THE SPIRIT OF HOME
IN THE LITERATURE OF THE LOWER SOUTH

30

by

Joe Poley Fagan, A. B.

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*Approved -
P. L. Ramsay*

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Foreword

Regionalism in literature, -or the spirit of home, as Dr. Ramsay felicitously translates Loosé's Heimat-kunst- which during the last generation has eddied in movements about localities in America and Europe, represents a new order of literary development. Hitherto the New World has been content to echo the ideas and forms of the Old; but this movement seems to have developed not only independently but antecedently in America. Altho this type of writing more than any other has occupied the attention of the English speaking world in the last thirty years, it has never been enquired into as a whole, nor has the question of its precise origin been ascertained. In 1867 Harte began writing stories of the West that were focused upon locality, employing in them a technique similar to that of Poe. He has been heralded as the first contributor to the literature of locality. I shall challenge this point of view, attempting to show that the Lower South¹ had developed this form of writing before the appearance of Harte. What Harte did was merely to combine, for the first time, two elements of the story, both of which originated in the South, -concentration and

1 The term Lower South is borrowed from Brown, W.G., The Lower South. In this thesis it is limited to the states of Georgia, Alabama, and Mississippi.

local color. The Southerner Poe was the first to give the loose sketch-like tale that existed before him focus and singleness of effect characteristic of the modern short story; and a few years later another Southerner, the Georgian Longstreet, infused into the same form, the tale, the new element of regionalism. Harte was the first to write stories with concentration like Poe's, but unlike Poe's concentrated upon local color. Yet not even the claim of priority in combination of these forms would have been his, had not the arrival of the later Southern schools, whose seeds had been sown forty years previously in the Lower South, been delayed by the blighting effects of the Civil War. The several groups of brilliant story tellers who appeared about 1875 were logically the immediate followers of Johnston's Georgia Sketches, 1864; but the unsettled condition of affairs created an interregnum of twenty years, during which time Harte began writing. It is the purpose of this thesis, then, to show that the Lower South produced independently a new form of story telling, embodying the spirit of home; which^{preceded} similar forms in America and Europe. In order to do this I shall trace the development of regionalism in the South,

out of which arose a movement that ripened after forty years of growth into the Georgian School.

It is necessary to clear away some weeds from the field before heavier timber can be considered. We must indicate the importance of the South in national literature from 1875 to 1900; the false attitude assumed by the majority of critics; a preliminary definition of the term spirit of home; and the division of the South chosen for our study here, with the writers specially considered, stated and enumerated.

The literary South, if we exclude Poe, scarcely made itself felt outside its borders before the Civil War. With a few magazines, with a scattered reading public, and with no critics, the region produced its ante-bellum literature with the greatest difficulty. The writers used their neighbors as literary material, and had begun to make fair progress in improving their technique when the war came. As soon as the section had regained its feet after Reconstruction, its authors began a phenomenal contribution, that from 1875 to 1900 provided the bulk of American reading. The South, which

had been one of the strange and little known places of the United States, began to pour out in stories the treasures of her untold communities². Tourgee, viewing in 1888 the amount of this fiction, wrote, "It cannot be denied that American fiction of to-day, whatever may be its origin, is preponderatingly Southern in tone and character....A foreigner.... would undoubtedly conclude that the South was the seat of intellectual empire in America."³

The bulk of Southern criticism of its section has contented itself with a rhapsodical defense.⁴ Northern critics, on the other hand, have too often felt that anything written below Maryland was sectional, and hence un-American. These extremes have constituted the substance of the numerous articles upon the subject. But the time is past for a sectional attack or defence of Southern fiction. It can well afford to stand upon its merits.⁵ It is not a problem of the relative worth of the individual authors, but of the value of their work taken as a whole in its contribution to American fiction. A proper treatment, indeed, can best

2 Cf. Pattee, chapter XIV.

3 Tourgee, p.407.

4 Cf. Rutherford, M.L. The South in History and Literature; or, Baskervill, S.L. Southern Writers.

5 Brown and Hart have the proper orientation.

be obtained by considering the relation of the South not only to the United States, but also to the literature of the past generation.

Since the term spirit of home has been recently coined and until now unused, it is my task to limit its meaning. The spirit of home, as I shall use it, is best exemplified in the fiction of Joel Chandler Harris, J.M. Barrie, Thomas Hardy, Eden Phillpotts, and Arnold Bennett. A spirit of home story makes the community the focus and chief element of the narrative. Bennett, for example, looks down upon the Five Towns belching black smoke. Men and women thread in and out of their dirty houses, they engage in merry makings and marriages and funerals; the sum total of them all makes the individuality of the Five Towns. In a character sketch the individual is of chief importance; in a story employing spirit of home he is of secondary importance, for with others he goes into the making of the spirit of the community. The spirit of home, or regionalism, then let us say, is the spirit of socialism in literature: the community is of greater importance than the individual. This community spirit may indeed inhere in a collection of stories rather than in a

single tale. An author, such as Richard Malcolm Johnston, may write a number of stories dealing with his town, each making use of the same or of different persons, but if the whole gives a sufficient number of views to create for the town a character of its own, his work belongs to this Heimatkunst. To the spirit of home literature, then, two things are essential: there must be a community strong in the elements of regionalism, and a group of writers who manufacture this material into stories. Such is the case of the Hailyard School, the Wessex School, and the Georgian School.

The relative position of the South must not be forgotten. The spirit of home that animates so much of recent Southern fiction is only one of many such currents within a great tide of literature that has swept over the United States and Europe. In Alaska and India, in Catalonia and Scotland⁶, in Germany and France, in New England and California, in Australia and Wessex, these stories have grown up about localities. But within the confines of the South the movement has developed

⁶ Cf. the reprint of the article by Dr. Ramsay in the Journal of English and German Philology, p.4.

independently, and a scrutiny of one part, will give us, as in a microcosm, the structure of any other part, or of the whole. But in the South, again, the movement subdivides into smaller currents about such localities as the Old Dominion, the Mountains, the Creole Land, and the Lower South. It is one of these smaller divisions, the Lower South, ~~where~~ the movement first began and where it has developed on the whole its clearest example of a school of writers, that will form the subject matter of this thesis.

The Georgian School, as I have named it, is composed of four writers of the Lower South, all natives of the northern half of the state of Georgia, and closely akin in spirit, style, and material. These are Joel Chandler Harris, Harry Stilwell Edwards, William Nathaniel Harben, and Mrs. Lundy H. Harris. The fore-runners of this school are composed of Augustus Baldwin Longstreet, Henry Rootes Jackson, Richard Malcolm Johnston, Sidney Lanier, and Irwin Russell. The material of all of these writers mentioned was the people about them; and, since the people about them were differentia-

ted from the inhabitants of other sections by Southern topography, racial stock, and history, it will be necessary first of all to consider these formative forces.

Chapter 1

FORMATIVE FORCES IN THE SOUTHERN

SPIRIT OF HOME

- I Geographical influences
 - 1. Natural isolation
 - 2. Division into districts by topography
 - 3. Climatic differentiation from other sections

- II The influence of racial stock
 - 1. The tides of immigration and settlement
 - 2. The influence of the Negro.

- III Historical influences
 - 1. The Civil War; a struggle of Empire and Regionalism
 - 2. The effect of Reconstruction

- IV The resulting unification in the spirit of home

I

The first and chief influence that made itself felt in the creation of a Southern distinctness was that of geographical features. Once within its boundaries, the settler began to be affected by the soil of his district, to be modified by the climate, and to be moulded by the isolating influence of the geography.

1

Nature has placed a wall about the South. To the east and south stretches the Atlantic Ocean and the Gulf of Mexico; the Appalachian Mountains and the Ohio River separate it on the north; while parts of the Missouri and Mississippi Rivers, together with the frontier plains, enclose it on the west. By oceans, rivers, and mountains, the South is effectively surrounded. To these natural walls there are gates, - New Orleans, Mobile, Savannah, Charleston, and Richmond - which are not barriers to commerce, but a sufficient hindrance to social communication to cause the attention of the region to center upon itself.

Within this enclosed section there is a wonderful range of climate and elevation. Piercing the eastern portion like a wide spear point, with a double shaft cloven by the Valley of Virginia, the Appalachian range rises from a thousand to seven thousand feet in its extension from the upper limits of the South to the northern third of Georgia and Alabama. Altho belonging by their location to the South, the dwellers of these mountains have always remained to themselves in their little traversed fastnesses.

The eastern and Southern circumference of the circle whose center is Appalachia is formed by the coastal plain. At its upper end is Tidewater Virginia, with which may be included Southern Maryland and the Eastern Shore. It is a land well suited for tobacco growing and truck farming, - for the creation of large estates. Belonging to the rich coastal plain, the district bestowed the agricultural riches upon its inhabitants that Appalachia denied. Below this fertile region is the harborless coast and poorer soil of North Carolina, which becomes more fertile as it reaches into South Carolina.

Large estates upon this more forbidding land were impossible, - the place was better adapted for smaller tobacco growing farms. At the lower end of this coastal plain, embracing the southern coast of South Carolina, the coast of Georgia, and the eastern seaboard of Florida, is the tidewater section of the Lower South, in whose marshy regions were cultivated rice and sea island cotton. Here, as in Tidewater Virginia it was profitable to have large plantations tended by blacks. To the west and south of this coastal plain reaches the great swamp land of southern Georgia and parts of Florida. On the other side of the Florida peninsula continues the related tidewater section of lower Alabama and Mississippi, lying along the Gulf of Mexico.

Between these two extremes, the mountains and the coastal lowlands, run two concentric and parallel belts, the Piedmont plateau and the broad cotton belt. Properly speaking the Piedmont is the plateau of Virginia and North Carolina lying adjacent to Appalachia. It also includes the rich valley of Virginia between the Alleghanies and the Blue Ridge, as well as the rolling hills that stretch on both sides of the Blue Ridge. Like Tide-

water Virginia or the Mississippi Delta, it is rendered distinct from the adjacent sections by differing physical features and by differing products of the soil. In the Lower South this piedmont section, stretching out from the foot of the mountains,

lacks the fertility of the Virginia valleys, and passes into the pine barrens. Its hills are rocky and little suited for cultivation: its valleys yield grudging returns. Between the southern piedmont of Appalachia and the seaboard of the Gulf, is the black belt- or cotton belt- comprising a large strip in the states of Georgia and Alabama, and the adjacent portions of South Carolina and Mississippi. Here the negro population is densest, outnumbering that of the whites. Cotton dominates the region. The soil favors its growth more than that of any other section, and the blacks flourish in the semi-tropical climate.

To the west of Appalachia, and somewhat parallel to the Piedmont, are the plains of Kentucky and Tennessee, the Blue Grass. Here the low valleys and rolling meadows, the soil of which is quite distinct from that east of the mountains, are best adapted for stock raising. Horses and tobacco

are the distinct products of the Blue Grass, just as cotton is typical of the seaboard of the Lower South. Joining this district on the west and south, is a region that may be called the River States, comprising the river valleys surrounding the lower Ohio and Missouri, and the Mississippi Rivers. The chief product of these lands is cotton, altho much tobacco is grown in their upper extremity. The Mississippi forms the spinal column of the River States, with its highway of travel and of freight that sweeps naturally toward the Gulf. At the Delta the great river spreads out into a hand-shaped region of lowlying swamp land. The soil and climate are admirably suited for the extensive sugar cane plantations that furnish the chief income of the Delta.

To the west of the river district, the Ozark range with the canebrakes that surround it extends to the western limit of the South. In this land so dotted with semi-swamp, semi-canebrake regions, cotton had to be grown under a different system of agriculture from the River States. The large plantations of the Mississippi valley divided into farms, still producing however cotton as their chief product. The Plains, touching northern

Arkansas and comprising the greater part of Texas, is characteristically a wide stretch of flat grass country, upon which cattle flourish over unfenced ranches.

3

Not only were these many internal sections bound together by the barriers that enclosed them, but they were all affected alike by the climate. Long hot summers had their influence upon the inhabitants of Virginia, as well as upon those of the indigo growing swamps of Georgia. Favored by the climate as well as by the fertility of the soil, the South turned naturally to agriculture. Tobacco, cotton, rice, indigo, yams, and citrous fruits were produced without great exertion in this agrarian region. An abundance of wild animals and fish added to the gifts of the soil and climate.

II

There are three main sources of Southern immigration. The first came from Virginia, the second flowed southward from Pennsylvania, and the third rolled westward from North Carolina. To these must be added the more foreign element contributed

by the Creoles of Louisiana, and the still more alien African immigration.

1

Virginia was settled early in the history of the Colonies by the Cavaliers, who found England not to their liking after the ascendancy of Cromwell, and who tried their fortunes in the New World. The first shipload of immigrants to Virginia is said to have contained "four carpenters, twelve laborers, and 54 gentlemen".⁷ It is natural then that the aristocracy of the South should be in a region settled by such colonists. Tidewater Virginia possessed her fiery Bourbon, her lace and brocade days of colonial Williamsburg, her brilliant social system, and her traditions of the first families. Here were the Randolphs, the Lees, and the Madisons, - men, who by their position as rulers of slaves, intensified their tendencies to govern.⁸ The southern portion of Pennsylvania was filled with Scotch-Irish emigrants from Ulster, Ireland, where James I a century before had established a colony of English and Scotch Protestants. They were therefore almost pure

⁷ The South in the Building of the Nation, V, p. 77.

⁸ Cf. the growth of Virginia, *ibid.*

Anglo-Saxon, and the term ²⁰Stotch-Irish a misnomer. They were naturally more democratic than the Cavaliers that made their home in Virginia. North Carolina was settled by Englishmen of the middle class, who were little distant in kin from the settlers in Pennsylvania. They were people who lived close to the soil, and were little burdened with traditions.

From these three sources flowed the tides of Southern immigration. Beginning with the expedition of Governor Spottswood, the unlanded of the Cavaliers pushed into the piedmont of Virginia, and beyond the mountains into the Blue Grass, while another branch invaded South Carolina and Georgia—some traveling oversea to Charleston and Savannah, where many remained. The Scotch-Irish drifted south from Pennsylvania, filling the valleys and mountains of Virginia and West Virginia, and helping to populate Kentucky and Tennessee. The North Carolinians expanded into the Blue Grass and the Lower South. Thus the various streams of settlement were poured into the moulds prepared for them by nature, reinforcing in most cases by their inherited differences the physical contrasts of the sections. In a few cases, it is true, the forces of racial heredity and

of physical environment **crossed**, separating or uniting for cultural and literary purposes sections that natural conditions alone would have divided differently. Thus the adjacent Virginia and Carolina segments of the Coastal Plain have owed their marked differences in temper and mode of self-expression, in spite of a general similarity of soil and climate, to their differences in original composition. On the other hand Piedmont and Tidewater Virginia, tho belonging to physically distinct sections, have always been united by their common Cavalier traditions into the indivisible Old Dominion. In the case of the Valley, the Mountains, and the lower piedmont of South Carolina, Georgia, and Alabama, however, we find that there is a substantial identity in breed quite overbalanced by the absolute unlikeness of the environment, and three distinct sections are the result for literary purposes. These varying effects of the blending of the geographical and racial factors may be seen by comparing the first two maps in appendix A.

No sooner had these pioneers raised their log cabins than the land began to modify them. Appalachia accepted a people who were peculiarly pure in Anglo-Saxon blood into the forbidding regions of her primitive isolation and poverty yielding hills. Secure in their fastnesses, these sturdy immigrants came to be detached from any age but their own. They ceased to be Southern in anything but in geographical location, gradually losing sympathy with the people that lived just beyond their mountains. They were "the remote, unthrifty, unambitious, inscrutable people of the squalid cabin and long rifle and chin beard and the hidden distillery and the oddly Elizabethan speech, who for three hundred years have not even noted the growth of America or the progress of the world".⁹ In a region of secessionists and Democrats they refused to fight for the Confederacy, and in politics have become Republicans.

The lower Piedmont stock was composed in the main of a blending of the North Carolina and Scotch-Irish elements. The large plantations gave place to small farms. There were fewer and less prosperous slave owners. The difference in social system, as well as the change in soil and the bar-

⁹ Brown, p. 40.

riers of geography, helped in making them distinct from their neighbors. The pioneers that cast their lot in the pine barrens of the lower piedmont, the upper part of the Lower South, were known in Carolina as Tarheels, and in Georgia as Crackers. They grew little richer than their pine barrens. As a class they were good natured, superstitious, and narrow. Too indolent they became to move westward and too proud to compete actively with the negro, - the poorest of the South inhabiting the worst of her soil. The most wretched of them were called from their habits Clay Eaters,¹⁰ people with sal-low faces and ill nourished bodies.

The black belt that comprised the central portion of the Lower South was the district of densest negro population. The English who had settled at Charleston and the colony of Oglethorpe that founded Savannah were augmented by the Virginians and the North Carolinians.¹¹ They instituted reflected traditions of their mother state, as Virginia had maintained the English ideals. In cheap yet fertile lands fitted physically for large es-

10 Cf. "The Fight" in Georgia Scenes.

11 Cf. Brown, chapter two.

tates, the more progressive colonists soon obtained a concentration of power. Well toward the middle of the nineteenth century- when Virginia had been impoverished by a lack of crop rotation- this region became the heart of the South and controlled in many ways the voice of the nation.¹² The plantations were larger than the tobacco farms of Virginia and quite different from the ranches of the West: they were more closely akin to the cotton plantations of the River States. Next to Virginia their aristocracy possessed more pride and traditions than any portion of the South.

Much alike in blood, but with a greater infusion of Virginia stock, were the inhabitants of the Blue Grass, characterised by their hardiness, daring, and prosperity. Proverbially they were colonels, and passed their time in the mixing and drinking of mint juleps, and the attending of horse races, such. At least they were an independent and self-contained people, living nearer to the soil than the slave owning group of the mother state. The River States¹³ were much like the cotton belt of the Lower South, but possessed fewer precedents. The Canebrakes

¹² Brown, p. 50, and ff.

¹³ For typical life see Ingle, E., Southern Sidelights.

contained the more volatile element of Southern population, who felt little of the restraint that was so strong farther east. The region retained for a long time the free yet rough conditions of frontier territory. Cotton was the chief product, but the estates were smaller than those of the River Valley. Society was wilder and more democratic. In the Plains every man was his own master. Here the freer spirits found room and expression for their individuality. In 1847 the density of population showed one inhabitant for every 1600 acres.¹⁴

Quite different from these three tides of Anglo-Saxon immigration were the Creoles of the Delta, those peculiarly dreamy people with French customs and Spanish architecture. Grace King, in "New Orleans: the Place and the People" compares that city to a "Parisian who came two centuries before to the banks of the Mississippi partly out of curiosity for the new world, partly out of ennui for the old, and who 'ma foi' as she would say with a shrug of her shoulders, has never cared to return to her mother country".¹⁵ It was a land where Lafcadio Hearn saw magical moons and witches and warlocks.

14 Cf. the settlement of Texas in The South in the Building of the Nation.

15 Quoted: ibid, V, p. 61.

The black man constituted a large portion of the stock of the entire South. Of that drab bulk of the population that remained unvoiced, tho none the less influential, they composed the greater part. The negroes may be subdivided into three groups. There were the blacks of the coast of South Carolina and Georgia, "Gulla" or "Geechee" as they are called, who had been imported from Guinea and were the least intelligent. The negroes of Virginia and the Lower South were more capable and absorbed their ideas from closer association with their masters. The slaves of the River States varied from each of these groups. The differences of these negroes have never been accounted for satisfactorily, altho the vary^{ing} effects of location are responsible to some degree. Their variations however in dialect and customs are seen by a comparison of the fiction of Russell, J.C. Harris, and Page, who represent these three divisions.

2

Of all the forces to be reckoned with in the annealing of the South, the greatest was the negro; for the South was the South by virtue of the black man.¹⁶ Upon African peonage this brilliant feudal system was developed, delegating the culture and -----
¹⁶ Hart, passim.

government to a few hundred Anglo-Saxons in each state- for the owners of slaves formed a small minority- and forcing the poorest of the slaveless whites to a condition little better than that of the negroes themselves. The customs and atmosphere of Cavalier England could be maintained in this agrarian region, because the blacks- like the unlettered masses of earlier days- made possible a small ruling class comparable to the lords. There was, then, a brilliant flowering at the top of the social strata, like that of the knights of former years; while the more somber masses of white and black population lived in a state of comfort if not of happiness. Culture was centripetal,- too little known outside the region to receive popular acknowledgment.

The blacks, therefore, combined with a region admirably fitted for agriculture, made not only possible but inevitable this type of civilization, along which the South continued to advance, carrying it to a state of high development. Problems, temperament, and thought differed from the rest of the nation; the South considered her own carefully without giving attention to that of her neighbors. "People were organized into a society of a kind unknown in the

North since Colonial times."¹⁷

The building of a Heimatkunst was further aided by the absence of immigration. The South never possessed a liking for foreigners, and slave labor effectively discouraged a Northern or a foreign influx. Even as late as 1900, only one-eleventh of its people were foreigners or the children of foreigners. Indeed at the beginning ^{of} the ~~the~~ twentieth century there were only 400,000 Northerners among the thirty millions in the South. Atlanta, Georgia, had at that time 3,000 citizens born elsewhere: St. Paul, Minnesota, a city of the same population, had 47,000.¹⁸ And Atlanta is known in the South as a "Northern city".

Lack of communication, another factor of localism, was caused by the dearth of internal development of railways and roads. News from outside consequently did not penetrate the South with rapidity, nor did it affect her deeply. The people "knew little more of the modern outside foreign world than they knew of Assyria or Babylon; that is, they knew it almost exclusively from books. They knew no more of New England and the rest of the North than New England knew of them, and that is a large measure".¹⁹ Lack of com-

¹⁷ Hart, p. 60.

¹⁸ Ibid, pp. 50, 51.

¹⁹ Page, T.N., The Old Dominion, p. 238.

munication, combined with the distance of the plantations from each other and the scarcity of townships, rendered a standard system of public education impossible; it substituted in lieu thereof private tutors. Instruction therefore was limited by its expense, and subservient to the ideas of the master of the plantation.²⁰ Such narrow but brilliant channels of life naturally directed attention toward oratory and law. "The dominant idea of education was that it was a luxury for the rich, or a privilege for the well born--if a necessity at all, a necessity for the ruling class."

The result of these centripetal forces just enumerated was a concentration of the South, causing her to become intensely provincial. Everywhere was the accentuation of locality, whether the people were "celebrating their feasts, solemnizing their marriages, or burying their dead. Their home life was, in fact, the most precious part of their heritage from their....ancestors".²¹ There was a loss, it is true, in the narrowness of provincialism, but there was a gain in spiritual unity, or the spirit of home. This is apparent in Southern solidarity, whose strength is evident in even the late history of the

²⁰ Cf. Johnston's Dukesborough Tales, passim.

²¹ Brown, p. 45.

South. In new York and other Northern cities exist flourishing Southern clubs; yet no such Northern organizations appear in the South. The Southerner remains a Southerner always. The Northerner mingles with his adopted section and makes it his home. Southern school histories are prescribed by legislatures below Maryland to teach the children of their section their point of view.²² The land of Washington, and Jefferson, of Jackson and Calhoun, is still considered as something embodied in the nation but apart from it.

From these factors in development we must consider the section as slow in growth, provincial, yet possessing an inner quality, and best retaining the customs and traditions that were brought from England.

III

The influence of geography and racial stock had long been at work in the chemistry of the South, slowly evolving toward a unified compound, when the Civil War came like an explosion, arresting and crystalizing the processes of development. The whole

²² Hart, p. 49.

trend of ideas and ideals that had formed the system came into conflict with opposite ideas and ideals. The end was a monstrous uprooting that marked an incisive dividing line across the history of the South and its literature²³: in history, for the old regime came to an end, and a new era began; in literature, for the spirit of home was extended further into fiction, the later movement being bounded by the Civil War and the War of 1914.

1

The Civil War was the clash of two types of civilizations. The Spirit of Home fought the Spirit of Empire. It was the individual against the state. The two contrasted ideals found a not distant parallel in the two great opposed civilizations of antiquity, those of Greece and Rome. "Greece brought individualism, socially, religiously, and artistically to a very high state of development. Her achievements were followed by the rise of Rome embodying the collectivistic tendency with the chief emphasis laid upon organization."²⁴ Nationalism won, welding the empire. Regionalism lost in terms of gov-

²³ Cf. Pattee, p. 3.

²⁴ J.P. Hoskins, "The Place and Function of a Standard in the Genetic Theory of Literary Development". Pub. of the Modern Language Association, 1910.

ernment, but gained in terms of literature, as other lost causes- such as the failures of Napoleon or the Jacobite Uprisings have triumphed, rendered romantic by overthrow over the materially superior forces that conquered them. "Southern provincialism before the war, tho intensely local in its pride, was self-complacent, and not sufficiently keen-eyed to see that provincial types and scenes, accurately and impartially presented may be made contributions to national and even universal literature."²⁵ So the intensely local and centrifugal ideal of the Confederacy, apparently destroyed by the issue of the war, bided its time to re-emerge a decade later, triumphant on the more peaceful field of literature.

2

It was not immediately after the sixties, indeed, that the South realized the literary benefits of the war; for in the agony of reforming a debilitated government, with a collapsed social system and an aggravated political condition, affairs were too abnormal for immediate literary form. Attention was turned to the vexatious problem of rehabilitation. In the anguish of reforming a state the South had little attention for fiction. Millions of irrespon-

25 C.F. Richardson, American Literature, II, p. 425.

sible Africans were loose, fired with the newness of their freedom and agitated by Scallawags and Carpet-baggers. The government was no longer in the hands of the former rulers; and where they did hold the reins of power, it was seldom strong enough to give relief. Klu Klux bands organized to assist in righting affairs became an added vexation. Everywhere was poverty, broken down fences, weed grown fields, and the chimney monuments of Sherman. The men who lived in these disorganized times could not grasp conditions with sufficient perspective and disinterestedness to write successfully. Thus it was that the writers of the South could not follow immediately in the steps of Johnston, adding to the type of writing that they had been developing for a generation the condensation of Poe. It was indeed natural that the ideas of the era appeared in the fiction of those who had been children in 1860 and came to manhood a decade later. In 1867, before the Southern authors could undertake their task, Bret Harte and Mark Twain began to write. Shortly afterward came the deluge of American fiction dealing with the spirit of home. "America, shaken from her narrow sectionalism and contemplation of Europe, woke up and discovered America. In a kind of astonishment she wandered from

section to section of her own land, discovering everywhere people and manners and languages that were as strange to her even as foreign lands."²⁶

IV

Interwoven with the romance of a semi-tropical climate, unified by race and by nature, possessing a social system that differentiated her from the rest of the nation, and held together after the war by the task of rebuilding herself, the South became one of the romantic places in the nation. It is for these reasons that Dixie has not been forgotten, that there are Southern clubs in Northern cities, that politically there is a Solid South, and that her fiction could possess the distinctness of locality. Here perhaps strongest in all America was the spirit of home.

²⁶ Pattee, p. 15.

Chapter 2

INITIAL DEVELOPMENT OF THE SPIRIT OF HOME IN SOUTHERN LITERATURE: THE PRECURSORS

- I An epitome of the fore-runners
- II The new fiction
 - 1 Longstreet; and the new localism
 - 2 Johnston; and fictitious local names
 - 3 Jackson; and poems of regional pride
 - 4 Lanier; and the interpretation of nature
 - 5 Russell; and the perfection of dialect
- III The unity of the predecessors and their
contribution

I

Epitome

- LONGSTREET, Augustus Baldwin. Georgia Scenes, 1835. Contribution: realism, group of sketches, actual dialect, and definite locality. District: Lincoln, Columbia, and Richmond counties. (Augusta, Georgia. 1790-1870.)
- JACKSON, Henry Rootes. (Athens, Georgia; 1820-1898.) Tallulah, 1850. District: Walton, Oconee, and Oglethorpe counties. Contribution: poems with regionalism, and love for local nature.
- JOHNSTON, Richard Malcolm. (Hancock County, Georgia; 1822-1898.) Georgia Sketches, 1864; Dukesborough Tales, 1871; Old Mark Langston, 1883; Two Gray Tourists, 1885; Mr. Alsalam Billingslea, 1888; Ogeechee Cross-Firings, 1889; The Primes and their Neighbors, 1891; Mr. Billy Downs and His Likes, 1892; Mr. Fortner's Marital Claims, 1892; Widow Gutherie, 1893; Old Times in Middle Georgia, 1897; Little Ike Templin, 1894; and Fearce Amerson's Will, 1898. District: Hancock county. Contribution: fictitious local names, and a narrowing and concentration of locality.
- DANIEL, Sidney. (Macon, Georgia; 1842-1881.) Tiger Lilies, 1867; Poems, 1882. District: Habersham, Hall, and Glynn counties. Contribution: advance in dialect representation, and interpretation of local nature.
- RUSSELL, Irwin. (Port Gibson, Mississippi; 1853-1879.) Poems, 1878. District: the Mississippi River region. Contribution: intimate presentation of the negro, and accurate dialect.

II

Southern localism appeared in the fiction of the Lower South, shortly after Poe had made his contribution of focus, with the accentuation of the spirit of home so strongly pronounced that the stories differed as distinctly in spirit, in form, and in material, from the contemporary types of literature as the stories of Poe differed from the sketch: in spirit, for romance gave way to realism; in form, for many stories were grouped around a definite locality; and in material, for the every day affairs of the people about the author were used. One of the proofs that an innovation was made lies in the crudity of the first few story tellers: as pioneer^s such imperfections were condoned. Taking up this movement as it first appeared, I shall trace it thru the predecessors to the later group that brought it nearer to perfection, the Georgian School.

The first intimation that there would be a departure from the historical and romantic books that were being published from the South came in 1835 with the appearance of the single volume of Augustus Baldwin Longstreet, Georgia

Scenes. Impressed by the people whom he met while riding about the adjacent counties as judge of a circuit court, Longstreet began writing of his experiences for nothing more than his own satisfaction. But after the appearance of his sketches in local news papers, he was forced by the demand to bring them out in book form. They have not been out of print since. At the time, these tales were well received, yet the novelty of their contribution was felt by few. Poe, however, detected a new note, for he prophesied that the Scenes would "be the prototype of other books in Southern literature".¹ Later writers have given Longstreet credit, but they have not understood the precise significance of his book or of the movement that followed. Sims believes that "he anticipated the methods and ideals of the modern realists. His book has a value out of all proportion to its absolute value. It was popular in its own day, because it was recognized at once as a faithful interpretation of the life of a primitive people. More recently it has received attention because of its relations to modern tendencies in fiction."²

1 The South in the Building of the Nation, VIII, p. xliii.

2 Ibid., p. xli.

What he did was this: he broke away sharply from the romantic tales that were unattached to locality or that dealt with events of a previous age. In spirit then he was realistic; in form, he grouped many stories about a definite locality; and in material, he used the ordinary happenings of the people whom he knew. He definitely aimed at realism. In the preface to the first edition of Georgia Scenes he says, "They (the scenes) consist of nothing more than fanciful combinations of real incidents and characters.....some of the scenes are as literally true as the frailties of my memory would allow them to be." The horse swaps, the gory combats, the races, the gander pullings, the tobacco chewing of the men and the smoking of the women, the strenuous dances, and the occasional risqué scenes were rugged achievements in presenting the every day life of the Georgia Cracker. In form the stories do not center upon individuals, but they are grouped about a district,- the region about Richmond county. The title, Georgia Scenes, shows that an attempt was deliberately made to show the scenes of the

state, or of his district of the state, as the Judge knew them.

Sharply defined against the prevailing romantic tendencies of his time is his realism. He describes Ransy Sniffle, a Clay Eater, who belonged to that most miserable class; "a sprout of Richmond, who in his earliest days, had fed copiously upon red clay and black-berries...His shoulders were fleshless and elevated; his head large and flat; his neck slim and translucent; his arms, hands, fingers, and feet were lengthened out of all proportion to his length of frame....His height was five feet nothing; and his average weight in black-berry season, ninety-five."

His stories have definite locality. They are not primarily pictures of individual life, but of the life of the section as Longstreet knew it. He usually names definitely his places. "We reached Savannah just at night fall on a cold December's evening."; "I visited my friend Captain Griffen, who resided seven miles to the eastward of Wrightsborough, then in Richmond, now in Columbia County."; and "In the year 1798 I resided in the

city of Augusta."

Longstreet used to a large extent his personal experiences in the counties surrounding his home in Augusta. "If my memory fail me not, the 10th of June, 1809, found me about eleven o'clock in the forenoon, ascending a long and gentle slope in what was called the 'Dark Corner' of Lincoln (County)."; "There are some yet living who knew the man whose character I am now about to delineate; and those will unanimously bear testimony, that, if it be not faithfully drawn, it is not overdrawn."

The inferiority of the technique of Longstreet makes a comparison with Poe seem unfortunate; yet both were the contributors of new elements, and while Longstreet was inferior in form, he was superior to Poe in the value of the contribution of content. The author of "Berenice" added a step in the furthering of technique, concentration. The writer of Georgia Scenes added a new element to literature, locality. In many respects the Georgian was like the Scottish Galt, who brought the lowlander into fiction.³

³ Cf. Loose.

The Georgia Scenes were shortly followed by scores of books that embodied the spirit of home. Among the better known, and forming logical steps in the development of the new localism in fiction, are Major Jones's Courtship, 1842, by W.T. Thompson of Georgia; Some Adventures of Captain Simon Suggs, 1845, by J.J. Hooper of Alabama; Flush Times in Alabama and Mississippi, 1853, by J.B. Baldwin of Alabama; and Georgia Sketches, 1864, by R.M. Johnston of Georgia. These, within a decade of each other, were closely related.

While possessing many crudities and imperfections, Georgia Scenes was the first work, certainly in America, to strike the three-fold note that is characteristic of the spirit of home fiction. It is true that many stories closely approximating this form of writing existed in such previous authors as Addison and Irving. But they do not strive consciously to attain it as did Longstreet, nor did they sustain the new localism in their writings, nor did they employ the spirit, the form, and the material characteristic of the spirit of home, nor did others immediately follow in their footsteps. It is for this last reason that I do not

consider the Scotch writer, Galt, as the founder of the the Kailyard School. As Loose points out, he did introduce the humble life of the lowlander; but Loose fails to show that his influence wielded any great influence. Barrie, the first of the Kailyard School, followed after nearly seventy years, and according to his own account arrived at his field thru experimental writing. At least, for the reasons above indicated, Longstreet should be named as the father of the movement as it grew up independently in America. The other early writers who produced fiction of the same type have been placed in their districts in Chapter Four.

Richard Malcolm Johnston, after such intermediary writers as Thompson, Hooper, and Baldwin, brought out Georgia Sketches, in 1864, based upon the work of Longstreet and his more immediate followers. He was a refined Longstreet; he ironed out many of the imperfections of the predecessor. While the former wrote of the Cracker, Johnston dealt with the more independent white farmer. He surpasses his forebear in narrowing the limits of the locality for focus. In Dukesborough Tales, for example, he devotes all the stories to

a single village- Powelton, Hancock County- until the locality assumes a more distinct character. Indeed it is the opinion of Watterson that, "They (the tales) breathe the very life of the village". Johnston was the first- is so far as I have been able to ascertain- that used the device so characteristic of the later regionalists like Harben, and Corra Harris, Thomas Hardy and Arnold Bennett, Barrie and "Ian Maclaren", of disguising the real place of his stories by an obviously fictitious name.

Longstreet selected only such incidents as embodied the lighter considerations of life. Johnston added a complication of plot, endeavored to interpret character, and entered into the deeper problems of the people, which the Judge could not see in his circuit rounds. In addition he contributed melting love passages, which until long after the war remained a characteristic feature of Southern fiction. His stories, if a personal judgment of value be allowed, were the best that appeared before the Georgian School in the Lower South, and, if we except Poe, possibly of the entire South. Pattee is somewhat in error, I believe, and confu-

ses Longstreet and Johnston, when he writes, "Johnston was to the Southern movement what Eggleston was to the Western. Both were humorists, both worked in the crude materials of American life, and both seem to have evolved their methods very largely and literary ideals from themselves." Johnston continued to produce fiction after the war, when the Georgian School had entered the field, but he never succeeded in freeing himself from some of the defects of Longstreet, and in spirit he remained a precursor.

Henry Rootes Jackson in his single volume of verse, "Tallulah," contributed to the group of fore-runners the quality most sadly lacking in previous writers, an appreciation of local nature, - a first vision of the spirit of place. The bare hills, the streams made golden by the crimson clay, the live oak, the flowering dogwood, the poverty and the hospitality of the region made such a deep impression upon his poems that they are still taught in the schools of the state. His attitude as a whole may be expressed in a line of "A Georgian Night", -

"nor on the varied earth
Smiles land more fair than that which gave me birth."

He feels deeply the hospitality of his people,

"Oh! when has needy stranger
Gone from those hills unfed?"

In the "Live Oak" he feels a connection with the
spirit of former years,

"In former days, when the battle's din
Was loud amid the land,
In his friendly shadow, few and thin
Have gathered freedom's band;
And the stern old oak, how proud was he
To shelter hearts so brave!
But they all are gone- the bold and free-
And he moans above their grave."

4

Sidner Lanier was the venerable prophet
announcing the later Georgian School, while he
continued in the group of fore-runners, adding
qualities that were needed to give completeness
to their work. He was the first of the writers
of the Lower South to recover from the shock of
war, producing in 1867 Tiger Lilies, laid in the
foothills of the Appalachians. In 1869, one year
before the publication of Hay's Pike County
Ballads dealing with the poor whites of the middle
West, he wrote poetry in the dialect of the Crack-
ers. In 1875, a year before Russell began contrib-
uting verse wholly concerned with negroes, Sidney

and Clifford Lanier produced poems written exclusively in the dialect of the black man. In addition to these are his nature poems, which constitute the bulk of his work.

As Johnston improved upon the writings of Longstreet, so Lanier made a long advance upon the feeling for local nature that Jackson introduced. In Tiger Lilies, Phil says of the flute, "It is just like walking in the woods, amongst wild flowers, just before you go into some vast cathedral. For the flute seems to me to be peculiarly the wood's instrument: it speaks the gloss of the green leaves or the pathos of bare branches; it calls up strange mosses that are under dead leaves; it breathes of wild plants that hide, and oak fragrances that vanish; it expresses to me the natural magic of music..Have you ever walked on warm afternoons in warm, sunny spots of the woods, and felt a sudden fear strike you like the half fear that a ghost would rise out of the sedge, or dart from behind the next tree and confront you?" The first part of the book is florid and euphuistic like the ante-bellum literature of the Lower South. The latter part becomes modern in directness, and

sounds at times the keynote of the later spirit of home writing.

He was a pioneer in the method of dialect representation. He has nothing of the accuracy of Russell, but he employed a principle that was not used until long after his time,- the use of idiom. This method, which is best seen in his poem, "Thars more in the Man than thar is in the Land", will be taken up under the discussion of the Georgian School. The following selection from this poem illustrates his idiomatic dialect, and shows how he joins man to the land.

"I knowed a man, which he lived in Jones,
Which Jones is a county of red hills and stones.

.....
This man- which his name it was also Jones-
He swore that he'd leave them old red hills and
stones,
Fur he couldn't make nuthin' byt yallerish cotton,
And little o' that, and his fences were rotten,
And what little corn he had, hit was boughten
And dinged ef a livin' was in the land.

His best work is in his nature poems,-
such as the "Marshes of Glynn" and the "Song of the
Chattahoochee". He was a poet whose imagination was
stirred by the grasses of the marsh, the sleepy
laughter of the streams, the curling lines of the

sea shore, the rows of soldierly corn, and the dismal swamps; they were something more than a beautiful nature to him,- they represented the wonders of his native soil.

"Ye marshes, how candid and simple and nothing-
 withholding and free
 Ye publish yourselves to the sky and offer
 yourselves to the sea!
 Tolerant plains, that suffer the sea and the
 rains and the sun,
 You spread and span like the catholic man,
 who hath mightily won
 God out of knowledge and good out of infinite
 pain
 And sight out of blindness and purity out of
 a stain....

Oh, like the greatness of God is the greatness
 within
 The range of the marshes, the liberal marshes
 of Glynm."

Out of the hills of Habersham,
 Down the valleys of Hall,
 I hurry amain the reach the plain,
 Run the rapid and leap the fall,
 Split at the rock and together again,
 Accept my bed, or narrow or wide,
 And flee from folly on every side
 With a lover's pain to attain the plain
 Far from the hills of Habersham,
 Far from the valleys of Hall."

Irwin Russell represents the last of the ancestors of the Georgian School, and assumes the position of John the Baptist to them. His literary output is composed of little outside of his single volume, Poems, which was published after his death. This is rich, however, in its contribution to the period and proved gospel to succeeding writers of negro life. "He possessed," writes Joel Chandler Harris in his introduction to Russell's Poems, "in a remarkable degree, what has been ascribed as the poetic temperament, and tho he was little more than twenty-six years old at the time of his death his sufferings and his sorrows made his life a long one." Kern shows his likeness to Burns; "In amiability, love for music, song and drink, in method of composition, and in the mood and movement of his verse, the two poets are alike: and not only was each a forerunner of a romantic movement, but also a forerunner in exactly the same way--by showing the poetic material that lay in the humble lives of their countrymen."⁴

Russell was the creator of a new style.

Earlier writers looked at the African from Anglo-

⁴ Kern, Southern Literature, is his biographer.

Saxon eyes. The Mississippian looked at the white man thru negro eyes. This is his chief contribution. He saw the literary possibilities of the negro and made him the chief character. "Russell," continues Kern, "had the opportunity, the sympathy, the genius; and the resulting product is a complete and intimate picture. He seems to have the dramatic power of losing himself in his characters, and he seems to have caught the very thought processes of the negro; it is a revelation from within, not a study from without."

Russell knew the Mississippi black.

Reared with them about him, and experiencing the horrors of war and the rigors of reconstruction as it affected both black and white, he was able to view the world thru the eyes of the African. His ability to do this was aided by the influence of negro nurses, a force that must not be lost sight of in the training of Southern writers. At the most impressionistic age, the delicate sense perception of the poet absorbed the attitude of the African toward life. It is not greatly strange, then, that Russell produced excellent poetry in the twenty-six years of his life, and that only an epidemic of

yellow fever, and later death, prevented his writing a negro drama and a novel dealing exclusively with African life.

The influence of earlier writers of the black man on Russell seems nugatory. Indeed, if the work done by Pollard and Strother of Virginia be excepted, little had been done with the negro; and even these two early writers of the Old Dominion exploited him as an object of curiosity rather than as a human being. Except for the possible influence of Lanier, Russell must be considered largely as an originator in the same manner that Longstreet was. He wielded a profound influence on the two greatest interpreters of negro character that the South produced, Thomas Nelson Page and Joel Chandler Harris. The former voiced the indebtedness of them both to Russell: "Personally I owe much to him. It was the light of his genius shining thru his dialect poems--first of dialect poems then and still first-- that have led my feet in the direction that I have since tried to follow."⁵

Russell was a poet of impressions and verse feeling, but his form follows English verse standards

5 Southern Literature, p. 4605.

and not those of the African. As Lanier caught in his poetry the sound of the flute, so Russell caught the banjo. When it strikes up at the Christmas dance, the verse changes from iambic tetrameter to a form that imitates the cadence of the instrument.

"Go 'way fiddle! folks is tired o' hearin' you
a-squakin'.
Keep silence fur yo' betters!- don't you heah
de banjo talkin'?"

or,

"Dar's gwine to be a' oberflow, said Noah lookin'
solumn-
Fur Noah tuk de 'Herald', an' he read de ribber
columnn."

The second contribution of Russell, in addition to his intimate presentation of the black, is his accurate dialect. His success may be attributed to two causes: he knew by association the dialect of the blacks as well as his own speech; and, unlike the other precursors, writing was not his avocation but his vocation. Unfortunately, as will be shown later, he was too exact, trying to produce too faithfully by queer spelling and by unlimited apostrophes the sounds of negro speech. Such accuracy made reading unnecessarily difficult.

The nature of the negro, as Russell correctly interprets it, is the nature of the child. He flatters, deceives, lies without the least suspicion of his crudity. He flies to his white friend at the least difficulty encountered, and assumes the dependence of a child. It was largely because of this attitude that he was always contented. His conduct during the war proves the error of the statement that he was harshly treated or lived unhappily.

"Well, times is changed. De war it come and set
de niggers free,
An' now ol' Mahsr⁶ John ain't hardly wuf' as much
as me;
He had to pay his debts, an' so his land is mos'ly
gone-
An' I declar' I's sorry fur my pore ol' Mahsr John!"

The regionalism of Russell is not as satisfactory as that of the other precursors. In the main it consists in the difference in accent of the dialect of the River States from that of the other sections. In material, however, he is more fortunate, being heavily drawn upon by later writers of the black man. His folk-lore, why the possum's tail was slick, is identical in spirit and content with accounts of Harris; for example, "How Mr. Rabbit

6 Some indication of the difference in negro dialect is shown by the way in which writers of the three sections spell the word Master. Russell uses "Mahsr"; Harris, "Mars"; and Page, "Marse".

lost his fine bushy tale", and "Why Mr. Possum has no hair on his tale". Russell influenced Page as deeply,- Harse Chan is after all only Mahsr John Virginiaized.

III

Taken as a whole the literary forms of the precursors were the sketch and verse. While Jackson, Lanier, and Russell produced good poetry, they did not succeed as well as the prose writers did in catching the spirit of home. It seems to be more difficult to attach verse as close to the soil as fiction, Lanier and Jackson succeeded best with the their poems of nature; and while Russell painted admirably the negro, he nearly failed incatching locality. This is true of the movement as a whole,- the best work has been done in prose. The users of the sketch, on the other hand, Longstreet, Baldwin, Hooper, Thompson, and Johnston, caught better the spirit of the locality. Their tales seem to be incidents gathered from the experiences of the authors at a convenient time, and pasted loosely together; yet as a whole they give thecharacteristics of the community. It is by this method of grouping sketches about a locality that they inject

the spirit of home into their works. A single tale is a block; the whole, a building. The region is read from the angle of this man, and of that, and of that, until the sum total becomes a dominant impression.

There is a gradual shift of the personal pronoun in the course of the fore-runners that is significant of their progress. Longstreet used the first person, usually employing it as a character which was at times the chief personage. Johnston uses it, but the narrator remains in the background. Lanier and Russell avoid it entirely.

With all the spirit of regionalism is strong. Longstreet groups his scenes in a sector of three counties. Jackson and Lanier confine their verses to definite localities in their state. Russell took rather vaguely the large district that centers about the Mississippi River. Johnston, in his Dukesborough Tales, surpasses them all. He uses the town of Powelton- his home in Hancock County- and utilizes the same characters thruout the book. The schoolmaster occupies the attention of one tale; the grocery clerk, of another; and the colonel, of another. In all the stories the same characters form

a background; and with the accumulation of them all a definite picture of the region is attained.

There is a two-fold material, negro and Cracker, with the aristocratic planter in the dim background. The earlier forerunners, Longstreet, Thompson, Hooper, Baldwin, and Johnston, devoted themselves to the Cracker, or to the whites of the middle class. Beginning with Russell the negro and his master formed the bulk of the subject matter. With J.C. Harris and Edwards, the first two of the Georgian School, this material was continued. Harben and Corra Harris, who are the latter two of the school, returned- like the earlier ancestors- to the poor white for material. Thus was unified the whole!

The solidarity of the predecessors is proved from their liberal borrowings from each other. The influence of Longstreet was profound. The "turn out" of the schoolmaster, the "Militia Drill", the fox hunt, and the wax works of Georgia Scenes are recapitulated in Johnston's Dukesborough Tales in the Goose Pond School, the military drill, the fox hunt, and the wax works of Powelton. The song and spirit of the Oconee River by Jackson reappears in Lanier's "Song of the Chattahoochee". The form, and perhaps much of the content, of Lanier's negro

verse seems to have influenced Russell. The most striking unity exists in an identical point of view.

All are unfailingly optimistic in spirit. There are no disappointments, no failures. The stories end well, the heroes never die, and always succeed. There falls across the face of the fiction of the fore-runners no shadow. The planters are prosperous, the negro laughs and sings, and even the poor white leans against his cabin and smokes in contentment. Realism is at times disregarded in the physical features of the heroines. This superabundant optimism is caused by three factors. The section had not felt the despondency of poverty,- a comfortable living might be had for a modicum of effort, and accordingly there was no submerged population; the writers came from the class that was in comfortable circumstances; and gloom is incompatible with Southern temperament. The declaration of Nedel, that Southern writers grossly distorted their life so as to paint the slave in happy colors for Northern benefit, is disproved by the consistent optimism of post-bellum writers.⁷

⁷ Cf. his article in the Independent, 72:294.

The most important of the ancestors of the Georgian School, Longstreet, Jackson, Johnston, Lanier, and Russell introduced and developed to a fair state of perfection the new type of fiction. In this they contributed realism, definite locality, accurate dialect, appreciation for the nature of locality, and the types common to the South. They brought in the new localism, or spirit of home, into literature, and in developing it were similar in spirit, in form, and in material.

Chapter 3

SUBSEQUENT DEVELOPMENT OF THE SPIRIT OF HOME IN SOUTHERN LITERATURE: THE GEORGIAN SCHOOL

- I Epitome of the Georgian School
- II Their right to be called a school
- III Joel Chandler Harris: the negro and
the prosperous white
- Harry Stilwell Edwards: the negro and
the aristocrat
- Will Nathaniel Harben: the hill man
- Corra Harris: the valley town
- IV A summary of their development

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I

JOEL CHANDLER HARRIS, (Putnam County, Georgia; 1848-1908.) Uncle Remus, His Songs and Sayings, 1880; Free Joe, 1887; Daddy Jake, 1889; and On the Plantation, 1892. (A complete list is given on the following pages.) Place: counties of Putnam and Jasper. Class: well-to-do white, negro. Improvement: knowledge of negro life, and accurate dialect.

HARRY STILLWELL EDWARDS. (Macon, Georgia; 1855-). Two Runaways, 1889; and His Defense, 1899. Place: Counties of Bibb, Crawford, and Twiggs. Class: aristocracy, and negro. Improvement: knowledge of aristocracy.

WILLIAM NATHANIEL HARBEN. (Dalton, Georgia; 1858-). North Georgia Sketches, 1900; Abner Daniel, 1902; and The Georgians, 1904. Place: counties of Whitfield, Catoosa, and Chattooga. Class: hill men. Improvement: technique, dialect.

MRS. LUNDY H. HARRIS. (Elbert County, Georgia; 1867-). The Circuit Rider's Wife, 1910; The Recording Angel, 1912; In Search of a Husband, 1913; Co-Citizens, 1915; The Circuit Rider's Widow, 1916. Class: valley folk. Place: counties of Union, Gordon, and Cherokee. Improvement: the novel, spiritual localism.

Characteristics of the Georgian School: rural or small town setting, scenes being placed in the middle and northern parts of the state of Georgia; pride of descent; romantic spirit; contemporary setting; early use of the short story for negro presentation, and later use of novel for poor white presentation; actual dialect; humor characteristic of Southern temperament.

II

After considering the course of the precursors and their contribution, it is left to consider the school itself. In order to insure a just meaning of the term school, three tests have been rigidly applied,- location, spirit or form, and merit. Because the various racial elements and movements best met in the Lower South, that has been considered as the heart of the section and extraneous authors excluded. The various writers considered, both among the fore-runners and as belonging to the school itself, have all been selected from the states of Georgia, Alabama, and Mississippi; and with the exception of Russell, who was a Mississippian, all of them who have seemed worthy of special study are Georgians. In spirit, or form, the school is homogeneous, all possessing a native sympathy for the neighbors that they present, inclining toward the romantic and humorous, and eschewing unpleasant pathos. They employ the form of the short story and the novel. All have a strong feeling for locality and place their stories in actual towns, and often with actual people. The controlling factor in choosing them, however, was merit. While there is a long list of authors who il-

illustrate excellently this manner of writing, and who live in the Lower South, these four have stood shoulders above other candidates.¹

The common characteristics of these writers will be considered before attacking them individually. In common they may be said to have three main holdings: fundamental character, identical material, and similar treatment.

The members of the school were born and reared in the northern and central parts of Georgia, within a radius of fifty miles of each other. Each knew intimately his locality and used its real plantations and towns for his stories. Each used the knowledge furnished by vocational training, whether it was in the court room, the store, or the church.

Each used varyingly the elements of hill man, Cracker, independent white, negro, and aristocrat, the choice depending upon the location of the writer's home. Harben, as a dweller of the foot hills, chose the "hill Billy" as his character. Corra Harris, as a resident of the valley country, used the Cracker and independent white. J. C. Harris,

1. Other writers that deserve mention are Clifford Ianier, Sherwood Bonner, Miss Woolson, Ruth McNery Stuart, Frank Lebbey Stanton, J.F. Moore, J. Bennett, Howard Weedon, Martha Young; and

as a well-to-do white interested in plantation life, chose the negro and the independent white. Edwards, as an owner of a plantation, took the negro and the aristocrat.

The main qualities of the school are humor and pathos ; the humor decreasing in quantity and the pathos increasing in quality as the group advanced. Each took a theme that was individual. Harris undertook to weld the discordant elements of the South; Edwards attempted to place the rich planter in the proper light; Harben tried to remove the stigma of ignorance that is attached to the dweller of the hills; and Corra Harris undertook to champion the cause of the valley woman. The first two, in presenting the more picturesque elements, picked the brighter spots of life and dealt more with externals. The latter two, taking as their field the more ordinary events of existence, attempted to reach the more significant phases of life. The first two employed the short story exclusively, for it is difficult to weave a novel from only bright bits. The school employs the happy ending exclusively, and similarly view their region thru the mellow glasses of unquenchable Southern optimism.

 mention should be made of Paul L. Dunbar, the negro writer of Ohio. His works deal faithfully with the black man, but there is little spirit of locality.

III

The treatment of the individual members of the school will follow roughly this general scheme.

1. The writer's life
2. His knowledge of the field--his
locality
3. The strata of society he employs
4. His style
5. His theme

1. The follower of Russell and the first of the spirit of home movement in the South in its true sense, is JOEL CHANDLER HARRIS.² His autobiography is contained in his book On the Plantation, in somewhat of the same spirit as Barrie's The Window in Thrums, altho the Georgian tells far more of his life. He was born and reared in Putnam County, in the upper center of the state. Here life proceeded without incident on the plantations, and in the absence of other amusements man was forced to observe the people about him. At the age of twelve he obtained a job as printer's devil with "the only plantation paper published in the world," The Countryman, where he had access to a good collection of books. Writing constantly, and reading eagerly, he climbed from one journalistic position to another, until he reached the Atlanta Constitution, where he discovered his field. As Bradley³ puts it, "His opportunity came in the retirement of Sam W. Small, who had been writing the 'Old Si' negro dialect articles, and in the demand for something to take their place. Harris decided to try a few dia-

2 His books include Uncle Remus, His Songs and Sayings, 1880; Nights with Uncle Remus, 1883; Mingo, 1884; The Story of Aaron, 1885; Daddy Jake, 1889; Free Joe, 1887; Balaam and His Master, 1891; On The Plantation, 1892; Uncle and His Friends, 1892; Little Mr. Timblefinger,

lect sketches writing over the name of Uncle Remus, and the articles attracted immediate attention. Within a few months he was quoted over the English speaking world."

2. He knew the negro. Reared in an environment closer to nature, and having more intimate associations with the black man than even Russell had, possessing less poetical ability but more practical observation, he was better prepared to treat the African. His county bordered on the black belt and the pine barrens of Georgia, where the elements of aristocrat and slave, and the Cracker met. He knew the whites and the blacks equally well. Early training in newspaper work, added to an observant nature, gave him the material for his task. In addition to this he lived in a district that had felt the rigors of war, coming within the area that Sherman visited. "Harris found at his hand a commonplace, unconventional task to perform, that of writing honestly, fairly, and delicately, of the negro, and

 1894; Mr. Rabbit at Home, 1895; Sister Jane, 1896; Stories of Georgia, 1896; Aaron in the Wildwoods, 1897; Chronicles of Aunt Minerva Ann, 1899; Plantation Pageants, 1899; Tales of the Home Folks in Peace and War, 1898; On the Wings of Occasions, 1900; Gabriel Tolliver, 1902; The Making of a Statesman, 1902; Wally Wanderoon and History Tel-

he glorified commonplace...new tradition."³

In all cases he has definite localities for his stories, either in the neighboring counties of Jasper and Wilkes, or in his own county of Putnam. About Hillsborough, in Jasper centers "Free Joe"; On the Plantation; "Little Compton"; and "Old Bascom Place"; and The Shadow Between the Shoulder Blades, which is placed at Shady Dale. In Putnam County occurs "A Piece of Land"; "Blue Dave"; "Aunt Fountain's Prisoner", which takes place at Rockville. Wilkes County contains "Balaam". All of these places are within a few miles of his home, and hold the memories of actual experiences, - the excitement of secession, the years of the war, the march of Sherman, and the trials of reforming. He uses the actual names for his towns and counties.

3. He deals with the negro and independent white. The Crackers appear only occasionally, in such stories as "Free Joe" where they play a minor role. Harris has not been uninfluenced by Longstreet

ling Machine, 1903; The Little Union Scout, 1904; The Tar Baby, 1904; Told by Uncle Remus, 1905.

3 An excellent biography of Joel Chandler Harris written by H.S. Bradley appears in The Library of Southern Literature, V, p. 2111.

and Johnston- such touches as the fox hunting show that he was acquainted with and influenced by these forefathers- but in the main he continued the traditions of Lanier and Russell. His earlier books deal with the negro, the Uncle Remus stories, but he turns from this field in his later work to consider the middle class of whites who own a few slaves. Such characters fill the streets of Hillsborough, or Rockville, discussing politics, or lounging around in that state of semi-idleness so dear to the ideals of the people.

4. Uncle Remus is a veritable mine of folklore, equal perhaps to the collection of any primitive people. There are queer fortune tellings that were brought from Africa, witches, ghosts, "Jacky-my-lantern", "Why the Negro is Black?" and stories of the deluge. The origin of these stories and superstitions have never been worked out, for of necessity the bulk was brought from immemorial Africa. "Professor J. W. Powell, of the Smithsonian Institution, who is engaged in the investigation of the mythology of the American Indian informs me that some of the Uncle Remus stories appear in a number of different languages."⁴

4 Nights with Uncle Remus, introduction, page ix.

His negro songs are realistic. Russell fitted the spirit of the black man to English verse forms; Harris used the spirit of the African, and his native meter. The Georgian himself explains this: "As to his songs, the reader is warned that it will be found difficult to make them conform to the ordinary rules of versification, nor is it intended that they should so conform. They are written, and are intended to be read, solely with reference to the regular and invariable recurrence of the caesura, as, for instance,

'Oh, whar/ shill we go/ w' en de great/ day comes/
Wid de blow/ in' er de trumpets/ en de bang/
in' er de drums/.

.....

In other words, the songs depend for their melody and rhythm upon the musical quality of time, and not upon long or short, accented or unaccented syllables."

Harris improves upon the negro dialect of Russell. He separated the negro from poetry- for he cannot be adequately and faithfully treated in verse form- and created a negro character, Uncle Remus, that is one of the few contributions to American literary characters. His first book- Uncle Remus,

His Songs and Sayings, is not, strictly speaking, spirit of home fiction: it is a series of negro folk stories, explaining the phenomena of animal life. It possesses however much of the material of the local life of the people,- the ethnology, the dialect, the history, the customs, the geography, the superstitions, and the characteristic traits of a region. When he associates this with the daily life of the individuals, as he does in his following stories, he has in the true sense attained regionalism.

His better grasp of dialect enables him to catch the differences between the inland black, and the "Gulla" or "Geechee" flat water brogue of the coast negroes who were brought from Guinea⁵. In "Uncle Remus and the Savannah Darkey" and "In the Role of a Tartar" he has these two differing types talk in dialog, so that he can bring out the distinction. The Guinea negro is less educated, and his grammar is simple, the verbs being often omitted. "He hot fer true, ain't he?"⁶ The vowels are peculiarly flat and drawled. "Wey you gwan?" Harris used the distorted spelling less sparingly than Russell did his rather elaborate mis-spelling.

5 Uncle Remus, edition of 1914, p. xiii.

6 Ibid., p. 233.

4. The gift of Harris is his ability to appreciate the incongruous. It is here that his resemblance to Longstreet and Johnston appears. This inappropriateness is apparent in his Uncle Remus stories in the marvelous and never failing causes that the simple negro can assign for any phenomenon. In the mountains, there is the curious mixture of French and Anglo-Saxon blood. In the sleepy and secession loving town is seldom absent a Northerner or Abolitionist. Opposite elements are constantly placed together, yet welded finally into the same spirit.

Like all others of his school, and indeed of his section, he possessed unfailing humor. In negro life the source of this lies in the misconceptions that spring from a combination of ignorance, common sense, and imagination. Harris analyses the African as an ignoramus with keen spiritual insight and the fertility of a childish imagination. It is little wonder, then, that some of the explanations of Uncle Remus are humorously incongruous. In the towns, the tarring and feathering of the Abolitionist, the wounding of the soldiers, the penury of the former aristocrat, - all end well, and are viewed genially. The only story of real pathos is that of

free Joe, whose wife is carried away, whose dog is killed, and who dies pathetically of a broken heart. There is however a smile upon his dead face.

Thos never placing pathos above humor, Harris introduces it- quite contrary to the traditions of Russell- in many of his stories. It was natural that the war should entail suffering, the breaking of old relations, the loss of time-honored estates, and a wrenching of all that was dear to Southern hearts. There is the pathos of the former slave that supports his master by theft, or of racial misunderstanding,- which to Harris is the supreme tragedy. "Free Joe represented not only a problem of large concern, but, in the watchful eyes of Hillsborough, he was the embodiment of that vague and mysterious danger that seemed to be forever lurking on the outskirts of slavery, ready to sound a shrill and ghastly signal in the impenetrable swamps, and steal forth under the midnight stars to murder, rapine, and pillage,- a danger always threatening, and yet never assuming shape; intangible, and yet real; impossible, and yet not improbable.... Under all the circumstances it was not unnatural that his peculiar condition should reflect itself in his habits and manners. The slaves laughed

loudly day by day, but Free Joe seldom laughed....
 no one ever heard Free Joe sing or saw him dance...
 There was-something touching in his anxiety to
 please."

Deeper than the folk-lore of Harris is his history of his people. Living in an age of upheaval and destruction, it was not unnatural that there should be something of the epic in his work. The great foment of abolition and the frantic efforts of the South to keep out the tide, the excitement of withdrawing from the union, the hosts that ~~were~~ marched forth to war and that never returned, and the changes of policy that followed defeat, surged over the region. In "Little Compton", there is regionalism, but moving uneasily about are great forces, that meet in the lives of the characters, and are symbolized in them. In the doings of the villagers clash those forces that tear the nation; and to the same people are applied the measures that bind it together. There is the epic sweep of powers that center in the simple life of even the meanest of the inhabitants.

5. Closely connected with this sweep is a theme-
 if such a term may be used- of conciliation. While
~~the~~

the parts of the South always had adhered together, there was in it elements that were unmixed; and in the great melting pot of war and defeat and rebuilding, Harris saw a compounding of these separate interests. He states that his purpose was to show Southern life as it was, and particularly as Mrs. Stowe did not see it. But in reality his chief aim was to unite. In "A Story of the War" and "Little Compton" he unites the Northerner and Southerner--that formerly met in conflict--in amity. He melts into one the interests of the mountaineer and the lowlander in "At Teague Poteets" and in "Azalia". The Cracker and aristocrat feel the common-ness of interest in "Free Joe" and "Mingo"; and the white and his brother in black in "Ananias" and "Blue Dave". Harris used his materials as he found them, was a realist with romantic tendencies; yet he wielded racial elements in epic sweeps, trying the while to amalgamate them into a new South of concord.

1. HARRY SPILWELL EDWARDS⁷ was born and reared in Macon, the geographical center of the state of Georgia,- a town slightly south-west of the counties of Harris, where the four elements of aristocrat, tradesman, Cracker, and negro met in one stream; an old town of wide streets and tiring hills, situated high on the banks of the Ocmulgee River. At fifteen Edwards left school and worked for the Government at Washington. At eighteen he returned to Macon, where he accepted a position as book-keeper. Shortly after his return he began to write for the newspapers by day and to study law at night. At twenty-one he received his degree in the law school of Mercer University. For the following ten years he practiced law, yet writing extensively for the Macon Telegraph. At thirty-one he became a contributor for Harper's and Century, since which time he has produced some seventy shortstories, in addition to novels and poems.

2. True to the spirit of the school, he has located the scenes of his stories near his home, using his county of Bibb, and three adjoining counties,- Baldwin, Twiggs, and Crawford. Like Russell, his acquaintanceship with the law is illustrated in

⁷ For his biography cf. Southern Literature, IV, p. 1497.

his stories; for example, "De Valley an' de Shadder" and "His Defense".

3. He deals with the negro and his master. The Africans appear as they would be seen from the white-columned mansion. Isam, Minc, and Tom are the only negroes that are considered at any length. Isam has many qualifications that are comparable to Uncle Remus, to be sure, but while Remus is the sole hero of the stories in which he appears, Isam not only shares honors with his master but gives up the more generous share. At times he is nothing more than a shrinking black at which the infuriated Major can hurl, "You black imp!"; "You infernal scoundrel!". At other times he is the companion and equal of his master in point of importance. Minc is an ⁱⁿeffable negro transported from Africa, and bringing with him the curious beliefs of an uncivilized state. Like Isam he is viewed from without.

Edwards wrote the first negro story that was niggerish thruout. Tom- in "Tom's Strategy"- is the hero of African life that is told in the third person, and across which the shadow of a white man does not fall. This was the idea that Russell conceived but was never able to put into print. The

story however is the life of the black man as the white man thinks that he lives it; it is doubtful if any of the more hidden sides of the African appears. The story touches the loose marital relations of the negro, but not with their common grossness. Unfortunately the plot is leaned upon so heavily that the personality of the black man is slighted.

Edwards wrote from the point of view of an aristocrat. Russell watched and visited the negroes as an impersonal observer, who was intensely interested in the curious people that had been imported from another continent, enslaved, and freed. Harris looked thru the eyes of the middle class, but by intimate association succeeded in seeing the world as the African saw it. In such stories as "Little Compton" he gave admirably the spirit of the small town. Edwards, more to the south, and nearer to the large plantations, and inheriting one himself, interpreted life from the eyes of the aristocrat. The negro serves usually as a menial,- feeling deeply, it is true- but seen from the point of view of the wealthy owner. Edwards is here in his field, showing the best part of the South at its best. Such a man

was William Marsdal:

"Few men have greater cause for congratulation than William Marsdal at thirty. The only son of a family distinguished even in Southern society by its gentility and elegance, possessed of wealth and of a war record that would have made him a field-marshal under the Empire, he came home from years of study and travel, to take his father's place...he was an ideal gentleman from even the critical standpoint of his neighbors."

While the hill man and Cracker in the two later writers are dining on cornbread, weak coffee, and molasses, the aristocrat is having his morning meal:

"There were the brownest of waffles, feathers in weight, cooled milk rich with cream, delicate broiled chicken, a golden omelet, and delicious rolls. Piled up about the vase of regal roses, behold the blended hues of the vineyard."

4. Edwards achieved better form than Harris. He succeeded in freeing himself from the canons of Southern literary art, which held that a story should be unstudied and written naturally. His experience with law combined with his journalism gave a better finish to his style. He caught somewhat the spirit of the age, that demands that a writer employ directness. The opening of "William Marsdal's Awakening", for example, is more direct than his

✓

predecessors, and smacks somewhat of the beginning of the novel of George Douglas Brown,-

"It was eight o'clock in the morning; Caesar was sweeping the broad porch of the Marsdal mansion, his gray head and wrinkled black face occasionally visible thru gaps in the tall oleanders that spread their pink panicles against the whiteness of the Ionic columns."

The chief fact of Edwards is his fun. The wives of the Crackers and negroes are enormously stout- three hundred pounds being the average weight of his heroines- while their husbands are small, weak-kneed, and subdued. The horse play of Sister Todhunter, wherein she almost puts the meeting to rout, and "lambasts" the congregation, the beegoaded goat's infuriated onslaught upon Isam, is the incongruous and exaggerated fun of Longstreet. He takes the most comical situations of the life of his sectionzthat are compatible with realism, taking care to avoid such as brought local odium upon Cable.

The humor of Edwards is omnipresent. His people are always smiling or laughing. Seldom does a shadow fall across his path, and when it does it serves admirably as an interlude for merriment. Mr.

Crawford, from the vantage point of beneath the house, views hysterically his slave chased about the yard by a goat. His niece calls to him:

"Uncle- Uncle Crawford- where are you?"

She saw the old man stretched out under there, sobbing like a child recovering from a fit of crying.

"Don't," he whispered, pushing a hand back toward her and keeping his face averted- "don't speak to me! I am just grazing apoplexy--"

"But where is Isam, Uncle?"

The portly form writhed in sudden convulsion.

"Don't, I tell you!" he thundered. "Tell me something sad- tell me bad news. Go away- go away."

He lacks even the occasional touch of pathos that Harris employed. The great problems of war and suffering do not reach his stories. Everywhere is plenty, content, and more often happiness. There is a duel- but no one is hurt. Marsdon is seized with a dangerous and baffling disease, but recovers dramatically and marries happily. Ben commits murder, but thanks to the supernatural premonitions of his advocate, and his former brilliant record, he is acquitted. The tide of a disastrous and devastating war passes by, leaving in its wake prosperous Woodlawn untouched, just as if the struggle had occurred in Europe, and Major Worthington had no connection with it other than the ownership of a munition plant. Edwards has the same fear that

Longstreet exprest,- the fear that only the bright spots of Southern life would interest other sections.

Edwards knows the many sides of Southern life, but he chooses to record only one. Being romantic by nature, whenever he possessed the proper material with which to plume his wings, he leaves the earth. In "Minc- A Plot" he has an admirable story that involves two continents,⁸ and after telling his unusual story he sugarcoats the ending by the unusual trip of the master to New Orleans, by accidentally having the cooter shell along, and by meeting improbably the Voodoo priestess. In the first part of "De Valley an' de Shadder" he caught the spirit of the swamps, and the lawlessness of the negroes roistering upon their edge; but to atone for this rash retirement into the realms^m of sordid realism, he performs marvelous feats to clear the culprit at the conclusion.

5. The main purpose of Edwards is to show the rich planter of the South at his best, and to paint in roseate hues the wonderful Southern life.

8 Without doubt this is the source of O. Henry's "Jimmie Hayes and Muriel". Mr. Porter succeeded in avoiding the unfortunate ending of Edwards. O. Henry seems to have made other borrowings from writers of the Lower South.

1. WILLIAM NATHANIEL HARBEN⁹ was born in Dalton, a town in the mountainous section of the extreme tip of northwest Georgia, where the peaks of the Blue Ridge rise between narrow valleys, - a region where leaning corn grown on hillsides, and small towns gather in the broader valleys. A desultory student, Harben left school at an early age and entered merchantile life in Georgia and Tennessee. But chafed by the narrowness of this life, and being a dreamer by nature, he turned to writing. White Marie, his first novel, proved a failure, and it was fourteen years before he found his field- stories about his home and the people that he had know as he exchanged calico over a counter for produce. At thirty-eight he presented North Georgia Sketches, whose success indicated that he had the right setting. From that time he has been turning out a novel a year in addition to numerous stories.¹⁰

2. The experience of Harben in merchantile work served as a basis for his fiction, just as the plantation education of Harris and the law train-

⁹ Cf. his biography by A.B. McKinney, Southern Literature, V, p. 2073.

¹⁰ His complete books are as follows: White Marie, 1889; Almost Persuaded, 1890; A Mute Confessor, 1891; The Land of the Changing Sun, 1894; From Clue to Climax, 1896; The Carruthers Affair,

ing of Russell and Edwards formed much of the bulk of their work. In such a story as "A Filial Impulse" or in such a novel as Dixie Hart, the setting is the country store, which is the vital point-the congregation center- of the district. Harben took these people because he was of them, as Edwards was of the aristocracy. He tells how he happened to choose his field: "It was due to the thousands of crowding memories rising out of childhood, youth and middle age,- experiences humorous, dramatic, tragic, but, above all, it was due to my own inborn sympathy and affection for the people and the scene."¹¹

Like others of his school he has definite places in mind, and like Johnston he gives them fictitious names. Darley, of many of his stories, he says, is Dalton, his birth-place. Ridgeville seems

 1898; The North Walk Mystery, 1899; North Georgia Sketches, 1900; The Woman Who Trusted Me, 1901; Westerfeldt, 1901; Abner Daniel, 1902; The Substitute, 1903; The Georgians, 1904; Pole Baker, 1905; Ann Boyd, 1906; Mam' Lindy, 1907; Gilbert Neal, 1908; The Redemption of Kenneth Galt, 1909; Dixie Hart, 1910; Jane Dawson, 1911; Paul Run-del, 1912; The Desired Woman, 1912; The New Clarion, 1914.

- 11 His article "Backgrounds of Fiction" in Bookman, 38:186, gives his experiences in selecting men and events for his books, and is typical in a large degree of the methods of the writers of locality.

to be the town of Ringgold; Carlton, Tilton; and Chester, Chelsea. His stories center about three adjoining counties,--Whitfield, Catoosa, and Chattooga. W. D. Howells pays tribute to his localism: "Of all our localists, as I may call that type of American whom I think the most national, no one has done things more expressive of the life he was born to than Mr. Harben....you must accept his portrait as a study of conditions uncommon if not unsurpassed in American literature."¹²

3. Harben deals with the poor white of the hills of northwest Georgia,-- not the Cracker who lived farther in the South among the pine barrens, who disdained the negroes while he lived among them, but a race that lived beyond the sphere of influence that the African invariably sets up wherever he goes. The hill men, or "Hill Billies" as they were called by the people to the south, were not isolated in the mountains as the dwellers of Appalachia were. Mr. Howells says further: "For the most part Mr. Harben's Northern Georgians are of the poor white class, who are not slave holders, but who seem to

¹² Bookman, 38, p. 187.

have more than halved the slave owners' contempt and cruelty in their attitude toward the subject race. They are small farmers who till their own land; they are pioneers; they are backwoodsmen almost in the hunting and trapping stage; they are illicit distillers; they are traders, tending by instinct to the mountain towns, where they enter commercial life, with an ambition for the great business activity of Atlanta,,their metropolis. The storekeeper is the plutocrat of the region, not surpassed in social dignity by the lawyer...The passions are lords among these primitive people: avarice, envy, hate, revenge, lust, ambition rule the men of Mr. Harben's Georgian mountaineers as they rule Mr. Philpott's Devonshire moormen, and the like sort of virulent pietism passes for religion among both."¹³

4. The gift of Harben is realism in the smaller details of life, combined with an easy grace.

Realism, for he not only pictures people as they are in gay moods, or indulging in the externals of life, but he handles the trifling events that take

¹³ North American Review, 191, p. 360.

place behind the scenes.

"What ails you, Alf?" asked a slatternly woman, emerging from the firelight.

After a few minutes he became a little drowsy, and began to act naturally, as if by force of returning habit. He unlaced his shoes, took them off, rubbed the bottoms of his feet, thrust those members toward the fire, and worked his toes.

This is much too intimate a picture for the predecessors. They would have held it highly unfit for fiction thus to take the reader into the personal affairs of the household. The feudalistic writers- Russell, J.C. Harris, and Edwards- beheld the violets and morning glories blooming in the front yard; Harben not only sees them, but passes thru the squalid and crowded cabin, and investigates the filth of the cow barn behind.

The art of grasping the significance of a life for his story is far more his than his forebears'. They saw a different phase of Southern life, so fascinating in the trappings and polish of its externals that they cared to investigate no further. Besides to hunt for scrupulous realism, and the turning points of character would be to blind themselves to the more picturesque exterior,- a thing the feudal writers felt that they could ill afford to

do. Sufficiently removed from this influence which the plantation system wielded, Harben was not dazzled by its brilliance. He was unhindered by it in seeking intimate pictures of life. At times he has touches of spiritual, or inner, regionalism. Mr. Howells says of him: "But after all, tho we may admire and enjoy Mr. Harben's success, it is his power of handling conditions and imparting a sense of social situation that is most to be valued."¹⁴

The most notable characteristic of his predecessors, their incongruous situations, disappears almost entirely with Harben. Three hundred pound females, wizened husbands, clay eaters, and the super-aristocrats, that passed as literary currency with Longstreet and Edwards, are extinct. The characters are common to the region and their affairs that Harben heralds are not greatly out of the ordinary trend of affairs. Nothing is more taxing to the imagination than the mild-mannered Henley's adoption of his step-father-in-law, or Lee's palming himself off to the mother of his friend that has been hanged. Beginning with Harben and Corra Harris, there is a return to the material and method of Longstreet, but a rejection of his crudities.

¹⁴ North American Review, 191, p. 358.

The humor of Harben is gentle and far more subtle than in previous writers. It comes usually from the spontaneity of the conceptions of the people, from the outwitting of a skin-flint, from the final overthrow of evil doers, or from the seldom varying of the felicitious ending. As a quality it is never in great evidence, altho such a minor character as Wrinkle is little more than a buffoon.

The source of the pathos of the north Georgia writer is almost identical with that of earlier writers,- poverty. To his people penury is the direst of sufferings, altho the hill dwellers experienced it as a possibility more than an actual condition. Harben at times leans heavily upon it for his pathos. The poverty and misfortune of Dixie Hart, and the destitution of Jim's mother is more pronounced than the mismating of the first, or the unfortunate family affairs of the second. Matrimonial mis-fits, next to poverty, ^{was are} ~~is~~ the source of Harben's pathos, in such a story as "The Convict's Return". In Westerfeldt the unhappy girl drowns herself- a solution never employed by previous ^{southern} authors- but the end arrives almost happily in the reconciliation of the mother and the man who forgot.

Romanticism however still dwells with him in the love scenes. He finds it extremely difficult to avoid idealizing the lovers, generously bestowing upon them the beauty that nature seldom gives to the toilers of the hills. For instance, Harben describes the Dixie Hart of reality:¹⁵

"At another time while I was waiting for a midnight train in the little brick car-shed in the town I have called 'Darley' in some of my novels, a mountain maid came to take the same train. She was a brave little creature and loaded down with a bag and various parcels....Tonight she was all aglow with excitement and I thought a hint of vague anxiety lay in her ruddy, almost beautiful face."

The heroine of his novel, who he says is the same girl, works all day in the trying sun of the region, but manages without the aid of massage creams to look like this:

"She looked up and pushed her bonnet back farther so that a wisp of her beautiful hair was exposed to the sunlight against the shell like pinkness of her neck."

And the end of the novel is as romantic as any reader might desire:

"'Oh, Alfred!' she cried out, but, seeing his eyes boring into hers, she smiled, nestled closer into his arms, and said: 'Well, what's the use? My fight is over. I've got you, and nothing on earth can take you from me.'"

¹⁵ Bookman, 38, p. 186.

The married couples however exhibit the usual absence of exprest affection characteristic of the people.

5. The theme of Harben is to illustrate the ability of the hill people. He shows that the mountain folk are real people, little behind the more cultured dwellers in cities or the pursuers of book-lore. They are possessed of vivacity, intelligence, and much more ability than they are ordinarily given credit for. HE even shows that the prevailing idea that their racial stock is inferior is false.¹⁶

"I once had the curiosity to follow up the descendants of a noble family who settled at the Barbadoes in 1660, moved over to Charleston twelve years later, and lost themselves in the mountains of Georgia. I found one of them on a waggon loaded with cotton one day. He was a stalwart, fine browed, keen-eyed man of middle age."¹⁷

¹⁶ Bookman, 38, p. 187.

¹⁷ Cf. J. C. Harris, "At Teague Poteet's".

1. CORRA HARRIS (MRS. LUNDY H. HARRIS) was born in Elbert County, in the northeastern division of the state, east of the section of Harben. In the main the geographical features, the sprawling mountains and the shambling valleys, are the same in the locality in which she was reared as in that of Harben's. Like him she grew up among her people, attending church, and covertly watching the thousand trivialities that are associated with the religious life of the hill people. As a child, and later as the wife of a preacher and college professor, she became absorbed in the spiritual life of the small Georgia communities that nestle among the rolling hills. She was brought however in contact more with the small towns rather than the rural communities.

2. While the earlier authors of the group retained in their fiction the towns and counties in which they roamed as children, Corra Harris places the location of her stories across the state. They remain nevertheless in a region identical with hers. Catoosa, Union, Cherokee, and Gordon are her counties, closely hunched together. Brandon (probably Barnnons) and Arden (probably Arbutus) are typical towns. Some of her locations, Blood Mountain for example, appear on the map.

example, appear on the map.

3. Her religious training gave her admirable material for her work, and she makes use of her intimate knowledge of the affairs of the church visible in every story. Most of her fiction centers about the church; that which does not contains ecclesiastical phraseology. The subjection of woman in the church, and the breaking down of the old religious beliefs, forms a large share of her subject matter. For the first time a doubter tracks across the pages of the school; "That the Almighty would jest take a notion and predestine a man to torment beca'se He could?" The good however triumphs. The church is, after all, a divine institution; God is in his Heaven; and altho everything is not well with the world, there are avenues of salvation. Failing at times to get a satisfactory conclusion from evangelical sources, Mrs. Harris makes obscure and impossible jokes bring about human happiness. Jeff lives a dissolute life, untouched by the consolation of religion, until profane advice from a hidden observer causes him to mend his ways at the conclusion of his life. In "The God-Lonesome Man in Brasstown Valley", the hero-villain, after many fire-eating and whisky-devouring

scenes, is turned to righteousness by the rescue of his tormentor.

3. Corra Harris deals with the small town of the valleys. It is true that occasionally small towns were the setting before her, but they were not handled successfully. Even with Harben, who deals so largely with the merchants, the scene is usually laid in the country cross roads, where small stores had sprung up to catch the passing trade. His real scenes are laid in the country, just as Harris and Edwards chose the large estate as being quite sufficient unto itself. But the life that Corra Harris knows concerns itself with the town as a whole. People are not delineated singly or in pairs, as they contend against opposing forces. In such a novel as "Co-Citizens", she watches the movements of the whole town as it struggles in the toil of a nascent idea. Characters struggle to the surface of attention, and sink again; some succeed and others fail. The main character is the town as it--like an individual--grope blindly towards new ideas, testing and trying out the new thought that swims within its ken. In her story, "On the Instalment Plan", the community battles with as much unity as a single man might fight the opposing tendencies in his life.

The town then occupies somewhat of the same position with her as it does with Hardy, in his "The Mayor of Casterbridge", or in the novel of George Douglas Brown, or of Master's "Spoon River Anthology". Phillips expresses in the introduction of "Widecombe Fair" this manner of presenting a community:

"They (the readers) are invited to judge the work as a whole and from no fragment; they are asked to consider it as a freize, carved largely and roughly, whereon victors, vanquished, and spectators of the ceaseless struggle play their parts in the great hypethral theatre of the Western Moors..... These final passages, called 'Widecombe Fair', attempt to view a village at a stroke; and in the elevation needed for such a survey, only the sound of laughter is heard: Melpomene's self stalks dwarfed out of recognition, as seen by the indifferent gods."

Mrs. Harris shows this same spirit in viewing nature:

"There is a valley in the Blue Ridge mountains of North Georgia which has the appearance during the winter snows of an immense old white china bowl. It is cracked with many wandering streams, mottled over with the shadows of the naked branches of trees, chipped at the top where the trees do not come evenly together."

4. Corra Harris possesses more art than her precursors, The fact that Harris and Edwards were local journalists, while Harben and she are employed by magazines demanding some technique, is significant. From the stilted conversations and crudeness of Longstreet to the natural language of

Mrs. Harris is a literary history of progress, which, little influenced from without, and leaning of the traditions of its elders, advanced evenly, if not swiftly.

Humor peeps about in few places. She does not look at the world and see the characters distorted by paroxysms of laughter, or jolly fat colonels. What humor and fun there is comes from the painful thrift of the pinched house wives as they buy ("On the Instalment Plan") coffins for their husbands, or as the women of the community band together as co-citizens to wrest their rights from the arrogant, satisfied, and selfish masculine world. "Jesse James Church Collection in Brasstown Valley" draws the finances of the community; the preacher gets a new roof and hymn books; and Pappy Corn sees the joke. All her stories conclude happily,- happily enough to satisfy the American reading public. This sin in the writers of previous years could be condoned on the grounds that they chose as subjects for their realism only the brighter side of life. Small blame could be attached to them for popular endings. But Mrs. Harris takes darker portions of life and continues in the tradition of the happy ending.

The pathos of Corra Harris is the sadness of down-trodden woman, who supports the church without recognition, who pays taxes without suffrage, and who remains at home under the conjugal yoke while their husbands lounge about the village stores in the idleness of mastery. In Co-Citizens they suddenly come upon the means for waging a tremendous war, and do so. In The Circuit Rider's Widow, there is the smallness of the self-righteous community of women, but deeper still is vexation at the system that forces them into a state in which such things are possible. To the author, the tragedy of the world is its unjust institutions.

5. Her theme naturally is the gospel of the dispossessed woman. Hardworking, faithful, ambitious, and masterful, these wives awake to the fact that they are slaves. In all circles of society they begin to break their bonds. As Harris marshalled his legions in the Lost Cause, Mrs. Harris arranges her forces to fight a foe that she feels as detrimental to the liberties of her people.

She outdoes her contemporaries in frankness. Edwards would not have had the belief nor the

temerity to write of a negro: "He was black with an uncompromising blackness of skin, which proved that his blood was still pure African thinned by no drop of the white man's." Even Harben would not have considered asserting of the women, as they parade past the stores of the town in the afternoon: "Pretty goods, expensive goods, and nice virtuous little baggages. Speculators in love, but not deliberate moral beings. They had nice consciences, easily satisfied. They had nice minds, easily blinded.... Besides, these little doll ladies were public spirited. They did dainty things about town, and they were charming while they were doing them." Indeed this realism at times congeals into the fatalism of the Naturalists: "We go along thinkin' we know where we air goin'; then Something reaches out, ketches us by the scruff of the neck, flings us about in some direction we never thought of, or flings us into the grave. So it happened with Bill." She reaches the opposite extreme of the feudalists: the dissolute unfaithful husband, the wife who forgets her vows, and the country maiden with the illegitimate child are necessary evils in every story.

IV

The main characteristics of the school have been pointed out at the beginning of the chapter. There are yet two facts to be indicated: the advance that the group made in the use of dialect, and their borrowings.

According to Dr. Ramsay, there are three steps in the rendition of folk speech: the simplest depends upon pronunciation, which is indicated by queer misspellings and apostrophes; the second depends upon vocabulary, or dialect words; and the third is shown by idiom, and is represented thru phrase and sentence construction. The feudalists employed chiefly the simplest of these methods, while Harben and Corra Harris use the third, with occasional assistance from the second. The following illustrations, which I have selected as being representative of the respective authors, indicate progress in dialect presentation.

Russell.

I heahs a heap o' people talkin', ebrywhar I goes,
 'Bout Washington an' Franklum, an' such gen'uses
 as dose.

Joel Chandler Harris.

Oh, de worril iz roun' en de worril is wide-
 Lord! 'member dese chillun in de mornin'.

Edwards.

"Git erway, niggers; lemme come!"..."Lou'll knock
 de shine off er 'im."....."You got ter shuffl'
 now, Beeswing."

Harben.

"It ain't no business o' mine, fellers, one way or
 the other....but I'll admit I'm kinder anxious to
 see Harry get into some settled business."

Corra Harris.

"Aims to be the next mayor, doesn't he?"...As Bill
 Stork clum that mountain...he was mighty nigh all
 savage."

I have not presumed to ferret out the sources of the borrowings of the school, but certain of them have been so obvious and so unquestionable that I shall indicate them. Joel Chandler Harris, as he himself testifies in his introduction of the Poems of Russell, owes much to the Mississippi poet. Many of his folk ideas, why the possum's tail is slick, for illustration, are similar in plot and identical in spirit to Russell's. Many of the ideas of presenting dialect, in which the earlier writer was a pioneer, were employed by Harris. Edwards was influenced largely by Longstreet, whose slow horse in his "Fox Hunt" is brought up-to-date in the steed of Edward's "Elder Brown's Backslide". Edward's "Sister Todhunter's Heart" seems the sequel of "Ogeechee Cross-Firings" by Johnston, altho the subject matter is viewed in a different spirit. The wild dancing matches of the Georgian Longstreet is continued in "De Valley an' de Shadder", the last part of which is hardly varied from the "Ananias" of J. C. Harris. Harben adopts the device that Johnston introduced of giving fictitious names to his real towns, but he gives little evidence that he mined the material of his contemporaries. In fact he says, Bookman 38, page 186, that the source of his fiction was the actual inci-

dents that he has seen in his district. He partakes in large measure of the spirit and methods of the remainder of his group. Mrs. Harris takes the interior view of the church life that Johnston had employed in "Ogeechee Cross-Firings". He shows the religious life of the people as it appeared from the outside of the church. Mrs. Harris gives the life within the church. The trial scene of Edward's "Sister Todhunter's Heart" reappears in Corra Harris' "The Circuit Rider's Widow".

When the Georgian School began writing in 1880 they found, as was the case with the Kailyard School, that all the necessary elements for their work had been contributed by their ancestors. The spirit of home had been injected into the fiction of the region, all the types that appeared in the writing of the Georgian School had appeared, dialect had been employed, and the note of optimism and romance that has consistently appeared in the fiction of the writers of the Lower South had been sounded. There existed however among the predecessors a lack of finish. The Georgian School added these improvements in technique, used the material more carefully, and told more accurately of the inner life of the people.

Chapter 4.

THE PLACE OF THE LOWER SOUTH
IN THE MOVEMENT

The position of the Georgian
School and their predecessors
in the spirit of home fiction.

As listed by Dr. Ramsay, there are three stages in the advance of the spirit of home as it is reflected in fiction: picturesque-regionalism, dealing largely with those facts of life that a traveler would notice, is illustrated by such a writer as Harte; traditional regionalism, which is concerned largely with the traditions, customs, and history of a people, exists in the writings of J.C. Harris and Page; and spiritual regionalism, which takes the locality as a character and deals with the inner life of the inhabitants, appears in the work of such writers as Corra Harris, Thomas Hardy, and Eden Phillpotts.

Having considered in some detail the rise and growth of regionalism in the literature of the Lower South, we are ready to view the place of the Georgian School in the movement. But in the absence of more researches for origins of this new localism in literature, present data must be prefaced with reservations for scholarly accuracy. The consideration of the movement as a whole has been simplified however by Dr. Ramsay's careful division of the more prominent authors into their home groups; but with the exception of the Irish movement and the Mailyard School, none have borne the search-

light of investigation. Until more extensive facts are known about these groups and their origins, the movement must be considered as originating independently in the Lower South, and as preceding other groups, with the possible exception of the Irish and Scotch regionalists. While there is evidence that so some of these groups had influence upon others, no attempt has been made to relate them.¹

In choosing the writers that belong in this field, I have used the same tests that were applied to the Georgian School and their precursors. First, it was essential that the community possess a Heimatkunst. Secondly, there must be a group of writers who strive to catch and interpret this spirit. of their locality. The aim of Longstreet, and what may be considered as the creed of those that followed him, may be put thus: The author of the spirit of home literature writes of his neighbors, as he knows them in his community and county, employing realism, and using definite localities-designated by real or fictitious names- and trying to make the local landscape or community the focus or chief character. Longstreet, Harte, Barrie, Hardy, Bennett, and their contemporaries have thus

tried to deal in terms of the spirit of their locality. The innovation of this movement consists then in taking as characters the people that live next door to the writer, and fixing them inseparably to the soil. The form is realism....And the characteristic of the movement is the grouping of the authors.

I have placed Longstreet and his school at the head of the groups; for with him is first found a statement of aim, as well as a definite committal to the new form. The movement has flourished best in England, however; for Wessex with her traditions that reach back to the invasion of the Romans is vastly better material than a land that is historically bounded by the Revolution. Acknowledgement should be made to Dr. Ramsay for the nomenclature of many of the groups as well as for countless suggestions.

Epitome
of Regionalistic Literature

There are twelve American schools, of which four have roots in the past:

1.	<u>The Lower South</u>	1835	and	1880
2.	<u>The Old Dominion</u>	1857		1884
3.	<u>New England</u>	1862		1877
4.	<u>The Prairie States</u>	1870		1892

And eight have sprung up full grown, in the general contagion of the movement:

5.	California	1867
6.	Louisiana	1879
7.	"Appalachia"	1884
8.	Kentucky	1891
9.	The Wheat Country	1890
10.	The Cattle Country	1891
11.	New York City	1891
12.	Alaska	1900

The four principal English schools, with their predecessors:

1.	Lowland Scotland	1821	1888
2.	Ireland	1830	1869
3.	"Wessex"	1844	1872
4.	The Midlands	1855	1902

THE SPIRIT OF HOME MOVEMENT

Earliest Predecessor

The Beginning of the School

THE LOWER SOUTH

A.B. Longstreet,
Georgia Scenes, 1835.Joel Chandler Harris,
Uncle Remus, 1880.Henry Rootes Jackson,
Tallulah, 1850.Harry Stilwell Edwards,
Two Runaways, 1886.Richard Malt Johnstone,
Georgia Sketches, 1864.Will. M. Harben,
North Georgia Sketches, 1900.Sidney Lanier,
Tiger Lilies, 1867.Corra Harris, 1906,
The Circuit Rider's Wife,Irwin Russell,
Poems, 1878.

THE OLD DOMINION

D.H. Strother, 1857,
Virginia Illustrated.Thomas Nelson Page,
Marse Chan, 1884.E.A. Pollard,
Black Diamonds, 1859.C. Hopkinson Smith,
Old Lines in New Black
and White, 1887.

Ellen

Ellen Glasgow,
The Descendent, 1887.Mary Johnston,
Virginia.James Branch Cabell,
The Eagle's Shadow, 1904.

NEW ENGLAND

Harriet Beecher Stowe,
The Pearl of Orr's
Island, 1862.

Sarah Orne Jewett,
Deephaven, 1877.

Rose Terry Cooke,
Happy Dodd, 1879.

Mary Wilkins Freeman,
A Humble Romance, 1887.

Alice Brown,
The Day of His Youth, 1897.

Kate Douglas Wiggin,
Rebecca of Sunnybrook
Farm, 1903.

Winston Churchill,
Coniston, 1906.

Robert Frost,
North of Boston,

THE PRAIRIE STATES

John Hay, 1870,
Pike County Ballads.

James Whitcomb Riley,
Green Fields and Running
Brooks, 1892.

Edward Eggleston,
The Hoosier School-
master, 1871.

Eugene Field,
Echoes from Sabine
Farm, 1893.

"Mark Twain", 1867,
 Stories.

Booth Tarkington, 1899,
The Gentleman from Indiana.

N. Vachell Lindsay,
The Village Magazine, 1910.

Edgar Lee Masters,
Spoon River Anthology, 1914.

Wm. Allen White,
In Our Town.

CALIFORNIA

Bret Harte, 1867,
The Luck of Roaring Camp.

Joaquin Miller,
Songs of the Sierras, 1871.

Frank Norris,
McTeague, 1899.

LOUISIANA

George Washington Cable,
Old Creole Days, 1879.

Kate Chopin,
Bayou Folks, 1894.

Grace Elizabeth King,
New Orleans, 1895.

Lafcadio Hearn,
Chita, 1889

O. Henry,
Stories, 1907.

APPALACHIA

"C.E. Craddock", 1884,
In the Tennessee Mountains.

C. Fenimore Woolson,
Rodman the Keeper, 1880.

John Fox,
A Mountain Europa, 1894.

Sarah Barnwell Elliot,
The Durket Sperret, 1897.

THE WHEAT COUNTRY

Hamlin Garland, 1890,
Main Traveled Roads.

Stuart Edward White,
Blazed Trail Stories, 1901.

Gene Stratton Porter, 1909,
A Girl of the Timberlost.

KENTUCKY

James Lane Allen, 1891,
Flute and Violin.

Robert Burns Wilson,
Poems, 1887.

Madison Cawein,
Blooms of the Berry, 1887.

THE CASTLE COUNTRY

Owen Wister, 1891,
The Virginian.

Thomas Janvier, 1891,
Stories of New Old Spain.

Stuart Edward White,
The Westerners, 1901.

Alfred Henry Lewis,
Wolfville Days, 1902.

O. Henry,
The Heart of the West, 1907.

NEW YORK CITY

Richard Harding Davis, 1891,
Gallegher.

H.C. Bunner,
Short Sixes, 1891.

Paul Liechester Ford, 1894,
The Honorable Peter Sterling.

O. Henry,
The For Million, 1906.

Montague Glass,
Potash and Perlmutter.

Alaska

Jack London, 1900,
The Call of the Wild.

Rex Beach,
The Spoilers, 1906.

Elizabeth Robbins,
The Magnetic North, 1904.

THE ENGLISH SCHOOLS

LOWLAND SCOTLAND

John Galt, 1821, Annals of the Parish. James Matthew Barrie, 1888, Auld Licht Idylls.

Margaret Oliphant, S.R. Crockett,
Margaret Maitland, 1849. The Stickit Minister, 1893.

George McDonald, John Watson,
David Elginbrod, 1862. Beside the Bonnie Briar Bush, 1894.

George Douglas Brown,
The House with the Green Shutters, 1901.

IRELAND

William Carleton, William B. Yeats,
Traits and Stories of Wanderings of Oisín, 1889.
the Irish Peasantry, (First Version)
1820.

Charles Lever, J.M. Synge,
Harry Lorrequer, 1837. In the Shadow of the Glen,
1903.

J.C. Mangan, Lady Gregory,
Romances and Ballads Cúchulain of Muirthemna,
of Ireland, 1850. 1903.

"WESTERN"

William Barnes,
Poems, 1884.

Thomas Hardy,
Under the Greenwood Tree,
1878.

"George Eliot",
Scenes from Clerical
Life, 1857.

Richard Jeffries,
Wild Life in a Southern
County, 1879.

Blackmore,
Lorna Doone, 1869.

A. E. Housman,
A Shropshire Lad, 1887.

A. T. Quiller-Couch,
Troy Town, 1887.

"John Trevena",
Turze the Cruel.

John Masefield,
The Tragedy of Nan, 1909.

THE MIDLANDS

Edwin Waugh,
Sketches of Leica-
shire Life, 1855.

Arnold Bennett,
Anna of the Five Towns, 1902.

Gilbert Cannan,
Round the Corner.

D. H. Lawrence, 1913,
Sons and Lovers, 1913.

S. Houghton,
Hindle Wakes, 1912.

H. Brighouse,
Hobson's Choice, 1916.

The future of this movement is as uncertain as that of any form of writing, but there are indications that its later course will be largely dependent upon the result of the war of 1914. This becomes more evident when it is remembered that the triumph of the spirit of home in fiction is the triumph of locality, or of the small country. It is this centrifugal spirit, as I have pointed out previously, that animated Greece and that was opposed by the centripetal policy of Rome. It is the individuality of the state that the South fought for and the Union struggled against. It is, in a large measure, the inviolability of the small nations that is represented in the cause of the Entente Allies, as opposed to the spirit of centrifugal confederation. The survival of the spirit of home in fiction depends upon the existence of the small nations.

Wars have so generally changed the trend of literature, that it appears most probable that the first chapter of this movement has been brought to a close. Part one of regionalism in fiction, then, swings between two struggles, - the Civil War and the War of 1914; and its spirit is the subject of the

controversy in each. Politically the right of the state to exist independently was lost in 1865, but the literature of home triumphed. The result upon regionalistic fiction of this second struggle must be chronicled by a later historian.

A P P E N D I X

A. Maps

B. Bibliography

THE LITERARY DISTRICTS OF GEORGIA

THE LITERARY DISTRICTS OF GEORGIA

The Predecessors

The Georgian School

Longstreet...purple
Jackson.....red 2, 2, 2
Johnston.....yellow 3
Danier.....green 4

J. C. Harris.....black 5, 5
Edwards.....blue 6, 6, 6
Harben.....orange 7, 7, 7, 7
Corra Harris...brown 8, 8

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