It is the picturesque, cherry blossom tea-house and temple-filled Japan which she portrays, for the most part in "Little Sister Snow" and "The Lady and Sada San" and "The House of the Misty Star" perched high upon a rock, overlooks a quaint and lovely Japanese village. Alice Hegan Rice's "Honorable Percival" has his most interesting adventures in Japan, and discovers that it is more difficult to keep track of the elusive girl there even than it is on a trans-Atlantic liner, which was bad enough surely.

Elizabeth Robins too, has used foreign settings largely. "Come and Find Me" and the "Magnetic North" are stories of the Klondike region. Critics, when the books appeared under the name of "Charles E. Raimond", asserted positively that Mr. Raimond must have been to the region he described. It was too real; no one who hadn't seen it could have imagined so vividly the great snow and ice masses, the strange lights, the northern sky. And then they discovered that C.E.Raimond was a woman and that "he" hadn't been to
the Klondike region after all there was wonder and admiration indeed, and justly.

Very different from the great out-of-door settings, the wilderness of ice, are the settings of "My Little Sister" and "The Dark Lantern". The London streets, the houses of vice, the shops are not pleasant in contrast. Another setting is that of "The Florentine Frame", which is in a little village outside of London, with quaint English houses, shops and long lanes.

"The Mill of the Gods" has perhaps the most interesting setting from the literary point of view of all Miss Robins' books. It has the character/setting of the Gothic romance. A mediaeval castle set high on a cliff "in the very face of Nature's blackest scowl", long dark corridors, underground passages and a great cavern filled with a boiling torrent, are some of the cheerful elements in the background.

All roads, for the artist, lead to Paris and to Rome. And, since Charles Neville Buck has chosen to make his heroes in that artistic calling, a Parisian setting is the natural and logical thing. The Paris of the artist in "The Key to Yesterday" and "The Call of the Cumberlands" is the Bohemian Paris, the "Quartiere Latin" with its studios and restaurants filled with motley crowds talking
"shop". And the soldier of fortune, who is Buck's other type of hero, has a fondness for seeking adventure in Spain, Monte Carlo, Cairo, Jerusalem and especially in small Bulgarian principalities in need of a strong young ruler, as he does in "The Lighted Match" and "The Portal of Dreams".

Buck, however, rarely leaves any story free from some element of Kentucky setting. "The Portal of Dreams" happens to be in Kentucky and he finds "her" after his long adventures in the South Seas. The artist who has lost his memory is in Kentucky for a short time before he wanders abroad in search of his "Key to Yesterday".

Abbie Carter Goodloe's "Calvert of Strathore", which is set in Paris at the time when Jefferson was prime-minister, and Roe R. Hobbs' "Zoas" and "In the Court of Pilot" completes the list of novels with foreign settings. Hobbs shows the strongest "looking backward" tendency. "The Court of Pilot" is set in Jerusalem in the days of Christ, and "Zoas" in Thebes 2025 years before Christ. Mr. Hobbs has, however, occasionally mingled modern English customs with his life of Ancient Thebes and a caller, with all the ease of a modern gallant, sends his calling card on a silver tray to his lady, who is reclining Cleopatra fashion on a couch.
However much foreign settings are present in novels of Kentucky, the use of other states seem to have been almost studiously avoided. Perhaps what the old Major in "The Courage of Blackburn Blair" says about himself and other Kentuckians is true: "the Kentuckian's love of state is just a little above his love of the nation."

Now and then the scene will be shifted from Kentucky when the characters visit some neighboring state. In "The Call of the Cumberlands" the action is partly in New York, where Samson goes to study art; Juanita Holland lives in Philadelphia before she comes to begin her mountain school; Miss Chillingworth, in "The Invisible Bond", goes back and forth to Cincinnati to take music lessons, and streets and regions of the city are minutely described. Fox's stories take place partly on the Virginia side of the Cumberlands. The tournament in "The Knight of the Cumberland" is on the Virginia side of the Cumberland Gap, and June goes to school in Virginia. The old town of Aberdeen, Ohio, the Kentucky Gretna Green, is where the young couple in Allen's "Summer in Arcady" are married.

Joseph A. Altsheler, also, in his historical novels, seems to have taken his hero into every state in the Union. There seems to be a desire to give, in detail, an idea of as many localities as possible, owing doubtless to the intended national and historical character of his subject.

(1) "The Battle Cry"
(2) "The Trail of the Lonesome Pine"
matter. "The Herald of the West" deals with affairs in Washington during 1812-1815 and the newly erected capitol building and the Washington houses are the chief scenes of the action, although the hero tours Maine, New Hampshire, and all the other Eastern States in an effort to secure their opinion regarding war with England. "The Candidate", David Grayson, is concerned chiefly with the districts of the West, and Wyoming, Montana and Nevada towns are the scenes of his great speeches and meetings.

New York City, which is now usurping such a prominent place in the setting of the novels of every state, has its place in Kentucky fiction. James Lane Allen in some of his later work, has abandoned the blue-grass region as the setting for his stories, for New York, though he carries the quiet peace of the pastoral land into the Metropolis in a most notable way. "The Heroine: in Bronze" takes place in an old fashioned garden around a New York house and the lovers talk unconcernly by the hour through the hedge, a block and a half from fifth avenue. Allen's description is somewhat noteworthy: "That long, hard, stately, palace-crowded, diamond bejeweled, world-weary road, the via Dolorosa of the great city."

*A story is told of "The Heroine in Bronze" and it's

"New York in Fiction"- Bookman, Feby 1916
setting. Allen while walking down the avenue one day, saw a house which suggested a story. He went again and again to study it, while, with every visit, the story grew in his brain. At this time it meant little to him that the house was inhabited. After the story was written, he looked upon it, not as a lovely background for a story, but as an habitation, and, fearing that by some chance the lives of the people in his story might correspond too closely with the inmates, he inquired and then learned that it was the home of Rockefeller. I am afraid the "Heroine in Bronze" would have been somewhat out of place in such illustrious company. Allen's other New York story, "The Cathedral Singer", is in the Cathedral of St. John, the Divine, in New York City.

Kentucky novels with settings abroad or in other states have no particularly distinctive feature, unless it be, that, for so large a group of novels, the proportion of novels with a Kentucky setting is unusually great.

Kentucky's first appearance of importance as a setting, was spectacular. For, when Aunt Eliza crossed the ice and came over into Kentucky everybody read about it and everybody knew where Kentucky was. But when the great wave of popularity of Aunt Eliza and Uncle Tom passed, no "best seller" came to keep Kentucky written in large letters on the map of literary localities. But later James Lane Allen, Fox and others began to write about Kentucky moun-
tains and lowlands, to let the world know about Kentucky's hemp and flax fields, to have their characters live in Kentucky cities and drive along Kentucky turn-pikes. Kentucky through her fiction took on the dignity of a real literary "locale". Figuratively, they put Kentucky on the map and the people learned more of the state from their novels than from any geography or newspaper.

And in literature, if not in geography, Kentucky is divided into three parts. When Caesar wrote, "All Gaul is divided into three parts", I suppose he did not realize that he was establishing what was to become a convenient and conventional method of territorial division. But since Caesar, enterprising geographers, economists, explorers and, it would seem, even novelists have found this division applicable to countless numbers of territories. Kentucky is one of them, for Gaul and Kentucky have at least one thing in common.

Nature in Kentucky's case seems to be responsible for this three-fold division which is so pronounced in the setting of the novels. And it is in terms of nature that they are given the picturesque nomenclature: the bluegrass, the rhododendron, and the pennyroyal regions. Fox in his "Kentuckians" sets forth these natural divisions somewhat clearly. "The sun must climb mountains, first the Cumber-
land range, that grim and once effectual protest against the march of the race westward. Thence it passes over lesser hills, undulations of the blue-grass pasture and woodland of Central Kentucky, and thence South and West it moves, catching the light from the spire of Convent and Monastery—over fields of pennyroyal, until it lights up the Ohio River."

The difference between the social background of the rhododendron or mountain region, and the blue grass, is as marked as is the physical.* "The Cumberland links" not only "highland with lowland, barren hillside with rich pasture land, blue grass with rhododendron" but "deterioration with slow progress, log-cabin with homestead of brick and stone, the cultured blue-grass gentleman with the feudist mountaineer." The characteristics of Western Kentucky, the pennyroyal region, are not so well marked, as the novelist portrays in his settings. It is less fertile, more industrial, less agricultural, and with interest centering largely in town life. There is another rather subtle difference: for instance in the "Man from Jericho", "Mason being on the border of the blue grass has a distinction which the pennyroyal and mountain districts do not possess." Such a statement appears often and is worthy of notice as due to something of that social setting or background, often termed

* Fox's -"Crittendon"
"local color," or perhaps "environment."

The settings of Kentucky novels fall inevitably and clearly within one of the three sections. Strangely the three most prominent novelists are associated with these three sections. Allen writes of the blue grass region; Fox of the mountains; and Nancy Houston Banks, or Alice Hegan Rice, as it may be, according to the individual opinion of critics, of the pennyroyal region of Western Kentucky.

* Lexington, the center of the blue grass country was the scene of Allen's first short stories and novels. It was in Old Cheapsides, the market place, that old King Solomon, the vagrant who afterwards became the hero of the plague, was sold to the highest bidder. Now a monument honors his memory and recalls to the people of Lexington his bravery and service. The hardware store in which Colonel Romulous Fields sold nails by generous guess instead of by the pound and gave away his collection and stock of knives to anyone who admired them, is near Cheapsides. In the cemetery near the edge of town the Colonel and his trusty servant with the coat of the scriptural inscriptions were buried side by side, "The Two Gentlemen of Kentucky."

The church where the Rev. James Moore of "The Magic Flute" was pastor and the "Kentucky Hotel" where the little boy went to see the wax works, must have passed with the growth

(1) "King Soloman of Kentucky"

*Marcossen F.W."Kentucky & Tenn. in Fiction" Bookman vol.32 390.
of the city, but there is a tablet in one of the churches which recalls the pastor's memory.

In the other stories of the "Flute and Violen" volume, Allen left Lexington and the immediate region for his setting. "The Sacred Heart Convent" of "Sister Dolorosa" is the Convent of Loretto and the scene of the "White Cowl", the Abbey of Gethsemane. Both are located in Nelson county, Kentucky, seventy miles from Louisville on the frontiers of the blue grass region. Allen visited these convents in search of material for an article on the Trappist Monks, for the Century Magazine and later conceived the idea of two stories with the convents for a background. *The very fence and arbor where Father Palemon heard the woman's voice which lured him into the world, still stands, and the Convent of Loretto has still the lovely flower garden which "Sister Dolorosa" of the story tended with such care.

In "The Choir Invisible", later elaborated in "John Gray", Allen again returned to the territory in and around Lexington. It was the Lexington of post-pioneer days, "the town that the pioneers had built with wide streets under tress of primeval woods; with a long stretch of turf on one side of the river for a common; with inns and taverns

Marcossen - "Kentucky in Fiction." Bookman Vol.32
in the style of Country England or Virginia in the time of George III; with rude dwellings of log, now giving way to others of frame and brick; and stretching away from the town, fields of maize and wheat and hemp". The school in which John Gray taught and where he had the fight with the panther had been built by the pioneers and stood where the statue of John Breckenridge now stands, in the open square on Cheapside. Mrs. Falconer's house where Gray went to see Amy and where he had his serious talks with Mrs. Falconer was in Fayette County, just outside of Lexington and they traveled back and forth along "the wilderness road".

Literary biographers record Allen's birth place as being "on a plantation five miles from Lexington". It is pleasant, however, to think of it not in such prosaic terms, but as Allen himself has portrayed it in "The Kentucky Cardinal" and "Aftermath". For, Adam Mosse's home, the large white colonial house surrounded by "the storm beaten cedars" in which the cardinals sought shelter from the weather, was Allen's own birthplace.

The hemp field which he describes in the famous essay-preface to "The Reign of Law" is on the Georgetown pike, eight miles from Lexington and close to it is the locality of "The Mettle of the Pasture". While the mansion of the
Meredith's may have existed only in his imagination, it is typical of the old homes of the blue grass, as Allen himself has described them in "Homesteads of the Blue Grass". A big colonial house, set far back in a grove of locusts and approached by a winding driveway, are the external characteristics. There were broad halls and great drawing rooms hung with family portraits by Jouett or some foreign master. The furniture often dated back to England and had been brought over the mountains from Virginia.

Fox, like Allen, has written of the blue grass region. "The Little Shepherd of Kingdom Come" is adopted by the Major, who lives on a plantation outside of Lexington, in the lordly fashion seemingly characteristic of the life of the country gentleman. The little shepherd is taken to a county fair and Fox takes occasion, when the carriage comes in sight of the town, to indulge in superlatives. "There were the proudest families, the statliest houses, the broadest culture, the most gracious hospitalities, the gentlest courtesies, the finest chivalry the state had ever known. There lived the political idols and there under the low sky rose the memorial shaft of clay." The recruiting camp in "Crittendon" is at Ashland, a few miles from Lexington, and Crittendon's home one of the typical class of country estates just outside of the town.
Eleanor T. Kinkead's "Courage of Blackborn Blair" is almost wholly, and "The Invisible Bond" entirely, within Lexington. In the latter, Miss Day noted "the wide comfortable homes, the trim equipages, the shadowy streets, and all the quaint beauty and jarring ugliness of the old Southern town."

Since politics has always been a leading interest in Kentucky life and since the capitol of the state is usually the center of things political, it is to be expected that Frankfort would claim its share of the attention of the novelists of the blue-grass region. Then too, in Frankfort there are the two points of contact between Mountaineer and lowlanders - the legislature and the penitentiary.

It is in search of adventure, rather than for any political reason, that "the little shepherd" comes down from the mountains on a Kentucky river raft to Frankfort. But with the usual small boy attitude he notices the "big buildings", the penitentiary and the government buildings. It is in the capitol city that the "Kentuckians", Marshall of the blue grass and Stallard of the mountain region, strive for supremacy. The capitol building and the governor's mansion are the centers of interest. Kinkead's "Courage of Blackborn Blair" has a large part of the action in and
around the court house and the capitol, which are the scenes of excited committee meetings and assemblies of various kinds at the time of Goebel's assassination. Altsheler in the "Recovery", combines in the setting of this one novel the three interesting literary centers in Frankfort. First, his hero lives a while in the penitentiary, but, of course, he does not remain very long and when he returns to Frankfort next it is as a representative in the legislature and finally the governor's mansion is his home.

Even the details of the capitol building have not been neglected. While the various writers note the "classic porticoes" and the "Six great columns" and comment upon the Kentucky marble used in the building, Fox is interested in the interior details as well. In a description of the assembly room of the lower house he says, "there was a portrait of Washington over the dingy gold eagle on the speakers chair. To the right another portrait hung of Daniel Boone, who sat on a log in a sylvan bower cocking his rifle, with a vista, cut by the artist, through the thick woods to the placid Ohio. To the left, was Lafayette hat in hand, and strolling near a cliff with a preoccupation which was perilous." And it is such intimate details as these, which link fiction of Kentucky so closely to the state.
If one might from the various details concerning Frankfort, select one passage which would serve as a digest of all of them, it would be Buck's description in "The Call of the Cumberlands". "Back of an iron spiked fence and a dusty lawn rose the barrack like facades of the old Administration building and the Kentucky capitol, which frowned down on the street and the railroad track. About it, on two sides of the Kentucky river, sprawled Frankfort, sleepy, more or less disheveled. From the center it stretched out to shaded environs of sturdy colonial houses set in lawns of blue grass. Circling the town in an embrace of quiet beauty rose the Kentucky river hills with the state prison on one side." This, then, is the Frankfort as it appears as the setting of Kentucky novels.

Beyond the blue grass to the east, and about a hundred miles from Frankfort, along the border of the state, are the Cumberland mountains. And the Kentucky novelists leave their stories of feud and lawlessness and the strange people of the mountains to impress the reader with the beauty of the setting. The mountain mists, the green and bronze of the trees, the sharp massive, grey boulders, the deep sweep of valley and cove, the rioting mountain stream, the laurel and rhododendron and the mountain birds—the wood-thrush, the polyglot and the chat—are the unforgettable
elements in the background of Kentucky mountain stories. The peace and beauty is sometimes in ill-accord with the strenuous, turbulent life of the feudist mountaineer. The coves become hiding places for man or for a still; the gorgeous laurel screens a would-be assassin; boulders, too, are excellent barricades, and the peaceful quiet of the mountains is broken often by a shot.

The cabin of the mountaineer, high on a cliff or in a cove of the range, adds the social to the natural element in setting. These cabins vary, of course, with the comparative wealth, or more properly, the freedom from poverty, of the owners. In the novels, one type appears almost to the exclusion of others. This is the typical home of the feud leader, who is as a rule fairly well-to-do as judged by mountain standards. It is usually built of unhewed logs with a puncheon floor, few or no windows, and has two rooms, both used as bed-rooms as the family of the mountaineer is usually large and one of the rooms in addition to bed-room serves the purpose of dining-room, living-room and kitchen. A big fire-place fills one end and around it are hung strings of herbs, peppers and tobacco.

These are the typical natural and social elements in the setting of mountain novels. The settings, geographically considered, belong mostly to a few particular regions in
the mountains. Though sometimes the novelist has been rather indefinite and the names of towns in his story are often ficticious, "in the Cumberland mountains" is an unusually frequent note.

Fox leaves us in no doubt as to the location of his stories. "Hell fer Sartin" is named after a creek in Leslie County, and "Kingdom Come" creek, which gave it's name to the surrounding country where the "Little Shepherd of Kingdom Come" lived, is only a short distance away. "The Mountain Europa" and "The Last Stetson", "The Heart of the Hills" and "The Trail of the Lonesome Pine" are in the region near the Cumberland Gap, which cuts through the mountains in the southwestern part of Virginia. Obliging conductors will point out to the traveler up the Gap a certain big pine tree which they say is the "lonesome pine" of Fox's story. But Fox has said that there was no particular tree, but that any of the big forest along the side of the Gap would serve.

Frequent scenes in Breathitt county, the hot-bed of the feud, occur in the novels, though no single one of them is set entirely within the region.

Buck's "Portal of Dreams" is set, in part, rather indefinitely along "Chicken Gizzard Creek". "The Call of the Cumberlands" is on "Misery" and "Cripple Shin"
creeks, which although they are not found on any map
must be real because of the very convincing traditions
of how they got their names. "The Battle Cry" comes from
the region at the head waters of "perilous" creek, some
thirty miles from a town appropriately termed Peril. In
general, all three seem to belong to the same general
section and like Fox's stories are in the "serried
backbone of the Cumberland ridge", the dividing line be­
tween Kentucky and Virginia.

On the border line between the mountains and the blue-
grass region is the "knob country" where the low-lying foot
hills characterize the topography. Creddo Fitch Harris'
"Toby" is set in a small town in this section, and Toby goes
up into the mountains to nurse a child who has small-pox.
"Sunlight Patch", is the home of a little mountain girl
in this same "knob country". Eliza Calvert Hall's "To Love
and to Cherish" is in a small town near the foot hills,
for one of the characters takes a walk to Bald Eagle Knob.
Then too, such names as "Lonely" creek seem to be character­
istic of the mountain region.

The pennyroyal region is east of the blue grass and
includes Louisville, which is its most written of locality,
just as Lexington and Frankfort are of the blue grass. With
Allen's early work, the blue grass claimed the chief literary
interest, but of late years the mountain region and the Western part of the state are the localities in which the author places his stories. The fact that so many of the later Kentucky novelists live in and around Louisville may account for this in part.

It is natural that in the more commercial and industrial pennyroyal region, the city should enter fiction. The writers of the blue grass region had stuck close to the soil, the open country. With Alice Hegan Rice's stories, what might be termed "the slum" and the suburb came into Kentucky fiction as a setting. While doing settlement work in the south-eastern part of Louisville, Mrs. Rice discovered Mrs. Bass, the original of "Mrs Wiggs of the Cabbage Patch". The cabbage patch, in which Mrs. Bass lived, was a settlement of shacks and cabins which had sprung up along the Louisville and Nashville Railroad tracks. Now, it is said, Mrs. Bass is forced to violent methods, such as pouring boiling water on the inquisitive visitor, if she is to preserve her privacy. "Lovey Mary" is also of the "Cabbage Patch" and the "Romance of Billy Goat Hill" is set in Louisville and a big old fashioned house on the "hill" outside of Louisville.

Abner Stone, whose love story Edwin Carlisle Litsey tells, lived in a boarding house on Chestnut Street, Louisi-
ville, and spent his summer vacation in Washington County, near Lebanon.

"Coreyville, Ripper County" which was writ in large letters on Mr. Opp's bag, and in which he published his marvelous newspaper, is not on the map. It should be, however, after Mr. Opp's firm determination "to put it there" through the medium of his mighty financial schemes. Clayton where "Sandy" found a home isn't on the map either. Perhaps the description of it may throw some light upon the omission. Clayton was an easy-going prosperous old town, which in the enthusiasm of youth, had started to climb the long hill to the north, but growing indolent with age, had decided instead to go around."

Louisville is the setting for Harrison Robertson's novels, "If I were a Man" and "The Pink Typhoon" and, though one cannot determine definitely from internal evidence, George Madden Martin's "Emmy Lou" and "Abbey Ann" seems to belong to Louisville. "The House of Fulfillment" is set very definitely there.

To round out the cycle of locality and to illustrate the pastoral region of Western Kentucky in fiction, one may turn to Nancy Houston Bank's novels. Morganfield, the little village in which Mrs. Banks lived, is the setting for her stories and is so quaint that it might almost be Cranford instead of Kentucky. "The Little Hills", Oldfield and

(1) Alice H. Rice's "Mr. Opp"
(2) " " - "Sandy"
"Round Anvil Rock" are all in the same region. "Round Anvil Rock" introduces some interesting natural features of the country, Eagle Flats, the Salt Licks, some of the smaller caves, and a great granite boulder, the "Anvil Rock" of the story, are real Kentucky geographical characteristics.

It is interesting in this connection to note the omission of anything except a bare reference in the whole body of novels, to Mammoth Cave. It would seem that some novelist of the pennyroyal region at least would have "made capitol" of this, one of Kentucky's most famous geographical features. What a fine scene for some blood-curdling, hair raising, Indian story! or why couldn't some fugitive from justice hide there?

Perhaps it is because it is natural for people to write of their own surroundings, or perhaps because the Kentuckian love of state is manifest in a desire to let others know about it, that Kentucky novelists have almost entirely neglected foreign countries and other states in choosing setting for their novels. And when they chose their own state as a setting no section escaped. When Kentucky took part in the literary "Second Discovery of America" she did her work most thoroughly. But this may apply to many sections and be quite as "a propos" as it is to Kentucky.
There are, however, two characteristics of the setting of the Kentucky novel which seem to belong to Kentucky alone. Of course, Kentucky is like no other state and when a Kentucky town is used as the setting for a novel it is naturally a setting distinct from any other. It is in more general matters that one must compare settings of the Kentucky novels with those of any other state. And, by comparison, two facts are evident: Kentucky fiction writers have neglected cities almost entirely and found their best and strongest type in the rural regions, the settings of the novel bears the pastoral stamp; and the three sections of the state have been used so equally and so thoroughly as settings for the state novels that no literary center, on this basis, may be selected.

Any effort to summarize, or generalize upon, the time element in the setting of novels in which action is abroad or in other states is without significance or any particular interest. The time setting has already been indicated in most cases in earlier discussion. The novel which is set in Kentucky is a different matter. What periods of state history have interested her novelists most? Is it modern life or the society of before the War that is given the most significant place?

To Kentucky novelists there seems to have been "no time
like the present" for by far the larger part of the novels deal with life and affairs of comparatively recent date. Fox's, Buck's and Harris' mountain stories for the most part go back only to the beginning of the invasion of foreign capitol, the coming of law and industry, the gradual decline of the feud, for in most of the novels the feud is taking it's "last stand". The educational project of "The Battle Cry" is typical of modern efforts now being made. Allen's later stories of Kentucky life, "The Mettle of the Pasture", "The Doctor's Christmas Eve", and "Summer in Arcady" belong to the last twenty or thirty years. Eleanor Talbot Kinkead's "Invisible Bond" treats of modern life in Lexington and Alice Hegan Rice's stories are contemporaneous with the writing.

It is to be expected that a state as proud of her history as Kentucky would have novels dealing with the important periods. Strangely, although frequent mention is made of pioneer Indian warfare and of the Battle of Blue Licks, which marks the final defeat of the Indians, there is no entire novel dealing with the pioneer period, the days in "the dark and bloody battleground". Allen's "John Gray" and the "Choir Invisible" belong to the period when the vital questions before Kentucky are those of, the navigation of the Mississippi and Kentucky's admission to statehood, Mrs. Bank's "Oldfield"
and "Round Anvil Rock" deal respectively with a period in the late days before the war and with the last days of Indian warfare.

The Civil war period, of course, receives most attention. The foreshadowings disturb Sylvia and Adam in "Aftermath" and "The Kentucky Cardinal". The actual period of the warfare is treated in "The Little Shepherd of Kingdom Come", "The Sword of Youth", "In Circling Camps", "Before the Dawn". The effect of the war in the days of the reconstruction is seen in "The Two Gentlemen of Kentucky" and "The Reign of Law".

This is by no means a complete classification of all the novels by periods of setting but it serves to illustrate the general tendency, to treat of present time rather than the past for future, to neglect the early period of state history and to treat more fully than any other the, Civil War. Perhaps some novelist may yet fill up the gaps in the chronology of the time setting of the Kentucky novel and in point of time, the social history of the state will be complete.
Chapter III
Subject Matter

Kentucky has had her great historians. The first was John Filson who, from the information obtained from pioneers like Daniel Boone and Levi Todd and from his own experiences, wrote, "The Discovery, Settlement and Present State of Kentucky" (1784); the greatest was Nathaniel Shaler, whose "Kentucky, a Pioneer Commonwealth" is most complete and accurate.

But the historian, as a rule, can attend only to larger values. Intimate details of social life, dress, customs, manners, life in town and country, must be left to the writers of novels and essays. The characteristic features of landscape and geology may be a part of his history, but he can give little attention to the birds and flowers of the region. These the historian leaves to the poet and to the novelist who includes them in his background. The historian is bound by the necessity for accuracy, truth to the most minute detail, the histories are of necessity more or less alike. The novelists, on the contrary, who writes the social history of the state may be accurate or not, as he pleases. No two novelists see society from exactly the
same point of view, and so if the critic combines the work of all of them, there is a wide field of varying details.

Kentucky novelists have been fond, however, of the treatment of actual historical periods with the historian's ideal of accuracy before them as well as the novelist's ideal of effectiveness. The early days of the commonwealth and the circumstances of its settlement, the struggle for statehood, the early political history and the Civil War have received attention from fiction writers as well as from the state historians.

On the whole, it has pleased the novelists of the state to leave to the historians, for the most part, the realm of actual history. Kentucky in comparison with other states has few so called "historical novels". It is the history of society of the men and women of the state, rather than of the state itself that the novelist has chosen to write.

The subject matter of Kentucky novels can be like that of no other group of novels. Since the novelists of Kentucky are influenced by environment and since Kentucky has had a life and people distinct from those of any other section, the search for distinctive features in subject matter is an easy one.
What features of this distinctive life of Kentucky has the novelist noted? How keenly is he alive to the details of his surroundings? How nearly has he fulfilled his function of social historian? The following treatment by a systematic topical analysis of the subject matter of the recent novelists of Kentucky is, in part, an effort to determine these queries.

**Nature**

The treatment of Nature in the Kentucky novel appears, as in any body or piece of literature, under three aspects: the treatment of external nature, which appears, in novels, in setting; the influence of Nature on the character and life of man, and last, the treatment of the biological conception of Nature, which finds an excellent example in Zola and his followers of the "Naturalistic" school.

So much of the treatment of external aspects of Nature has been included in the discussion of setting that nothing further will be added here, excepting one statement, by way of criticism. Nature description seems to have characterized the work of Kentucky writers in all literary species. Perhaps the real beauties of their country gave them inspiration. At any rate Kentucky novelists almost without an exception show real art in setting forth the mountains, rivers,
lowland pastures, trees, and flowers of their state.

The Kentucky novelists see the best example of the power of Nature's hand, on the destiny and life of man, in the people of the mountains. The Cumberlands have isolated the mountaineer. They were the barriers which kept some of the early settlers from reaching the blue-grass region. The settlers who did get to the blue-grass, and who were the ancestors of the cultured blue-grass people, were of the same stock exactly as the ancestors of the rough, feudist mountaineer. Time and the mountain barrier have wrought the difference.

Then the novelist assigns to the blue-grass region of the lowland portion of his state, a power equal to that of Aladdin's Lamp, which produces anything one might wish. "The Kentuckian", Fox says, "laughs at the psalmist's expense for saying 'he maketh his grass to grow upon the hills' when he knows the only grass worth speaking of grows on a certain well known plain". The general fertility, the fine climate, the fine pasture lands have given Kentucky her agricultural supremacy, her fine bred of horses and cattle have been in general the natural resources which have made possible, and have determined the character of, the life on the country estate. It is this easy, prosperous life of the country gentleman that the novelist is most fond of portraying.
Any group of novels must have references to heredity, to death, to animal passions, to instincts, some of the most common forms of the appearance of nature in man. A detailed consideration of such references is impossible. In general, the plan has been to select the most striking and extended examples of the treatment, and second, to find, if possible, one or more particular phases of the subject in which Kentucky novelists have been most interested.

Allen is the only one of the Kentucky novelists who seems to have felt, to any extent, the forces that were moving Thomas Hardy and the French novelists.*"In his later work Nature was the central feature. The older art had made of it a background, a thing apart from humanity but... now he made of it a ruling force, a dominating personality in the tragedy." The theme of "Summer in Arcady" is the compelling laws within human life; instincts, inheritances, physical forces that are all powerful. Man is a part of Nature, hurled on by forces which he does not understand. "The Mettle of the Pasture" has the same general theme. In it man is "a pasturing animal deriving his mettle from his pasture, a small grass grown planet, hung in space." Is anything ever added to him? lost in him? What great new passion is added, what old one lost? Nothing is added nor lost. Man's only power is the power to vary the use of his powers."

*Pattee's- "American Literature since 1876." Pg 369
In "The Reign of Law" and in "Summer in Arcady" there is a parallelism between Nature and man which extends through the entire story. It is what Pattee terms "a kind of mystic symbolism." In "Summer in Arcady" it is the lives of two butterflies which represent the lives of men and in "The Reign of Law" the parallelism is between the human life and the life of the hemp in Kentucky fields.

"Allen, unlike Hardy, offers a solution which is free from bitterness and pessimism." He is able to rise above the Pagan standpoint and see the end of the suffering and the irony covered with ultimate good.

To generalize upon the countless single examples of some treatment of Nature in man in the Kentucky novels is almost impossible. The references are too varied. The one feature of this subject matter, which stands out most when one looks back over the whole field, is, the treatment of heredity as one of the greatest motivating forces in the Kentucky character. The novelists seem fond of glorifying the heroes of the past and pointing out that the bravery and fighting ability of the Kentuckian is a heritage from these heroic ancestors. Their love of fighting, their hot-headedness, their sensitiveness to the charge of cowardice, have been qualities which have dominated Kentuckians from the wilderness days to the present.

*Pattee's - "American Literature Since 1876" Pg 369
If it is the heroes' brave deeds in battle, which the novelist sets forth, as in "Crittendon", he points backward to the other Crittendons distinguished in the Revolutionary War. If the young man has sown wild oats and is suffering the consequences, as in "The Mettle of the Pasture", he looks accusingly at the picture of his Cavalier ancestor and the author observes: "A Kentuckian sows his wild oats like a gentleman." Blackborn Blair is to be a lawyer, his grandfather and his great grandfather were distinguished men of the Kentucky bar. "He should have a great future", is the verdict of his friends.

With pugnacity, the lawlessness, the love of pleasure of his pioneer ancestry the Kentuckian has inherited the love of home, the hospitality, the courtesy and honor which have been traditional characteristics associated with the Kentucky nature. Heredity, the novelists find, works both ways and the fathers have given unto the children "unto the third and fourth generation" a heritage of good as well as evil.

Art

Perhaps for the reason that no society exists whose members do not come into contact with art in some form, no literature is without some sign of its influence. But
in the Kentucky novel the fine arts receive on the whole rather scant attention. A character, it is true, often reads a book, or goes to a concert sometimes, comments upon it, or he admires a picture, or the novelist describe some old homestead of the blue-grass. But these are mere details of the existence in the class of society to which the character belongs. They are experiential details put there for "verisimilitude" rather than from any particular interest the author has in the arts.

The largest treatment of the arts occurs in the novels with artist heroes. Allen's "Heroine in Bronze" has as it's hero a struggling young writer at work on his novel, which is to be his greatest work. In it the familiar idea of the sacrifice of the individual to his art is set forth. Buck's artist heroes paint wonderful landscapes in the daytime and at night talk about them in restaurants of "Bohemia".

Two of Allen's titles echo their dominant themes, "Flute and Vilon" and "The Cathedral Singer". The tones of the parson's magic flute and of the old violin of the little boy, who aches to express the music which sings through his mind continually, are a continued accompaniment to the stories.

Some mention should be made of music quite different from the songs of the cathedral singer, that is, the strange,
wavering, high-pitched voice of the mountaineer singing some local improvised "ballet" or the folk songs which were sung in England centuries ago. Another voice is heard too, that of the negro as he sings a hymn or an old plantation song, or best of all:

"The sun shines bright on my old Kaintucky Home 'Tis summer, the darkies are gay, The corn tops ripe an' the meadows all a bloom While de birds makes music all de day.

Weep no' mo' my lady, Oh! weep no' mo' today We will sing one song Of my ole Kaintucky home, Of my ole Kaintucky home far away."

The Supernatural

A large element of the supernatural, the world of spirits, occurs in the novels in connection with the negro and mountain characters. The belief in "signs", in "conjures", in "spirits", is common to both. For instance, the mountaineer often thinks disease is due to spirits and it is a common belief that the seventh son of a seventh son is the only one who can cure any sort of a rash. He does this by blowing in the mouth of the afflicted one. "Ginsang" has a "powerful heap of virtue" as well, "an' frisks the spirits away. Ef ye start ter swoon jest chaw it."

And interesting—Study might be made of the superstition of both the negroes and the mountaineer as it appears in the novels but the examples may serve to indicate the charac-
The Individual

The possibilities of a study of the mind of man are unlimited. Every character which a novelist conceives has his individual mental life unlike that of any other person who has existed or will ever exist. If he has twenty important characters in his novels, he has that many subjects for psychological studies and possibilities. And since every character in every novel has this separate mental existence, how is one to make any thorough generalizations on the treatment of the individual as subject matter in the Kentucky novel?

Usually the novelist consciously or unconsciously limits the amount of psychological detail. If his story is largely of mental rather than physical action naturally there is a proportionately larger amount of psychological detail. Every novel is psychological in a sense but in the technical use of the word it is applied to those which have their primary interest in mental rather than in physical action, in thought, rather than in deed.

On this basis "Come and Find Me" is perhaps the most distinctly psychological novel of the group, although there is much physical action as well. The study of the strain
of the starvation, the weariness, the thirst, the bodily fatigue and pain of the Northern trip on the reason and action of the characters, is a fine piece of subtle analysis. From devoted friends the two travelers are brought to the point of hatred and possible murder.

The novelist usually presents the period in the life of the principal character which represents a climactic point, a point where some question of moment is involved calling for a decision or action. David's struggle against the narrow view of the church and his own doubt in Christ, his final freedom from creed and his renewed belief; Blackborn Blair's facing of public opinion and his determination not to fight a duel despite all influence; "Toby's" mastery of his desire for drink in the face of all temptation; are types of psychological situations which are the central themes for the novels in which they are treated.

If such a thing as a typical psychological situation may occur, there are several which occur so frequently in Kentucky novels that they may be said to be characteristic. The struggle of the mountaineer between his desire to live "down below" where he has gone to be educated and his duty to take a part in the feud which loyalty to his family demands, finds a prominent place in the subject matter of "The Call of the Cumberlands", "Sunlight Patch" and "The

(1) "The Reign of Law"
(2) "The Courage of Blackborn Blair"
(3) "Toby"
Kentuckians". The working out of revenge on an enemy, the plans, the hatred, the caution, the suspicion of the feudist is a general psychological state which the novelist noted. In novels of the lowlands, lack of any similarity of plot makes generalization upon psychological situations impossible.

Society

FAMILY LIFE - The relation of husband and wife, of parents and children, of brothers and sisters, has been the subject of fiction of all time. The Kentucky novels of family life have no particularly distinctive features. The people are for the most part Kentuckians and live in Kentucky. They are surrounded by an environment which makes their life distinct from the life in other states. But the fundamental family relations are the same and have the same problems in Kentucky as they have in every state.

The marriage of convenience, usually for money, leads to domestic unhappiness and this is the case in "The Recovery" and in "The Invisible Bond". The latter is the best example in the collection of novels dealing almost wholly with domestic relations. The significance of the title lies in the fact that the husband with characteristic Kentucky honor has married a woman whom he does not love because, in a moment of
brief infatuation, he has asked her to marry him and refused to break his vow. "The Kentucky Cardinal" and "Aftermath" in contrast show the complete happiness of marriage.

Reverence for women and the love of home which is the groundwork of the Anglo-Saxon character, are two virtues which the novelist assigns always to his Kentucky characters.

The duty of children toward parents is the key note of "The House of Fulfillment" in which Alexina Blair gives her faithful service to a selfish, frivolous mother, who had given her away when she was a child but had come to her for help in her difficulty. In "The Little Hills" Phoebe is a similar character and serves with saint-like patience the drunkard father and invalid step-mother of her late husband.

"Mr. Opp" in his kindness to Miss Kippie, his afflicted sister, is an example of brotherly love and devotion, and the relation of "Crittendon" and his younger brother is almost ideal.

The Civil War and its effect on family life is a frequent motif. "The Sword of Youth", "The Little Shepherd of Kingdon Come" and "The Courage of Blackborn Blair" contain examples.

Families from all classes and grades of society are represented in the fiction. And the life of Mrs. Wiggs and her numerous and strangely named offsprings in "The Cabbage Patch".
strange contrast to
of the mountain families is the life of ease and luxury
of the Meredith's in "The Mettle of the Pasture" or of the
Judge in "The Little Shepherd of Kingdom Come".

In the mountains, the consideration of family life is
important. The tie of kinship is very strong and the idea
of loyalty to family and clan is firmly rooted in the
mountaineer's nature. In his home, he loves his family but
is undemonstrative. Woman is something of a servant and has
a life of drudgery, but, in the main, she is protected and
respected among mountaineers.

RACE - There is no extended treatment of the Race pro-
blem in Kentucky fiction. Immigration while it has brought
many foreigners to Kentucky has seemingly brought no problems
of such significance as to attract the novelists.

The negro character is of course ever present in the
novels of the lowlands, but his place is usually one of minor
importance in plot. His conversations, his reminiscences,
his life and character form a considerable element however
in the body of the subject matter of the novels.

Peoples of all nationalities have found their way into
Kentucky fiction, especially that set abroad, but they
assume no such large importance as the negro character.
LABOR - Kentucky seems to have had a peaceful industrial history characterized by the predominence of agriculture. No strikes, no child-labor question, no minimum wage has found an advocate or an opponent in the person of a Kentucky novelist; doubtless because no such questions have been very vital issues in the state. Until the development, in comparatively recent times, of the mining enterprises, Kentucky had no great industries.

Hemp, corn, cotton and tobacco fields are common elements in Kentucky landscapes, but Nature's beauty, marred by the smoke of factory chimneys, is never mentioned by the novelists. In the mountains, agriculture has attendant difficulties almost unsurmountable. Though hillside farms are sometimes reasonably successful they are more often stubbornly unproductive and call forth such remarks from their patient owners as "many's ther time I've hed ter prop up a hill of corn with a boulder ter keep it from a-sleddin' plumb down inter ther valley." And one such unfortunate farmer it is reported, "fell outen his cornfield and busted his neck". No wonder the mountaineer resented the attempt to abolish his "stills". After his corn was raised with such difficulty and he had "found ther warn't nothin' else to do with hit but make moonshine" and had done it, it seemed a bit unfair. So he did it anyway.

(1) "The Battle Cry"
(2) "Little Shepherd of Kingdom Come"
Lumbering must have proved more successful for frequent trips are taken "down the river on a raft" of logs and "snakin" logs down from the mountains is a real pleasure, apparently.

Several of the novels deal with the development of coal mining in the southern part of the Cumberland range. "The Trail of the Lonesome Pine" is partly the story of a gigantic mining project. Men from "down below" in "The Portal of Dreams" come to get options on property in the mining district and are discouraged by the opposition of the mountaineers, who resent signs of encroachment on their rights. In "The Mountain Europa" and "The Knight of the Cumberland", mining camps indicate the presence of modern industrial life and influence, which had spread to the mountain.

There is an old joke about Kentucky,* "Kentucky has more lawyers and less law than any place in the world." And if we may take the word of the Kentucky novelists and accept their work as characteristic we may well believe it. For indeed a reader of Kentucky fiction must inevitably wonder how in the world they all make a living and just what the members of a community do in case of sickness, or death, or in the event that they want a new picture of the baby taken, or a tooth pulled, or to read a newspaper. Apparently a search for any sort of sign in a street, excepting "Attorney at Law" would prove futile.

* "The Courage of Blackborn Blair"
"Crittendon, of course had studied law. His type of Kentuckian always does". And apparently the young men of the novels were all his type for they all studied law. In "The Kentuckians" we are told of Marshall; "In the earlier days he had thought he might be a poet or a novelist if either were a manlier trade and if there were not always the more serious business of law and politics to which he was committed by inheritance." And again, he refuses to sing again for a group of people because he realized that music and art for man were in serious disfavor and it was not wise to show facility for light accomplishment."

In "The Man from Jericho", Paul Colbert is not a lawyer so his case proves that there are exceptions. He met in his profession, that of medicine, the opposition of older physicians with antiquated methods, but firm self confidence."The Doctor's Christmas Eve" and "Oldfield" contain stories of the old type of village physician, who has administered relief to the people from their colics of babyhood to their rheumatism of old age and then begun a new cycle with their children.

Agriculture as characteristic occupation of the state as a whole, the law as the chosen profession, are the two phases of occupation which are dominant in the Kentucky novel.
RELIGION - For every man in every age there has existed some high power, something which he worships. Often it is something tangible, materialistic, natural, but more often something mysterious, spiritual super-natural. The Greeks found their many gods in natural phenomena, in the dawn, the sea, and in the thunder and lightning of the storm. Others found their gods in the person of men and Mohammedanism and Buddhism were the resulting religions arising from their worship. Christ found his devoted followers and the result of their worship was the Christian religion. Religion, that is the worship of a higher being, seems characteristic of the life of individual and of community of all ages. In so far, then, as a literature must reflect the life and character of the individual and of society, it is almost inconceivable that some treatment of religions institutions and the individual conception of the supreme being should be absent.

In the Kentucky novel, then, as a body of literature we should expect to discover in the subject matter some religious element, some treatment of the supernatural. The early pages of Kentucky literature are filled with sermons. Later, answering the first sound of the modern call for entertainment with instruction, perhaps, the ministers made
their sermons, novels. They wrote religious stories with obvious morals. But of late years, the popularity of the old-fashioned religious novel has waned. It has gone out of fashion. And now in the whole body of the recent Kentucky novels, only six have the religious motif or theme so dominant that they may be termed "religious"; Allen's "Reign of Law", "The White Cowl", "Sister Dolorosa"; Eleanor T. Kinkead's "The Vision Splendid"; Ingram Crochett's "A Brother of Christ" and Roe R. Hobb's "In the Court of Pilot".

Religion as it appears in these novels and to a lesser degree in others will be considered under two aspects, the religion of the individual and the religion in its relation to society, as manifested in churches and in organizations, ecclesiasticism rather than religion.

The source of every religious struggle or doubt in the mind of man is owing to one of the elements of that all comprehensive list, "the world, the flesh, and the devil". It is the call of the world that "Sister Dolorosa" and Father Palemon hear, from the inside of monastery and convent and find irresistible. They make the discovery that their religious life may find its best expression in the world, rather than in the outward forms of monastic life. The struggle of Stephen Gray in "The Reign of Law" is his effort to reach the intellectual plane of new thought on the relation between God and man, his effort to worship God through the laws of

* "The White Cowl"
the universe rather than through the laws of man. "The Brother of Christ" represents the same general type of religious experience, the individual's freedom from an old belief and the embracing of a new.

The religion of the mountaineer is perhaps the most distinctive feature of the treatment of the religious theme as it appears in Kentucky fiction. Absence of churches in most sections of the mountains has excluded the social element in religion from the novels of the region, but the individual conception is very evident and decidedly unique.

Religion in the mountains is as great a cloak for deviltry as it ever was in the Middle Ages. The mountaineer who shoots his neighbor in cold blood knows his Bible sometimes from cover to cover, and poses as a "servant of the Most High God". The Governor's daughter in "The Kentuckians" is surprised to find a young feudist in the penitentiary who quotes scripture by chapters. That there is a brimstone Hell and a personal devil is the firm belief of the mountaineer, yet he believes the commandment, "Thou shalt not kill" was an edict enunciated with mental reservations. Frequently the dying feudist in all calmness commands his soul, in apparently complete faith, to God and with his last breath makes his son swear vengeance against his slayer.
This same strange inconsistency is apparent in the conversation of the mountaineer on all occasions. Like Stallard in "The Kentuckians", who notices on his return from the lowlands that the topics of mountain talk are successively the Bible and homicides, the last killing and the doctrine of original sin, the reader is inevitably impressed with the ludicrous incongruity. For instance, in "The Trail of the Lonesome Pine", one of the mountaineers talking of his successful killing of a member of the opposing faction says, "Yes, the Lord's on my side and I git a better an' better Christian every year," "Ride on", says another to the circuit rider, "I'm waitin' fer Jim Jones an' with the help of the Lord, I'm goin' to blow his damn head off!" Dale, in "Sunlight Patch" on parting with his sister says,"Pray the Lord tu make my haid larn all the larnin' hit's got shut up in thar; N'tell Him ter give me the first sight of any skunk that'll try ter crowd me outen hit soo's I kin kill him an' he'll go to Hell. An' Ruth I'll be the Christian ye asked me to."

The circuit riders, who for the most part are Godly men riding through the mountains, medicine case in one hand and Bible in the other, are sometimes equally inconsistent. This is especially true if the rider is a mountaineer. He brings the message of "peace on earth" and he is so bent upon
having peace that "he's willin to fight fer it." "Good"
Ance Talbot of "The Battle Cry" is one of this disposition.
"I'm a servant of the most high God", he says to two feudists
of the opposing factions. "Ten years I've done sought to
teach His grace and the hatred of murder. When you two men
shake hands on this hyar truce, I aims to be standin' by with
a rifle gun an' ef I sees anything crooked I'm agoin' to use
it an' with God's help hit'll be a good straight shot."

Sometimes, however, the mountaineer cannot reconcile
himself so easily to the convenient combination of religion and
murder. Shed Raines, a young circuit rider, is an example of
this and has a struggle against his desire to kill a feudal
enemy and his equally strong desire to lead a Christian life.
Shed is only a single example, there are many others who have
his same problem.

While in the mountain novel, the religious element is
largely in the treatment of the individual religion of the
mountaineer, as he applies it in his life and not in the
treatment of the church or it's problems - in the novel of
the lowlands, the church plays a more evident, though not
important part, And the most common phase of the church noted
by the novelist is it's history in Kentucky,

In "The Choir Invisible" there is a general account of
the founding of the Episcopal church in Kentucky, which is,
in one sentence, "The aristocrats of Virginia had brought
the Church of England with them into Kentucky". The first church had been built in Lexington and the funds raised by a means of/method then very much in vogue. A lottery with a prize of two thousand dollars was formed and 974 blanks sold, furnished enough for the church building fund.

The church history of another denomination is treated in "Round Anvil Rock". Father Orion, whose life of service and wide pity was more Christian than any creed, says, "Kentucky was a pioneer in religion as well as in politics for the whole West. But my church came first. The Catholics always lead the way, the Methodists follow close behind. I got a little start of Peter Cartwright, that was all."

"Sister Dolorosa" and "The White Cowl" add an episode in the history of the Catholic Church in Kentucky. "The convents", says Allen, "were established in the first years of the present century when mild Dominicans, starving Pappists and fiery Jesuits hastened into the green wilderness of the West with the hope of turning them into religious vineyards.

An earlier migration had occurred according to a statement in "Sister Dolorosa"—"Pauline Coulbert was one of the descendents of the sixty Catholic families of Maryland, that formed a league in 1785 for the purpose of emigrating without rending the social ties or being separated from the rites of their ancient faith."
In the blue grass region, there is little Catholic influence apparently, as in the pennyroyal region, where the convents are located and which seems a stronghold of that church. Of the blue-grass Kentuckian in "Sister Dolorosa" Allen says, "In his own land there were no rural Catholic Churches, much less convents."

That other denominations had interesting history we cannot doubt, but it seems, by chance perhaps, that the Catholic and the Episcopalian of the lowlands, the Calvinism of the hills has alone attracted the novelist. It is true, however, that two great Methodists, Rev. Peter Cartwright, the backwood's man evangelist, who swayed multitudes at his will, and Rev. Elias Peabody, another great preacher, enter as actual characters.

Religion, as a part of the subject matter in novels which do not deal with Kentucky life, is less significant and of slight interest. Roe R. Hobbs', "In the Court of Pilot" is a story of the days of Christ; "Zoas" centers around the worship of the god Pyos and the yearly sacrifice of the maiden on his altar. "Little Sister Snow" turns from the worship of Buddha, who is deaf to her prayers, to the Christian God. Such instances show the character of the religious phase of novels not of Kentucky life.
EDUCATION—Education and Religion go hand in hand, the two great factors in the life of individual and community. With the church in a new country, there comes the school, and the novelists of Kentucky are apparently as interested in their educational history as they are in the history of the church, and frequent references to the founding of the University of Kentucky, to Morrison College, which later became a part of Transylvania, are common.

The most complete treatment of the life in a Kentucky college is in Allen's "Reign of Law"—Stephen, desiring to become a minister, goes to Morrison Bible College just founded in Lexington. The narrow sectarianism, which afterward lead to the failure of the school, is the chief characteristic which Allen brings out. "The Little Shepherd of Kingdom Come" is sent to the University of Kentucky, where he has interesting though sometimes humiliating experiences in "the Kitchen", the preparatory school. "The Courage of Blackburn Blair" contains a description of the same school and of a commencement there.

In the lowlands, the novelist notes no educational problems, he simply refers now and then to state institutions and their history. In the mountains, however, the novelist finds a different set of conditions. There are few schools, hence he cannot write history of them, there are problems,
so he turns his attention to these.

The old feudist opposed education as he did the coming of law and capital to the mountains. Education, he noted, "took the grit out of folks" and if a mountaineer lost his grit life was not worth living. Now and then another objected, "when some young feller went down below and come back with book larin he always got kilt", and he cited examples by the dozens. "But" argues Sampson South, his nephew, "those without a education gits killed jest as quick". And Sampson went "down below to school."

But the members of the last generation have, in some cases, by no means isolated, an enthusiasm for education which might not be met anywhere else in a country termed civilized. Dale in "Sunlight Patch" is almost an extreme example. He is willing to kill anyone who hinders his schooling and he is such an omnivorous reader and zealous student that soon after his arrival he reads Caesar - and six months before he could not read or write.

In "The Battle Cry" Juanita Holland founds a school in the mountains and meets both forces, the opposition of the feudist of the old type and the enthusiasm and encouragement of the younger generation.

The novelists note a new purpose in the mind of the mountaineer regarding the securing of an education. He

(1) "The Battle Cry"
(2) "The Call of the Cumberlands"
realizes that education is the only thing that will make him like the "furriner" and now that the "furriner" is entering the mountains he must be able to cope with him. It is, for instance, for commercial rather than cultural or educational reasons, that Bad Anse Harvey reads, "Plutarch's Lives" and studies law. The examples of excellent fighters and the practical knowledge of law were to arm him to safeguard his timber and coal against the depredations of the "furriner".

The educated mountaineer is a fast growing class which the novelists recognized. The hero of "To Love and to Cherish", Stallard, in "The Kentuckians", Anse Harvey in "The Battle Cry", June in "The Trail of the Lonesome Pine" are examples. In "Portal of Dreams" Buck notes the result of this education and the founding, during the past few years of schools in the mountains. "In a mountain village stolid groups of mountaineers eyed us with curiosity. Here and there was a father, with a face as stupid as that of a Russian peasant, side by side with his son dressed in the season's ready made clothes. Between parent and child yawned the gulf of education, which the younger generation had acquired "below" in a college or in the new schools at home, presided over by "fotched on" teachers.

These are the phases of educational problems and institutions which appear in the novels of Kentucky life. So *" The Battle Cry"
far no novelist has written a work which deals primarily with education, but all of them recognize it's place in the social history of their state and have given it some degree of attention in their novels. It is interesting to speculate on the probability, that one of the educated mountaineers may sometime through the novel give "the inside facts" of the new era of education and industry in the mountains, or that some educator of the blue-grass or pennyroyal may set forth his theories in novelistic form.

POLITICS AND GOVERNMENT— "Politics", said Judge Blair, one of the characters in "The Courage of Blackborn Blair", "from the earliest time has engrossed the people of our state. One can scarcely escape taking sides in politics in Kentucky. People talk of nothing else. I am forced to become a politician!" That the Kentuckian does indeed love politics, as the old Judge observed, is manifest in the novels of the state, for no novel is without at least some hint of political controversy or issue. True, the political element is slight indeed in some cases, for the position to which the contestant aspires may vary in importance from that of county jailor to governor of the state, of the issue at stake may be the location of the new courthouse or state-wide prohibition and the abolition of capital punishment.

Often the political element overshadows all other elements
in the novel so completely that we must apply the term, "political novel". If Kentucky has few religious novels, no educational novels, it does have many political novels. Usually the young hero has some ambition to become a politician. In "The Recovery" it is the governorship of the state, in "The Kentuckians", the speakership of the house, in "The Courage of Blackborn Blair", the governorship again, and in "The Candidate" the presidency of the United States, which the modest young man desires.

And, of course the young hero attends assemblies and makes speeches and the people discuss his merits and the issues of the campaign until the reader occasionally wishes fervently for an immediate settlement.

Often it is some definite event in Kentucky's political history in which the hero takes part. "The Courage of Blackborn Blair" deals quite fully with the political situation at the time of Governor Goebel's assassination, which plunged Kentucky into what was almost a civil war. The question of the withdrawal of the mountain counties, which were the seats of lawlessness and feuds, from a share in the government of the state is treated in "The Kentuckians". In "The Choir Invisible" John Gray is a member of the Democratic Society of Lexington modeled after that of Philadelphia. The object of the society is to discuss and attempt to form public opinion, on the two great questions of the day— the
separation of Kentucky from the Union because of the failure on the part of the National government to furnish adequate aid against Indian warfare, and the question of the opening of the Mississippi to the growing commerce of the state.

Political corruption is the rule rather than the exception in mountain politics. The feud, bribery, intimidation of voters, determines the outcome of the mountain election. "Sheriff" is the appellation which evidently brings most joy to the mountaineer. Sometimes rival factions, both seeing the advantage of having a sheriff on their own side, bring forth from their midst a candidate. Whichever faction is most successful in "shootin" the candidate of the other side elects the sheriff. The keeper of the general store and the owner of the greater part of the land in the neighborhood sees further gain in office holding and elects himself sheriff, in which office he administers justice as partially as possible to serve his own ends.

A consideration of the corrupt politics in the mountains, leads naturally to the discussion of the most pronounced feature of the Kentucky government as seen in the novel. For, says the novelist, Kentucky is charged with general lawlessness, laxity in the administration of justice and punishment of crime. And this charge is owing to the fact that people,
hearing of conditions in the mountains, of lawlessness, and of corrupt politics, fail to discriminate and the entire state is held responsible. An illustration of the outsider's view of affairs in Kentucky government is found in a verse appearing at the time of Allen's publication of "The Reign of Law":

"'The Reign of Law'
Well Allen, you're lucky
It's the first time it ever
Rained law in Kentucky."

A burlesque on this attitude is found in "The Call of the Cumberlands"—"I am trying to convince Miss Walkers says Sampson, "that we only eat the people we kill in Kentucky on certain days of solemn observances and sacrifice."

In "The Kentuckians", Marshall of the blue-grass resents the ill-fame of the state which is unjust, and proposes the abolition of the mountain counties, the seat of lawlessness. Miss Liz in "Sunlight Patch" gives a lengthy tirade against the lawless neighbor in the mountains of the state: "They are responsible for Kentucky's shame. They keep law extraordinarily well— the common law which is the common custom— shooting on sight." The candidate for Governor in "The Recovery" resolves that "if elected" he will "stop the disgraceful state of affairs in the mountains."

"The disgraceful state of affairs" referred to is, of course, the existence of the feud and the still, perhaps.
Various causes are assigned, by the novelists, for the feuds. Some claim that they took their rise from the Civil War; others, from the war between patriots and Tories in the war of revolt; some see in them the earmarks of the Scotch feud among clans and trace their origin to this ancestral custom. But the most plausible and most frequently noted reason is given by the mountaineer "doin' time" in the state prison. "Well, now suppose some sorry feller was to shoot yer brother, er yer daddy an' the high sheriff was afeerd o' him an' wouldn't arrest him. What would you do? You know mighty well you'd jest go git yo' gun and let him have it; an' all yo' folks ud git mad an' take hit up; an' things ud git frolicsome generally."

Delinquency of the sheriff which is here noted as the primary cause is usually owing to fear of, or sympathy with, one of the factions. The same conditions are prevalent among other county officials, judge, jailor, clerk and magistrates. Officers are likely to be the worst men in the community and their election carries the power of the state into the hands of one of the factions. One need not cite specific examples, it is the condition noted by all novelists of the mountains.

Even if the officials are not corrupt, the defendant is often more powerful than the law and conviction of murder
is impossible. Juries walk in terror and witnesses know that, even if the guards outside are protecting them during the trial, there is a day when they will have to go home to the mountains.

These are some of the conditions which the novelists note. With the development of industry in the mountains, these conditions are giving way to more peaceful ones. The feud is passing in reality but the novelist chooses to deal with it at its height and show its relation to poor administration of the law. In "The Battle Cry", however, which is of a later period than most of the mountain stories, we have signs of the coming of the law. The new law, providing that "change of venue" might be granted, in case of felony, on motion of the commonwealth as well as that of the defense, is noted. This makes it possible to take a criminal out of a district where the hands of justice are bound by local fears or prejudices.

Amusing examples show that, in the lowland regions, laxity in the punishment of crime is not unusual. The jolly old jailor in "Oldfield" insists upon giving the most delightful balls at which times the prisoners rejoice for they are given fine big plates of refreshments from the party and then escape while the dancing is in full swing. The tender hearted sheriff in "Sunlight Patch" says to the mountain
feudist who has reformed and is now confessing his fourth murder, "the statters of limitation is clean busted on that case too. But I'll tell you... if you go to resurrectin' any mo' of them man slaughters I'll hang you fer bein' a plumb damm fool!" In Clayton, the little town which is the setting of "Sandy" even the buildings seem to have imbued the spirit of laxity for, "The little county jail frowned down on the town from behind it's fierce mask of bars and spikes and boldly tried to make the people forget the numbers of prisoners that has escaped it's walls."

But more serious charges than these may be found against the lowland region. Novels of the earlier days in Kentucky note the prevalence of the duel and the very frequent homicides, and lynchings, which show that Kentucky's reputation for lawlessness is not altogether to be blamed on the mountaineer.

"No man can make a speech without reference to the glory of Kentucky", says Adam Moss in "Aftermath" but our duels of courage and homicides are giving us a reputation abroad." And the two Judges in "The Courage of Blackborn Blair" say, "What a record for duelling! Few indeed are the great names which have escaped. We're good people but our blood runs hot and we're hasty."

"The Courage of Blackborn Blair" is his courage in re-
fusing to take up the challenge to a duel. "And regarding the challenge there is the unwritten law which every man must obey in Kentucky. It has some down from the far past." His struggle against public opinion which calls for a duel is the primary theme of the book.

Since the era of duelling past the novelists have taken no note of Kentucky's shame, her frequent crimes, except as past history and if Kentucky has a reputation for present lawlessness it is, as the novelists claim, owing to the mountaineer.

Government and politics are the store houses of subject matter of Kentucky fiction writers. Partly because conditions in the state have forced them to the notice of the novelist, partly because he is a Kentuckian and such things interest him, he has treated politics and government more fully than any other aspect of state life.
Appendix
This bibliography includes, as far as I may learn, every Kentucky novel published within the last thirty
years. In some cases volumes of short stories and single
stories have been included because of their use in this study.
These are marked .. The novels marked # have not been read.
All others are to be considered as the primary source of this
thesis.

Allen, James Lane (1849 ——)

John Gray McMillan 1893
Kentucky Cardinal " 1894
Aftermath " 1895
Summer in Arcady " 1896
(Butterflies)
The Choir Invisible " 1897
.. Flute & Violin " 1899
The Reign of Law " 1900
The Mettle of the Pasture 1903
.. The Bride of the Mistletoe 1909
.. The Doctor's Xmas Eve " 1910
A Heroine in Bronze " 1912
The Sword of Youth Century 1915
.. The Cathedral Singer " 1915

Altsheller, Joseph A. (1862 ——)

# The Sun of Saratoga 1897
# A Soldier of Manhattan 1897
A Herald of the West 1898
The Last Rebel 1899
In Circling Camps 1900
# In Hostile Red 1900
# The Wilderness Road 1901
# My Capture 1902
Before the Dawn 1903
# Guthrie of the Times 1904
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<td>The Candidate</td>
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<td>The Young Trailers</td>
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<td>The Horsemen of the Plains</td>
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<td>The Scouts of the Valley</td>
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<td>The Quest of the Four</td>
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<td>Banks, Nancy Houston</td>
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<td>Buck, Charles Neville (1897 -)</td>
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<td>The Key to Yesterday</td>
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<td>The Lighted Watch</td>
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<td>Crockett, Ingram (1856 --)</td>
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<td>A Brother of Christ</td>
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<td>Fox, John Jr. (1863 --)</td>
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<td>A Mountain Europa</td>
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<td>College Girls</td>
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<td>At the Foot of the Rockies</td>
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<td>The Star Gazers</td>
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Hall, Eliza Calvert (Ob'enchain) (1856 ——)  
.. Aunt Jane of Kentucky  Little Brown & Co.  1907  
.. The Land of Long Ago  
To Love and to Cherish  

Harris, Creddo Pitch (1874 ——)  
Toby; A Novel of Kentucky  Small, Maynard & Co  1912  
Sunlight Patch  1915

Hobbs, Roe Raymond (1871 ——)  
Zoas  Neal Pub Co.  1903  
The Court of Pilot  
Gates of Flame  R.F. Tenno & Co  1905  

Johnston, Annie Fellows (1863 ——)  
The Little Colonel  Series Page Pub Co  1895-1922

Johnston, Elizabeth Bryant  
# The Days that are No More  Abbey Press N.Y.  1901

Kinkead, Eleanor Talbot  
# Against Wind and Tide  Rand, McNally Pub Co.  1895
   (Out of print)
# Young Green of Kentucky  
# Florida Alexander  1895  
# Invisible Bond  Moffat, Yard & Co  1906
# The Courage of Blackborn Blair  
# The Vision Splendid

Litsey, Edwin Carlisle (1874 ——)  
# Princess of Gramfalon (Out of print)  1898  
The Love Story of Abner Stone  Barnes & Co  1902
The Man from Jericho  Neal Pub Co
A Maid of the Kentucky Hills  1913

Little, Frances (Fannie Caldwell Macaulay) (1863 ——)  
The Lady of the Decoration  McMillan  1906
Little Sister Snow  Century  1909
The Lady and Sada San  McMillan  1912
The House of the Misty Star  Curtis Pub Co  1914

Martin, George Madden (1866 ——)  
Emmy Lou, Her Book & Heart  Doubleday Pub Co  1902
The House of Fulfillment  Scribner Pub Co.  1907
Abbey Ann  Century Pub Co  1907
Letitia  Doubleday Pub Co.  1907
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A Word List from Kentucky Mountain Fiction.

This list has been compiled from the conversation of characters in the novels read. The words are, as far as I may judge, typical of, if not peculiar to the mountain region of Kentucky and perhaps of Tennessee.

Afore, Adv. & Conj.—Before
Ailing, Adv — Ill
As How - That e.g. "I heard as how there was a quarrel"
Ax, verb — Ask
Backings, n — Grade of whisky
Beastie, n — Horse
Bee gum, n — Bee-Hive
Branch, n — Small Stream
Bran-fired, adv — Very e.g. "brandfired new"
Bresh, n — Brush
Brung-on, adj — Newly arrived or imported: applied to newcomers or fashions and styles lately introduced
Bush-hacking, n — A social gathering to clear new land. Host provides a feast and some diversion for his helpers.
Catridge, n — Cartridge
Cazen, V — To cause, also (adv) because
Certain, adj, pronounced sartin e.g. "Hell fer sartin"
Chist, n — Chest
Citizen, n — A native of a locality, as distinguished from a newcomer
Clear, v — To come clar is to be vindicated
Clever, adj — Obliging, genial, kindly disposed
Deadening, n — A clearing made by girding trees
Ferninst, Prep — Near to
Ferriner, n — Foreigner. Anyone not a native of immediate vicinity.
First-shot, n — The last, hence, strongest run of whiskey from the still.
Fittified, adj — Afflicted with fits.
Follow, v — To pursue as an occupation. e.g. "He follers pickin the banjo fer a livin'"
Fotch (ed)-on, adj — Same as brung-on
Horn, n — A dram of whiskey
Houses, n- A dwelling of more than one room.
Infare, n- The party after a wedding.
Laurel, n- Pronounced larel. e.g. "Shootin from the larel" 
    tr. ambush.
Logings, n- A grade of whiskey.
Long-sweetening, n- Sorghum molasses used in coffee for sugar
Nary a step- Not at all.
Peart, adj.- (-pert) mentally keen or, sound in health
Quare-turned, adj- Odd, eccentric.
Rise of- more than. e.g. "It's the rise of two miles from here."
Saucer- Pronounced sasser.
Set up with- To court. e.g. "He's a-setting up with Blue
    Joe's daughter."
Settlements, n- More populated district of state as distinct
    from the mountains.
Short- Sweetening, n. -Sugar.
Singlings, n- Grade of whiskey.
Snack, n- A light meal.
Sparrow-grass, n- Fox grass, a small variety growing in fields
    of maize. In all excepting the central portion
    it is called "asparagus".
Stranger, n- A title used in personal address to one who is
    not a native of the locality.
Tote, v- tr. To carry.
Warrant, v- tr. To indict.
Yerb or yarb, n- Herb.