The Novel in Pennsylvania
By
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PREFACE.

The title which I have selected for my thesis is meant to convey in a general sense its scope; that is, I have not attempted to make a complete or detailed study of the novels written in Pennsylvania but I have endeavored, on the other hand, to single out any authors who have aimed at a portrayal of Pennsylvania life in their novels. The purpose of this thesis is to discover just how Pennsylvania life has been exhibited on the pages of fiction; not so much as to the method used, but as to the actual picture drawn. The development of the thesis falls into three divisions: the first part devoted to a general historical account of the novel in Pennsylvania; the second, the study of the picture of Pennsylvania life; the third, an estimate of the truth of the presentation. A few remarks as to the future opportunities of fiction in Pennsylvania have been included in the third division. In a fourth division will be found a summary of the content of thought of the thesis.

In the study of the actual presentation, as included in the second point of the development, I have again made a threefold division as follows: the "early romancers"; the writers dealing with Pennsylvania life of the past in a more or less realistic manner; the novelists seeking to depict contemporary Pennsylvania life. This classification is made for purposes of convenience and clearness as the divisions are by no means absolute. For instance, "Hugh Wynne" while realistic

life

in its method of showing Pennsylvania, moves forward on the wheels of romance. Again, Elsie Singmaster is classed with the writers on contemporary life for two reasons: she may thus be conveniently placed in the group of Pennsylvania Dutch writers since she deals with that subject; second, while writing of the life of the past she gives it a present day coloring.

As to my source material, I have attached a bibliography which includes all the references used in the preparation of the thesis. Necessarily, the chief source has been the novels themselves. Carl Van Doren's two books, "The American Novel" and "Contemporary American Novelists 1900-1920" have been of assistance to me by way of general preparation for my study. To Manly and Rickert's "Contemporary American Literature" I am indebted for a classification of the contemporary writers dealing with Pennsylvania life. Oberholtzer's "The Literary History of Philadelphia" has given me valuable information on the early Pennsylvania novelists, especially as to an estimate of their work.

I. AN HISTORICAL ACCOUNT OF THE NOVEL IN PENNSYLVANIA.

The first division of my thesis takes up an historical account of the novel in Pennsylvania, not with an aim, in any sense, of giving a complete account, but rather for the purpose of establishing a background for the study of the actual presentation.

In 1794 was produced by Hugh Henry Brackenridge a book known as "Modern Chivalry". The author was born in Philadelphia in 1748 and died in Pittsburgh in 1816. In 1781 he removed to the city of Pittsbugh where he became a prominent member of the Bar. In 1799 he was appointed to the Supreme Court of Pennsylvania. "Modern Chivalry" is characterized as "a political satire in the form of a four-volume novel, one of the oldest of works of fiction."(1) The narrative traces a certain Captain Farrago and Teague O'Regan, his servant, through a series of adventures as they wander about. It is not a novel at all according to later accepted standards. However, it is valuable; first, for its effort in describing society in the early days of the colonies; second, for the wide variety of experiences with which it deals.

Charles Brockden Brown, famously known as "The first American novelist", was born in Philadelphia in 1771 and died in that city in 1810. He was educated in the Quaker school of Robert Proud,(2) and later studied law but it was repellent to him. He was a man of a lonely disposition for he loved solitude and rambles in the country. The frivolity of the world about him wearied him. The period of his active literary career covers the brief period from 1798 to 1801 during which time he produced four complete novels and left two others incomplete.(3) His complete novels

(1) Oberholtzer: The Literary History of Philadelphia - p. 116
(2) " " " " " " p. 158
(3) Metcalf, J.C: American Literature - p. 99

are: "Wieland," "Ormond," "Arthur Mervyn," and "Edgar Huntley." The incompleted novels are: "Clara Howard" and "Jane Talbot." It is on "these six volumes that Brown's claim to literary fame rests."(1) Brown's subjects are Old World subjects in that he deals with ventriloquism, somnambulism and other problems of a pathological nature. Brown does not depict Pennsylvania life. His nearest approach to it is in a matter of geography, the scenes of his novels being located in and around Philadelphia. He approximates a nearness to realism in his reference to the yellow fever plague in Philadelphia in 1793.(2) An estimation of the work of Brown as a novelist must take into consideration the immature age in which he lived. He had come under the influence of the English novelists William Godwin and Mrs. Ann Radcliffe. He is an impressionist but his impressions are full of probabilities. Yet, in spite of marked defects, Brown has shown real genius and deserves his assigned place in American letters.

The first group of novelists in the history of Pennsylvania fiction I have called "the early romancers." I have made this classification to distinguish them from the later Pennsylvania novelists who seek a more real and thorough

(1) Oberholtzer: The Literary History of Philadelphia - p. 161
(2) Metcalf, J.C: American Literature - p. 100

protrayal of Pennsylvania life. In this group I include the names of Robert Montgomery Bird, James McHenry, James Hall and George Lippard. Of the authors here named Bird and Lippard deserve the greatest significance.

Robert Montgomery Bird(1) was born in Delaware in 1805. He studied medicine but soon abandoned it for literature. In life he was a farmer, an editor, a dramatist and a novelist. His first chief literary endeavor was in the field of drama where his most notable production was, "The Broker of Bogota." Turning from the drama to fiction, he produced these novels: "Calavar," "The Infidel," "Nick of the Woods" and "The Hawks of Hawk Hollow." His writings, produced in Philadelphia, treat of scenes in Mexico, Kentucky and the Delaware Water Gap in Pennsylvania. His "Nick of the Woods" deals with frontier and Indian life. It is a novel of considerable merit in the phase of life with which it deals. "The Hawks of Hawk Hollow" has to do with Pennsylvania life following the year 1760. In this book Bird came near home. Its plot is bewilderingly complex. "The Hawks of Hawk Hollow" was thoughtworthy of the critical attention of Edgar Allen Poe who says of the book: it "is composed with a great inequality of manner - at times forcible and manly,- at times sinking into mere childishness and imbecility - there are however many passages of great power and beauty."(2) Bird's

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(1) Oberholtzer: The Literary History of Philadelphia - p. 249
(2) Poe: Works of Edgar Poe, vol. 7 - pp. 85-88

attempted [illegible] of [illegible] [illegible] life. In this group [illegible] the names of Robert Montgomery Bird, James McHenry, James Hall and George Lippard. Of the authors here named Bird was [illegible] [illegible] the greatest significance.

Robert Montgomery Bird was born in Delaware in 1806. He studied medicine but soon abandoned it for literature. In life he was a farmer, an editor, a dramatist and a novelist. His first great literary endeavor was in the field of drama, where his most notable production was, "The Broker of Bogota." Turning from the drama to fiction, he produced three novels: "Calavar," "The Infidel," "Nick of the Woods" and "The Hawks of Hawk Hollow." His writings, confined to Philadelphia, treat of [illegible] in [illegible], [illegible] and the Delaware Water Gap in Pennsylvania. In "Nick of the Woods" deals with frontier and Indian life. It is a novel of considerable merit in the phase of life which it [illegible]. "The Hawks of Hawk Hollow" has to do with Pennsylvania life [illegible] [illegible] 1782. In this book Bird was most happy. [illegible] [illegible] [illegible] "The Hawks of Hawk Hollow" was [illegible] of the political [illegible] of Hawk Hollow [illegible].

(1) [illegible] [illegible] [illegible] [illegible] p. 349
(2) [illegible] [illegible] [illegible] Vol. [illegible] pp. [illegible]

writing, on the whole shows the result of painstaking labor, the effect of a highly polished intellect.

James McHenry,(1) important only as a contributory figure to the spirit of romance which in his day dominated fiction, died in 1845. He was educated for the Presbyterian clergy, but because of a physical deformity he could not go into the pulpit and as a result he turned to medicine. He came to America in 1817 and after being employed in Baltimore and Pittsburgh finally settled in Philadelphia. He was both a political leader and a man of letters. The period of his literary activity extended from 1823 to 1831 during which time he produced these novels: "The Wilderness; or, Braddock's Times" (1823), "The Betrothal of Wyoming" (1830), and "Meredith" (1831). "The Wilderness" contains a graphic account of early Colonial history with the young Washington as a prominent figure.

James Hall(2) was born in Philadelphia in 1793. He appears to have been a prolific writer, but he was not local, going into the West for his scenes. His most notable work, "The Wilderness and the Warpath" came out in 1845.(3) His novels, of which he wrote a number, possess poetic beauty and are marked thruout by his genius for narrative.

In George Lippard there is an important figure in the development of the novel in Pennsylvania. While I have included him in the group of early romancers because of the

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(1) Oberholtzer: The Literary History of Philadelphia - pp. 216-220
(2) National Encycl. of Amer. Biography, vol. 7 - pp. 198
(3) Van Doren: The American Novel, - p. 59

fact that the major part of his work was done in this field, yet he is significant more for his approach to the realistic treatment of Pennsylvania life in his novel, "The Quaker City." Of the group of Pennsylvania novelists I have studied, the life of none appears to bear so close a relationship to his writings as does the career of George Lippard.(1) Born in Chester county, Pennsylvania in 1822 misfortune seems to dog the footsteps of his family. His parents having died he was left alone with three sisters. Then the family lost their savings and the sisters died. His married life was just as tragic for his wife, Rose Newman, and his two children soon passed away. He failed in the professions, both in ministry and in law. These tragic influences of his life developed in him a cynical attitude toward the entire cast of civilization. There is little wonder, then, that his chief work, "The Quaker City" which is a story of vices, abuses and horrors in Philadelphia, is characterized by few, if any bright spots. He has also written "The Rose of Wissahickon; or, The Fourth of July, 1776 and "Blanche of Brandywine; or, September the Eleventh, 1777." His early death in 1854 brought to an end a life saddened by continued misery. A disciple of Charles Brockden Brown, he exceeded him in both volume of writing and in the manner of unrestrained imagination. He lacked restraint, daubing all his canvasses in red.(2)

Note - I was unable to account for any record on

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(1) Oberholtzer: The Literary History of Philadelphia - pp. 252-262
(2) " " " " " " - p. 252

J. R. Jones who is purported to have been the author of the novel, "The Quaker Soldier".

Two novelists from Pennsylvania take their places as having caught the spirit of the humanitarian novel. Mrs. Melta Victoria Fuller,(1) born in 1831, wrote a number of novels the most important of which is, "Maum Guinea" (1862). This novel is characterized as "a romance of plantation and slave life". The other of these novelists is Anna Elisabeth Dickinson,(2) who wrote several novels. She caught the spirit of the controversy on slavery and later took the platform in the cause for women.

Later, in 1894, Thomas Allibone Janview wrote, "The Woman's Conquest" in which the suffrage movement is fictitiously represented.(3)

In 1872 appeared, "Pemberton", a novel by Henry Peterson. It deals with Revolutionary episodes centering around Philadelphia and the Battle of Germantown. The book introduces the usual group of traditional Revolutionary persons, including Benedict Arnold and Andre. Its influence may be stated thus: "the precursor of the modern Revolutionary novel".(4) While it preceded by a number of years the successful and well-executed Revolutionary romance, "Hugh Wynne", it also harks back in its spirit to "the early romancers" and hence stands as a transition from an earlier form of novel to a later one.

In S. Weir Mitchell(5) Pennsylvania fiction claims a novelist of distinction. His long life (1829-1914) was a busy

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(1) A Woman of the Century. - p. 734
(2) " " " " " - p. 241
(3) New International Encyl - p. 567 - vol. 12
(4) Oberholtzer: The Literary History of Philadelphia - p. 237
(5) New International Encyl.- p. 37 - vol. 16

one. Educated for the medical profession he won fame thru his specialization on nervous diseases. He wrote a number of medical works. Of three novels, "Hephzibah Guiness" (1880), "Hugh Wynne, Free Quaker" (1898) and "The Red City" (1908), the second is his noteworthy contribution to the field of fiction. "Hugh Wynne, Free Quaker" is a story of the strenuous days of the American Revolution, centering in Philadelphia and tinctured by a sweet tale of romance in which the hero breaks away from the Quaker faith to win both fame as a soldier and a lovely wife in Dorthea Penniston. Mitchell deserves honor as a distinguished neurologist and a man of letters.

The contemporary group of novelists of Pennsylvania is interesting and significant. Helen Reimensnyder Martin (1) is the leading writer on the subject of the Pennsylvania "Dutch". She was born in Lancaster county, Pennsylvania in 1868. She was educated at Swarthmore and Radcliffe. However, the important fact of her life lies in the fact that she married a Unitarian minister, which doubtless served to influence her attitude to the simple Pennsylvania "Dutch." Her leading works on the subject of the Pennsylvania "Dutch" include: "Tillie, a Mennonite Maid" (1904), "Revolt of Anne Boyle" (1908) and "Martha of the Mennonite Country" (1915). Only recently (1924) Mrs. Martin brought

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(1) Who is Who in America - v. 1922-'23 - p. 2044

out "The Snob" also dealing with her familiar subject. Other writers on the subject of the Pennsylvania "Dutch" are, Elsie Singmaster and Anna Balmer Myers.

Among the outstanding of the contemporary group are Margaret Deland(1) and Joseph Hergesheimer. Margaret Deland's section is western Pennsylvania and she finds her material in the small country town. She has written a number of novels, the most noted of which are, "John Ward, Preacher", "The Awakening of Helena Richie", "Around Old Chester" and "Dr. Lovendeer's People". The chief quality of Margaret Deland's writing is the manner in which her own personality is infused into her novels.(2) Joseph Hergesheimer(3) appears as one of the leading novelists of the day. He has written a number of novels and short stories. "The Three Black Pennys" and "Tubal Cain" are his novels dealing with Pennsylvania life. Hergesheimer represents the conscious artist and the careful artisan. He paints gorgeously and with exquisite detail.

II. A STUDY OF THE PICTURE OF PENNSYLVANIA LIFE.

In the hands of "the early romancers", is to be noted the first effort to portrary Pennsylvania life in fiction. A quotation will serve to show just how these writers regarded their undertaking.

"Being of this happy mood, and persuading himself that his quarters were exactly to his desire, he prepared the day of his arrival to approve his zeal and skill by sketching

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(1) Who is Who in America - v. 1922 - '23 - p. 897.
(2) Outlook, vol. 99, Nov. 11, 1911
(3) Van Doren: Contemporary Amer. Novelists - pp. 122-131

some one or other of the pretty aspects presented from the Travellers' Rest. He rose with the dawn and trudged down the ravine until he reached the river wherein, after looking about him with much satisfaction at the hills, sleeping in the morning mist, he plunged and amused himself with a bather's enthusiasm, now swimming luxuriously in the limpid and serene flood of the Delaware, and now trying his strength against the ruder current that came dashing from the rivulet; this bore the patrimonial title of Hawk Hollow Run. And here, we may as well observe, that upon a promintory at its mouth, he discovered the origin of that name, which, notwithstanding the efforts of Mr. Gilbert to christen it anew, his neighbors had so obstinately continued to give the valley."(1)

I have given this somewhat lengthy quotation because it illustrates so well the point of view of the remancers. It was not the purpose of these writers to study life at close range, even if they had recognized the more accurate study as meritorious fiction material. They conceived of it as higher art to cast a haze or glamor over the picture thru the mellowness of the sunshine or the sweet song of a bird. It was, to quite an extent, a matter of atmosphere and places; with a sprinkling of historical events for the purpose of giving the whole a consistency. The atmospheric touch may be noted here:

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(1) Bird: The Hawks of Hawk Hollow - p. 13

"The glory of the earth rivals that of the sunlit sky. For as we have said, it is October, and we are in Pennsylvania, the land of Penn." (1)

Thru the haze of this mellow atmosphere, are seen, at times actual places and events. The time of the novels is that of the Indian massacres of the valley of Wyoming, of Braddock's defeat, or the days of the American Revolution. Philadelphia which Lippard describes as a "wilderness of brick" seems to be the very heart of romance. While Valley Forge and Brandywine figure frequently, the end of the war and the days of peace seem to appeal also. It is interesting as well as significant to note a reference to an approaching Fourth of July celebration as early as 1782. (2) As to the people who move through the pages of fiction, there is a constant repetition of the same Revolutionary figures - Washington, Andre and Arnold. Generally, these men were idealized, worshipped. A quotation from "Blanche of Brandywine" will illustrate the tribute paid the men of the past:

"Washington! Thy name is the genius of our land, the soul of our liberties, the Patron-Saint of our soil, whose shrine is in the hearts of fourteen million worshippers."

Washington's name is, indeed, almost deified. The execution of Andre is pictured with a touch approaching sublimity, and with an emphasis far beyond its significance as a national event. Actual local figures appear very infrequently.

(1) Peterson, Henry: Pemberton
(2) " " " - p. 100

Lippard speaks of a relative John Frederick Lippard. At another time he pays a tribute to Brackenridge: "Hugh Henry Brackenridge was a sincere Christian and a pure patriot, who afterwards was the author of "Modern Chivalry" a work celebrated for its original humor and deep philosophy.(1)

Perhaps the nearest approach to the real treatment of Pennsylvania life is to be found in a description of costumes. In "Pemberton" the following reference is made to the styles of ladies:

"It was the fashion at that time for the ladies to wear their hair very high, somewhat in the style of the pompadour rolls of the present day, though a great deal higher. The fashion began in fact with rolls, over which the hair was combed back, but these were suspended by cushions, and artificial curled work, which was often sent out to the barber to be dressed, like a wig, while the fair owner remained at home."(2)

Such has been the somewhat superficial yet interesting attempt at Pennsylvania life by an early group of fiction writers. Their efforts may be summarized thus: a curious complex of "mush" sentimentality, of idealization of national figures together with an occasional reference to the actual life and customs of the day.

S. Weir Mitchell represents the first of the novelists of the Pennsylvania group to make a serious and substantial

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(1) Lippard: The Quaker City (footnote)
(2) Peterson, Henry - Pemberton - p. 48

study of Pennsylvania life. He is of the group who study past life. Three elements, relating to Pennsylvania appear to me as outstanding in his novel "Hugh Wynne" the place, the times, the life and the people. The Philadelphia which Mitchell pictures is not the present city of two and one-half millions, but the small city of the colonial days. It represents the day when many of its streets, upon which to-day rolls the unceasing motor-truck, were mere cowpaths. But already Philadelphia was a great port of commerce and to her port came ships from the Virginia plantations as well as the distant islands. The hills and valleys surrounding the city together with the shining Delaware are presented thru the medium of the hikes of "Hugh Wynne." A paragraph from "Hugh Wynne" will complete the picture of the city as painted by Mitchell:

"I had of purpose chosen First-day for my errand, expecting to find the usual Sunday quiet, but the license of an army had changed the decorous town. Every one had a lantern which gave an odd look of festivity. Men were crying tickets for the play of "Mock Doctor" on Tuesday and for Saturday, "The Deuce is in Him." Others sold places for the race on Wednesday and also hawked almanacs and Tory broadsides. The stores on Second street were open and well-lighted, and the coffee-house was full of red-coats carousing, while loose-women tapped on the windows and gathered at the doors. All

seemed merry and prosperous. Here and there a staid Quaker in drab walked up the busy street, on his homeward way, undistracted by the noise and merriment of the througed thoroughfare .... The quiet, sedate city of Penn had lost its demure respectibility."(1)

As to the "times" of Mitchell's story, they were the busy days preceding and in the midst of the Revolution. Philadelphia had two papers, The Pennsylvania Journal and The Chronicle, but the latter had been suppressed for its Tory sentiments in 1773.(2) The Stamp Act had come and gone, the Non-Importation Agreement had been drawn up and slowly but surely were being fanned into flame, the embers which were to bring about the American Revolution. Continental Congress was meeting in Philadelphia and to it came the great Virginia orators, Patrick Henry, Washington and Carroll. To his aunt's question Hugh replied, "I think we shall have war." Indeed the days of war were at hand and the time was not long when Congress would vote for a Declaration of Independence. Men were drilling in the streets when the town-crier shouted, "A battle" - for Gage with his troops had recoiled in dismay from Lexington. Later came days of agony for Philadelphia in the disasters of Germantown and Brandywine, with the dismal encamp~~t~~ment at Valley Forge.

However, the chief interest from the standpoint of my

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(1) Mitchell - Hugh Wynne - pp. 365-366
(2) " " " p. 74

thesis lies in the people who moved about and lived here. Gayety and pleasure marked the life of the people in spite of the sombre days. A bright occasion, at which the unfortunate Andre was present, is seen thru the eyes of Hugh Wynne as he sits perched in a tree, having forgotten for the time his responsibility as a spy. "In the moving picture before him flashed the red coats and gold epaulets, sashes and ribboned orders, blue uniforms and gold-lace of the staff officers. The ladies were equally gorgeously dressed and the air was full of powder shaken from wig and headdress. The moving mass of colour, lovely faces and manly forms bent and swayed in ordered movement with the harmony of music."(1) Among other amusements of the times were riding parties in Summer and sleighing parties in Winter.

But the life which concerned Mitchell most was that of the Quaker. It was the Quaker as he moved about among the gay crowd, calm and sedate, that Mitchell especially sought to present. Mitchell developed his presentation of the Quaker directly thru description and again thru the character of Hugh Wynne as it re-acted to the life about him. Two doctrines held by the Quakers are emphasized in "Hugh Wynne." First, the doctrine of separation from the world with its attendant effort at humility and second, the doctrine of non-resistance. The first named doctrine received expression

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(1) Mitchell - Hugh Wynne - p. 372

in the dress of the Quaker. The men wore straight-collared coats and broad-brimmed hats. The dress of the women was equally inostensible for their head-dress was a plain-bonnet. Under the bonnet was worn a thin gauze cap, while a shawl was used to protect the body. The doctrine of non-resistanec brought the Quakers into prominence during the Revolution. In the war with England, Hugh's father "was for obedience and non-resistance." In his home Hugh saw plain living. He "was taught the doctrine of non-resistance, and absolute simplicity as to dress and language." "Amusements there were none, and my father read no books except such as dealt with spiritual things or things commercial." In his aunt's home, which Hugh frequently visited, he saw the gay life and was thus first subjected to two counter-acting influences. As Mitchell's hero grew up he found occasion to defend himself in boyish scraps at school. And so in the strenuous days of the Revolution Hugh was found to be out of harmony with the Quaker belief and for which attitude he was called to a Quaker meeting to be "prayed" over. I consider the description of this meeting, not only a high-point of Mitchell's presentation but of the whole portrayal of Pennsylvania life.(1) The Quakers met in a "meeting room" described as a "large oblong box with white-washed walls." A broad passage ran

(1) Mitchell - Hugh Wynne - pp. 136-149

from the door to the farther end; on the right sat the men, on the left the women; against the remoter wall, facing the rude benches, were three rows of seats, one above the other; on these at the back sat the elders and in front of them the overseers. The members having gathered, no one spoke for twenty minutes; all maintained an absolute silence; moreover, men kept their hats on to distinguish their practices from the "wordly church member." Hugh was actually "prayed over" as well as "talked over" when the speaking once got under way. Another purpose for which the meeting had evidently been called was to determine the attitude finally of the Quaker sect toward the War, which question, in spite of the doctrine of non-resistance, remained, as far as conclusions are concerned, unsettled.

Indeed, as the novel develops another purpose for Mitchell's writing the book becomes evident. Not only did he desire to present a transcript of Pennsylvania life, but he wished to study a people, especially the younger set of the Quaker sect under a time of stress and faith-testing. As Hugh Wynne remarks:

"It was a time which quickly matured the thoughtful, and I was beginning to shake off, in some degree, the life long shackles of limitations as to conduct, dress imposed upon me by my home surroundings........ I began to think

for myself. Under the influence of Mr. Wetherill, I had come, as without him I could not have done, to see how much was beautiful in the creed of Fox and Penn, how much too, there was in it, to cramp enterprise, to limit the innocent joys of life, to render progress impossible and submission to every base man and government a duty."(1)

Hugh broke his bounds, served his country, braved every danger and finally married the "Worldly Darthea."

For two things I consider Mitchell's "Hugh Wynne" of importance in portraying Pennsylvania life: first, the actual and sympathetic manner in which the life is pictured; second, the study of a life under a definite but changing environment.

In George Lippard's "The Quaker City" one sees Philadelphia in a different light. In the preface to his novel Lippard makes a claim to historical and documentary accuracy which I think, deserves some comment.(2) He states that the document or manuscript upon which his work was based was received from the dying hand of a lawyer whose observations in the city had covered a preiod of about thirty years. However, as Lippard's tale proceeds, his claim to authenticity pales and finally disappears altogether as an absurdity. His presentation of the life of Philadelphia centers around Monk Hall, which is said to have been erected in the colonial days, then served as a monastery, but later was again under

(1) Mitchell - Hugh Wynne
(2) Lippard - The Quaker City (Preface)
(3) " " " ", vol. 1 - pp.40-43

private ownership. His attitude or point of view is expressed in the following brief descriptive passage: "the moon was shining brightly over the face of the old mansion, while the opposite side of the alley lay in dim and heavy shadow."(1) Again, at times, "veiled figures might be seen gliding in and out of the building." These statements express the mind and purpose of Lippard. He intended to portray thru the medium of the broad glare of the search-light of his imagination the dark deeds of the wicked city. The title page of his book represents the river and the water front of Philadelphia while down stream floats a coffin, containing a dead body which, in passing rises, and wilding indicating the city, pronounces its doom in the words, "Woe unto Sodom!" As to the life of Lippard meant to present I shall quote a paragraph from his novel:

"Here was a puffy-faced editor side by side with a magazine proprietor; here were sleek-visaged tradesmen, with round faces and gouty hands, whose voices, now shouting the drinking song had re-echoed the prayer and the song in the aristocratic church, not longer than a Sunday ago; here were solemn-faced merchants, whose names were wont to figure largely in the records of "Bible societies" and "Send Flannel to the South Sea Islands Societies"; here were respectable married men, with grown-up children at college, and trustful wives

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(1) Lippard: Quaker City

sleeping quietly in their dreamless beds at home; here were hopeful sons, clerks in wholesale stores, who raised the wine glass on high with hands which not three hours hence, had been busy with the cash-box of the employer - here, in fine were men of all classes - poets, authors, lawyers, judges, doctors, merchants, gamblers and all" - "Moderately drunk, or deeply drunk or vilely drunk, all the members of the board who still maintained their chairs, kept up a running fire of oaths, disjointed remarks, mingled with small talk very much broken, and snatches of Bacchanalian songs slightly improved by a chorus of hiccoughs."(1)

From this paragraph the impression is created that Philadelphia was a city of midnight revelry, which is doubtless the truth, and while the paragraph may present one side of the issue it hardly implies great art.

At times scattered thruout this weird tale will be found references to local or contemporary history. He speaks of having gone to see Forrest play at the Walnut, even indicating the particular play in which he was playing, which was "Richelieu."(2) He also mentions that the city was "convulsed with the fever of speculation in the spring of 1836,(3) which speculation, of course, led to the panic of 1837. But beyond the idea already given of his portrayal of Pennsylvania life,

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(1) Lippard: The Quaker City, vol. 1 - p. 48
(2) " " " " " 1 - p. 53
(3) " " " " " 1 - p. 53

and the occasional mention of streets of the city, together with a notice of some "aged Quaker" little can be said.

I have taken this novel from the class in which the rest of Lippard's novels are dealt with and inserted it here for two reasons: first, his other novels are strictly romances while this one purports to be an historical novel; and second, for purposes of comparison with S. Weir Mitchell's treatment of the same city. I have already dispensed with "The Quaker City" as an accurate historical study. Now, I wish to comment briefly on it in a comparison with "Hugh Wynne." As to the actual times which these novels represent, "Hugh Wynne" precedes "The Quaker City" by a generation. Both accounts are colored with the "pale cast" of romance but even ~~in~~ as romances, they differ in their nature for the one is bitter, the other sweet. Mitchell wrote with an effort to present a full and faithful picture of the society of the city; Lippard, on the other hand, is sour and presents only the dregs. Mitchell's work has the flavor of truth, of the reality of a commendable and satisfying treatment; Lippard's is gruesome, terrible and untrue.

Another representative writer of the life of the past in Pennsylvania is Joseph Hergesheimer. This novelist is concerned, not with the complext life of the city but instead he deals with a very ~~much~~ different phase of life. Hergesheimer repre-

sents the artist in fiction and it is as the conscious artist, both as to his aim and as to his art,(1) that he must be studied. It is a vast picture on canvas that Hergesheimer presents to the reader. While perhaps not absolutely essential to note, yet this picture possesses a foreground, a middleground and a background which are decidedly distinguishable. The society of the drawing room is the foreground or surface gloss, the steel industry with its complicated processes corresponds to the middleground, while the background is made up of the steel workers. The whole portrayal has the stability of a vast structure. Everywhere, and at all times, Hergesheimer's artistic presentation seems to make one feel the force of this unity of presentation.

The country with which he deals is that of the virgin forest(2) of Pennsylvania with its new-born industry but with a society already well-established. The society which concerns Hergesheimer is the society of the drawing room,(3) as I have already intimated.- the elite which gather at the dinner parties. On the surface they appear cold and unsympathetic, occupied only with a sense of pride in their growing fortunes, and their highest ambitions are centered on the comfortable marriage of their sons and daughters. But these dinner-parties are but the gloss- for, fused inseparably, in this, at times, artificial gayety, is a darker ele-

(1) Van Doren: Contemporary Amer. Novelists - p. 122
(2) Hergesheimer: The Three Black Pennys - p. 3 -
(3) " " " " " - pp. 86-87

ment. Into the drawing room floats the dull beat of the trip-hammer.(1) The very atmosphere is murky with the fumes of many stacks, the paths which should furnish pleasant retreat for Howat Penny and Myrtle terminate at the Shadrack furnace and the steel industry.(2) It is the steel industry that Hergesheimer is seeking to portray, and this is a matter of processes. "It's a process,"(3) Jim Polder remarks, "we make steel from scrap." Howat gazes into a furnace, into an "appalling space of apparently bubbling milk over which played sheets of ignited gases."(4) There are great ladels dipping into the molten metals, there are tests to be made and the metal to be tapped and allowed to cool. This tapping, as Howat Penny observes, as he gazes down into the confusion of slag, pits, gigantic ladels and upright molds, is "the supreme, the dramatic heighth of steel making." "The men suddenly seemed puny, insignificant before the stupendous, volcanic energy they had evoked."(5) Hergeshemier has thus penetrated to the depths of the steel industry to the grimy individuals on whom this gigantic industry moves forward. But "they had no individual existence for Alexander Hulings, no humanity; they were merely the implements of a projection of his own; their names, Haines, Zerbey, Slough had no more significance than the terms

(1) Hergesheimer: The Three Black Pennys - p. 57
(2) " " " " " - p. 100
(3) " " " " " - p. 356
(4) " " " " " - p. 358
(5) " " " " " - p. 359

bellows or tongs."(1) A report is handed to the clerk citing at once the amount of production and a charge against Jonas Rupp for three pairs of woolen stockings.(2) Such, in brief, seems to be Hergesheimer's study of the steel industry, its gay exterior, its molten interior, and thru it all the endless process.

Nor does the essence of the process cease with the forging of steel, for in a reflection Howat Penny comes to realize that "the iron of his character"(3) is like the iron which he so successfully wrought. Here seems to be a high point in Hergesheimer's treatment. It is the rust of Jerry Cruncher over again. The Pennys, three black ones, have attained their position thru indomnitable will and relentless energy - but they have touched pitch. And so it was that when the second Howat Penny came to the end of his life, he, too, saw that he was "a black Penny." "All three unremarkably merged into one. And the acts of the first, a dark young man with an erect, impatient carriage, a countenance and a gaze of vigorous scorn, accumulated in a later figure, hardly less upright, slender but touched with grey." "He paid with an anguished spirit for what had taken place; and at last an old man lingered with empty hands, the husk of a passion that had burned out all vitality."(4)

Thruout this vigorous treatment Hergesheimer offers little balm - no soothing relief, few, if any, explanations

(1) Hergesheimer: Tubal Cain - p. 42
(2) " The Three Black Pennys - p. 57
(3) " " " " " - p. 62
(4) " " " " " - pp. 406-407

or excuses, except on one particular occasion, Jasper Penny explaining to Susan Brundon the manufacture of iron, is led to remark: "But almost no iron is perfect, the longest refining leaves bubbles, faults. Men are like that too."(1) This is Hergesheimer's interpretation of the life he is seeking to convey. Men with all their force of will, with all their aggressiveness, with all their unremitting pursuit of success, as represented by wealth and privileges, are after all mere men, faulty and imperfect, whether they be the master or the workman at the forge.

The small, country town of western Pennsylvania is the "fiction-world" of Margaret Deland. The detail with which she defines her world may be noted in the paragraph quoted:

"Old Chester was always well-satisfied with itself. Not that that implies conceit; old Chester merely felt that satisfaction with the conditions as well as the station into which it had pleased God to call it which it said with a sign of grace. Such satisfaction is said also to be at variance with progress, but it cannot be denied that it is comfortable; as for progress, everybody knows that it is attended by growing pains. Besides, if people choose to burn gas, if they prefer to jog along the turnpike in stage-coaches instead of whizzing past in a railroad car; if they like to hear the old parson

(1) Hergesheimer: The Three Black Pennys - p. 215

who married them, for that matter - mumbling and drawing thru his old, old sermons; if they like to have him rejoice with them and weep with them beside their open graves - if people deliberately choose this sort of thing, the outside world may wonder but it has not right to condemn. And if it had condemned, Old Chester would not have cared in the very least. It looked down upon the outside world. Not unkindly, indeed, but pityingly; and pursued its own contented way, without restlessness, and without aspirations."(1)

Thus has Margaret Deland laid out her field; one might almost infer this paragraph to imply her point of view. However, in my study of Margaret Deland I shall endeavor to show that this is not her point of view or attitude toward the small, country town. The significance of the quoted paragraph is in its service in setting certain clearly defined boundaries.

What, then, is her point of view? In the first place, she views her field with a kindly eye; she laughs a decorous, good-natured laugh. She is amused with, not at, her characters. When she says of Mrs. Barkley that she was "the last person one would accuse of being romantic"(2) - the smile on Margaret Deland's face is evident.

Take another example in the case of Peter Walton who had declared "in his loud, good-natured voice: "You could

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(1) Deland: Old Chester Tales - p. 3
(2) " Doctor Lavendar's People - p. 142

write my life in two volumes: 'Vol. 1 all Peter; Vol. 11 Eunice and some Peter."(1) To which he added that the first volume would be short and the second volume would contain some respectable things but Eunice would be the author of them."(2) Again, there is this smile as she makes a classification of her people - those who manufacture their interests, and as a result often find themselves without an object in life; the next class who do not care vitally for anything but who are occasionally made self-supporting by some catastrophe; and above all rise the aristocracy, those who rise every morning with a zest for living - and of this class was Lydia Sampson.(3)

But there are occasions when her point of view becomes more or less purposeful. I think this must be felt in her, "John Ward, Preacher." It appears that Margaret Deland here views the character of John Ward in his position in which he feels an obligation for those about him, but which obligation he is unable to fulfill because he is hampered by certain beliefs and doctrines which do not meet the needs of his community. It is her purpose to show that the science of ministering to the soul has made advances, as well as, that science which ministers to the body.(4)

(1) Deland: Around Old Chester - p.219
(2) " " " " - p.219
(3) " Doctor Lavendar's People - p. 132
(4) " John Ward, Preacher

With her "world" defined and with her point of view established Margaret Deland proceeds to people her community. Real, living folk are these people of Deland. I think one would hardly say that Margaret Deland creates or delineates characters, for they are living personalities the moment they appear. Without a doubt Dr. Lavendar is her greatest figure but I shall not include him in a discussion of her characters since I wish to reserve him for a later part of my treatment. In the present then let it be sufficient to say that Dr. Lavendar is the great, kindly light who said of himself that he "wished to get up from the banquet of life still hungry."(1) If Dr. Lavendar is the warm kindly spirit of Old Chester, Dr. William King, the physician, is the ointment applied. Where Dr. Lavendar soothed, Dr. King chastized as he said of Sam Wrights annoying and indiscreet attentions to Helena Richie - "It's disgraceful, he ought to be thrashed."(2) If Margaret Deland is capable of portraying great personalities, she is equally at home with the dregs of life. Tom Davis of "John Ward, Preacher" is nothing but a drunken sot, who lives in continual fear of hell, but who lacks the moral fibre to jerk himself from his dissolute ways - and yet what pity the reader feels for him. But two of her really lovable characters are little David and Maria. David is the child who comes into Helena

(1) Deland: Doctor Lavendar's People - p. 148
(2) " Awakening of Helena Richie - p. 147

Richie's life to bring about a spiritual awakening. This child, as he rides on the train to Philadelphia "peers out on the world with serious blue eyes."(1) At one time, when in company with Helena those blue eyes opened wide and inquired what the people of Heaven stood on for "there isn't any floor."(2) At another time David becomes the center of Old Chester life when he is injured by the "absent-minded pony" stepping on his little hand as he was in the process of making snakes by pulling hairs from the tail of the pony and then dipping them in water.(3) In Aunt Maria, Dickens's Betsy Trotwood is again alive. In her good nature she is made the victim of a worthless nephew who has gone into the oil-can business because everybody needs one, only to fail and loose her life savings for her- to which her only response is: "Dear boy! what a lesson he is to me."(4) To understand Margaret Deland's treatment of the small-town one must know her characters, a long array, and a roll-call which could certainly include William Rives who is the "puffy gentleman, with his tight smiling mouth."(5) Into this interesting group comes Oliver Ormsby who played the flute, sucked "kisses"(6) and read every novel he could lay his hands on. Mrs. Drayton is the woman who "always looked with suspicion on an unmarried gentleman."(7) The people of Margaret Deland are lovable, attractive.

(1) Deland: Awakening of Helena Richie, (Illustration)
(2) " " " " " - p. 164
(3) " " " " " - pp. 180-181
(4) " Old Chester Tale - p. 113
(5) " Doctor Lavendar's People - p. 163
(6) " Around Old Chester - p. 337
(7) " Doctor Lavendar's People - p. 141

Having peopled her world, by what method or in what manner does Margaret Deland seek to make fiction. From my study I should style her method: "romantic realism." I do not seek the use of these terms in any conventional meaning, but merely as they convey my impression of the method of Margaret Deland.

I shall first endeavor to make clear her realism. It is a complex thing made up of a realistic atmosphere, of realistic opinions, realistic objects and realistic stories. At times her realism is depressing as, "a lombardy poplar stood at the gate, flinging its long, thin shadow back and forth across the bleak front of the house, which looked like a pale face, its shuttered windows, the closed eyelids weighted down in decent death."(1) Then again her atmosphere becomes specific, definite, gripping. Such is the case of the "long frost" in Old Chester, by which Margaret Deland means a severe winter, the Winter in which the "thermometer was unreasonable, in which Jim Shields died and Dr. Lavendar felt so keenly the weight of the community ills upon him."(2) Again at times all in Old Chester becomes bright and cheery as when Harriet woke and "the blue June day was flooding the room."(3)

Essentially a part of her realism are the "opinions" which run thru the novels and stories of this author. Her people have opinions and they must express them whether it

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(1) Deland: Old Chester Tales- p. 8
(2) " " " " - p. 135
(3) " Doctor Lavendar's People - p. 347

be on suicide, the propriety of a certain marriage, or, as to whether or not Dr. Lavendar has acted discreetly. Occasionally, Margaret Deland will herself inject an opinion as in the case of Sam Wright's suicide.(1) But this matter of opinions becomes a real force when it assumes the shape of a person. Old Chester decides upon a certain course of action, says so, and verily it is so. When William Rives and Lydia Sampson quarreled and broke their engagement, Old Chester said "that they were lucky to fall out two weeks before the wedding instead of two weeks after it."(2)

Again, her realism is the realism of objects about Old Chester. Among the indispensable objects of this realistic treatment is "Willy King's buggy, splashed to the top of the hood with mud and sagging sidewise on its worn old springs."(3) Another object to appear at intervals is the "Stuffed-Animal House" so called by the children of Old Chester because a taxidermist had once lived there. "It was of weather-worn brick --- a brick path, damp and faintly green with moss, ran down a green gate set in a ragged privet hedge that was always dirty and choked with twigs ... a dusty crocodile stretched overhead but within lived the antiquated Terris sisters with the niece, Dorothea, 'who was all sunshine.'"(4) Still another of these real objects is that of Ellen Baily's "school in the brick basement

(1) Deland - Awakening of Helena Richie - p. 245
(2) " Doctor Lavendar's People - p. 125
(3) " " " " - p. 313
(4) " " " " - p. 322

of the old frame house on Main Street. It had two rooms in which the children sat at small battered desks and studied - on the wall behind her was a faded print of Belzhazzar's Feast."(1)

The stories which Margaret Deland tells of her people are awake, alive, real and thus a part of her realism. These stories appear so taken from life that I think a brief sketch of one worth while. "The Grasshopper and the Ant" occurs to me as one of the many which are really representative. This story in substance is this:

Lydia Sampson and William Rives had disagreed two weeks before their marriage and for thirty-one long years had been separated. Suddenly he returned to Old Chester just in time to donate $1.50 to a fund meant for, but not designated, the repair of Lydia's chimney. When Lydia, after the youthful romance had been renewed, discovered William's real character thru a sale of real estate which he had made, she disposed of him in the most clever way imaginable. Her method was to expend all of the hundred dollars presented to her for presents for Old Chester folk, while, William, in the meantime was busy arranging the marriage. At Lydia's party and while the gifts were being distributed, William discovered the real situation and humiliated at his small part in Lydia's enterprise he departed from Old Chester.(2)

(1) Deland: Doctor Lavendar's People - p. 3
(2) " " " " - pp. 125-183

The realism of Margaret Deland is a definite, substantial realism. But into the substance of her treatment comes the softening tone of remance. Her romance takes upon itself the lighting-up of the barrenness of Old Chester's existence. Her romance is in no way sentimental, nor does it lie essentially in the love tales which she relates. In her love tales the Old Chester folk court at all ages and some even get married. But this is not the romance of Margaret Deland. Her romance, is, in part, the romance of the spirit- and this spirit is Dr. Lavendar. Has a motherless girl fallen into disgrace, has disease gripped Old Chester? Dr. Lavendar is the same soothing spirit. He is slow, calm like a deep stream. Dr. Lavendar represents practical spirituality. His prime purpose is to save people - not only from their sins but to a life of useful living. So Dr. Lavendar goes on helping, lifting up. When Mary Gordon married Algernon Keen, it so angered her father that he disowned her. It was an ill-fated marriage and Mary soon died. Of the $1200. which Algernon had saved up to go into business, $1000 went for a coffin for Mary with Algernon's ambition and character about to go on "the rocks." Dr. Lavendar by cleverly arranging financial assistance for Algernon thru Mary's father, saves a life to future usefulness. Dr. Lavendar

has saved a soul from the perdition of Old Chester's hatred and has given a demonstration of the romance of Margaret Deland.(1)

Another phase of this romance seems to be the solution which Margaret Deland offers for the small country town. As Dr. Lavendar represented the spirit lifted up, so, as in the Bible, the individual must look up. Her solution for the small country town is the vision of the soul which of course must be an individual matter. Helena Richie is a person who needs a vision - in her Margaret Deland's solution takes definite form. Helena Richie asserts herself thus: "I have a right to be happy in my own way."(2) But she is not happy. Lovers have come into her life and passed on without having broken the ice which congeals her soul. Then little David comes into her life thru the agency of Dr. Lavendar. Here was an object that required spiritual and material assistance. To Dr. Lavendar's injunction that David be kept at his catechism because of his weakness on long answers, Helena replies,

"You don't want me to teach him things like that do you?"

"Things like what?"

"The catechism and - to pray - and -"(3)

In the case of David's bodily needs Helena appeared

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(1) Deland: Doctor Lavendar's People - pp. 63-121
(2) " Awakening of Helena Richie - p. 59
(3) " " " " " - p. 105

equally at a loss for her attempt to make him a set of night drawers "was a pathetic blunder of haste and happiness."(1) But she played "shipwreck" and "jungle" with him ~~as~~ so that David came to her at one time asserting himself as her protector. Slowly but surely Helena's soul~~d~~ began to bud - to expand in her service - and the shackles which had bound her were loosed. In the end, she discovered the voice of the lord, not in the wind, not in the earthquake, not in the fire but in her own soul. And Dr. Lavendar said, "Helena your Master came into the world as a little child. Receive him unto thy heart with thanksgiving."(2) Helena walked home with David. Thus has Margaret Deland given a realistic treatment of the small country town but into it she has injected the romance of the soul - spirit.

PENNSYLVANIA DUTCH (See Note A).

Coming to the Pennsylvania Dutch (Germans) my study has led me to consider three authors, as follows: Elsie Singmaster, Helen Reimsnyder Martin, and Anna Balmer Myers. It is important to note first the points which these writers have in common, of which there are several. The stories which are but the outward adornment of an intimate study of these folk, are, in substance, the same. A girl is cramped by the narrowness of her environment brought about

(1) Deland: Awakening of Helena Richie - p. 100
(2) " " " " " - pp. 356-357

by the strict requirements of her sect. A stranger, usually a school teacher of university polish comes into the community and provides a source of inspiration into the larger life. Then follows a conflict between the "old" and the "new" which ends in victory for the new. The girl either enters into some large field of service or ends by marrying the hero, who had not only provided for her a means of escape, but who had served as a means of bringing her own "sect" into something of a "self-disrepute."

Another point which these writers have in common is the emphasis which they give to the "country of the Pennsylvania Dutch." To the person who is familiar with this land and these people this fact will at once appear as an artistic effort, making toward a faithful portrayal. The people love their homes; the farm which they own is to them both an ambition and an ideal. Elsie Singmaster in "Ellen Levis" has succeeded in presenting a somewhat composite study of this whole region as follows:

"The fields were covered with snow and it was difficult to imagine them dressed in summer's richness of corn and wheat and tobacco. The farmhouses with their huge barns, looked like rich manorial properties, as well they might in this deep-soiled country. Until they reached the outskirts of

the larger town nothing was to be seen that was not beautiful, the white stretches of snow, the frozen streams which showed here and there dark pools, the fine clumps of forest trees, white trunks of sycamores, dark masses of evergreens, and willows tipped with yellow, beside old spring houses. Nor was there anything that was not indicative of prosperity and peace. The houses were built of brick and stone, the fences were straight and in good repair, there were no weeds; ignorance might laugh at Mennonite and Dunker, Amish and Seventh-Day Baptist, who had tilled the fields and built the houses, but their thrift and labor had founded a great commonwealth."(1)

It is to Elsie Singmaster that fiction is indebted for the picutre of a community which has long since passed into history. The story which she tells of the girl, Ellen Levis, and her efforts to escape from her cramped environment give her treatment a modern aspect. But in her novel "Ellen Levis" the chief interest is concerned with a community which flourished during the 18th century. By name, history knows this sect as, the German Seventh-Day Baptists.(2) In the sentence: "there she usually looked down through a thick bit of woods toward the smoothly flowing Cocalico and beyond to pleasant Ephrata,"(3) Singmaster has located this quaint settlement.

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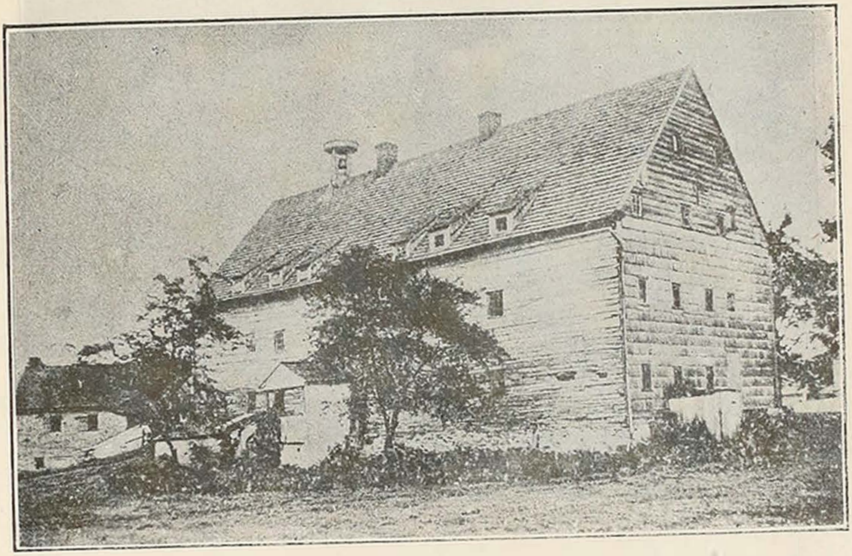
(1) Singmaster: Ellen Levis - p. 73
(2) Anonymous Penn. Dutch and other essays - pp. 139-177
(3) Singmaster: Ellen Levis - p. 21



THE SISTER HOUSE

Note: taken from a
"History of Ephrata"

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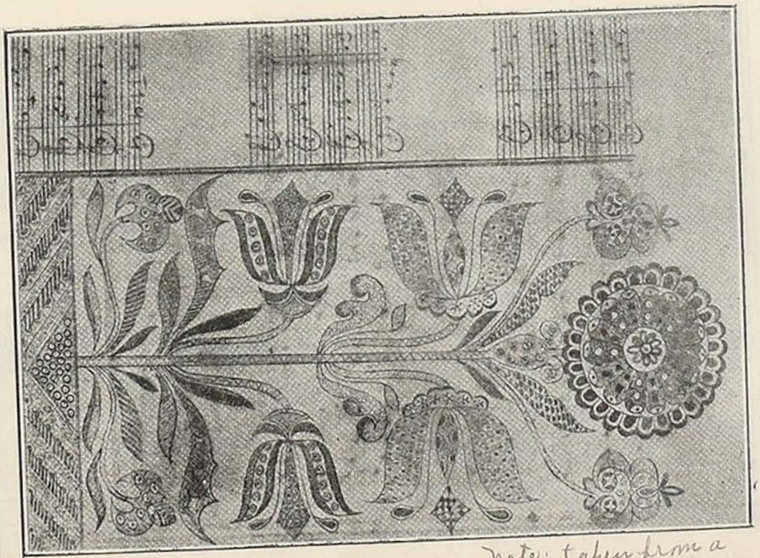
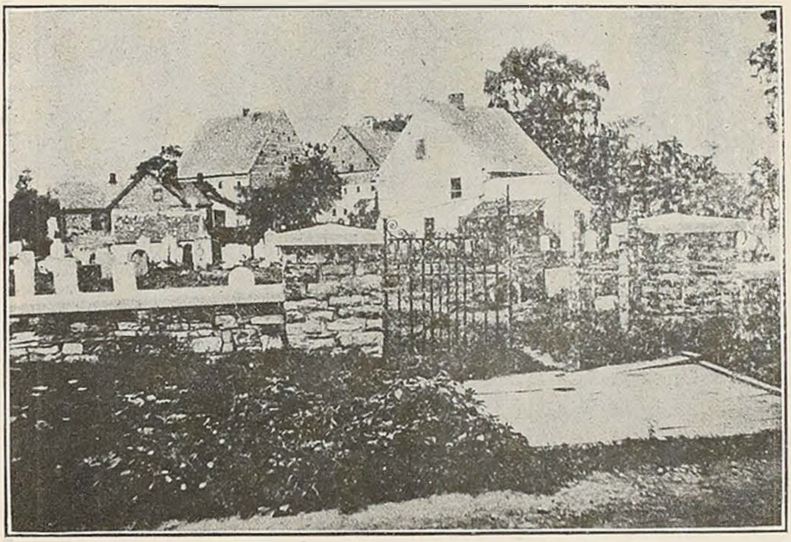


SPECIMAN OF PENWORK DONE BY THE SISTERS AT EPHRATA.
AS IT APPEARS IN HYMN BOOKS

Note: taken from a
"History of Ephrata"

(over)

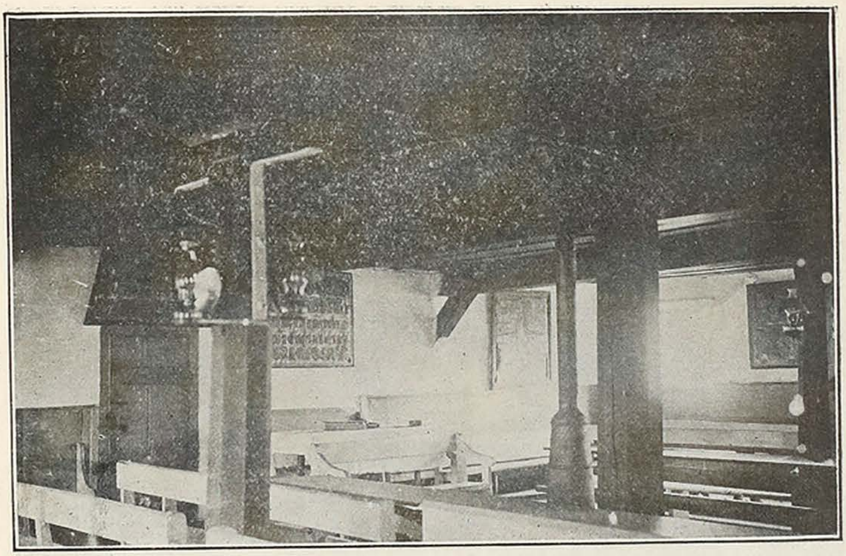
THE BROTHER HOUSE, OR BETHANIA



CLOISTER GOD'S ACRE OR BURYING GROUND, WITH HISTORIC BUILDINGS IN THE BACKGROUND

In describing the buildings occupied by these people she mentions the Saron, the Saul and the house occupied by the overseer or parson. While the outside appearance (quite striking) seems to have escaped this novelist, the inside has certainly not eluded her. She seems to have been impressed with the narrow hallways there which the saintly feet of the sisterhood once trod. She notes the narrow cells with their plank beds and blocks of wood which served for pillows. That Elsie Singmaster has actually visited the Kloster (Cloister) as this group of buildings is known becomes evident enough when she mentions the rope rail by which the inhabitants guided themselves in passing from one floor to another.(1) She has observed the cultural aspect of these folk in that they knew both Latin and German,(2) their early writing being in both tongues, while the ornamental mottoes which lined the walls and upon which much careful labor had been spent, are altogether in German. The quotation from #Ellen Levis": "here the sisters once sat at their looms" introduces the reader to the activities which once occupied these pious hands and minds.(3) In placing the picture of these folk at worship, as well as at work, in the memory of the aged Grandfather as he recalls a forgotten day, Elsie Singmaster has shown a touch of real art. The old man pictures again Father Friedsam in the act of

(1) Singmaster: Ellen Levis - p. 218
(2) " " " - p. 51
(3) " " " - p. 218



INTERIOR OF SAAL

Note: taken from a "History of Ephrata"

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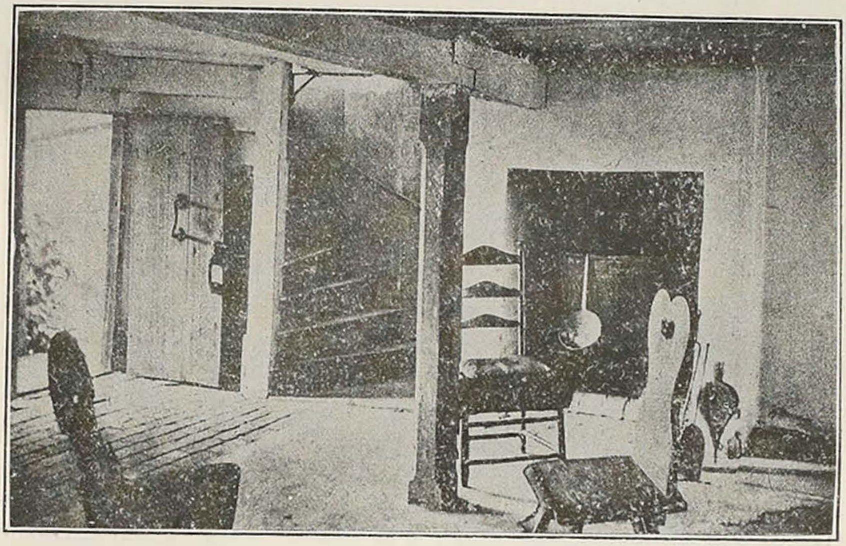

INTERIOR OF THE SISTER HOUSE

awakening his spiritual children at the hour of midnight in order that they might worship their Creator. The old man hears the song ring clear from the high chamber in spite of the fact that much energy has been snapped from the bodies of the singers by the practice of fasting. He sees "men going after prayer to work in the fields and women in white filing in solemn procession to worship at midnight." Of course, no study of such a people could be complete without a statement of the doctrine or creed which formed the basis for such a system of living. Singmaster makes clear the fundamental which these people held of the desire for "separation from the world."(1) Other doctrines or fundamentals(2) noted by this exact fiction-writer are: baptism by immersion, feet washing, the Holy kiss and the Holy communion. The Holy communion had the force of an institution, particularly as becomes evident from the description giving of the preparation for this event. In the snow-white kitchen adjoining the Saul food was prepared for those who attended the Holy communion.(3) Elsie Singmaster makes a summary of the attitude of these people toward the world placing it in the month of the Granfather, who remarks:

"They play cards, - - - read idle books, and their days are spent in pleasure seeking. They never think of

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(1) Singmaster: Ellen Levis - p. 221
(2) " " " -
(3) Anonymous Penn. Dutch and other essays - pp. 109-138

God. They drink spirituous liquors. There is no health of soul with such."(1)

While Elsie Singmaster may not have made great fiction, she has given evidence of having studied with some degree of care the people known as, "The German Seventh Day Baptists" and who have, as she remarks, grown fewer and fewer in number with each succeeding generation.

My knowledge of the Pennsylvania Dutch, together with my study of the authors dealing with this phase of Pennsylvania life, has convinced me that of the five novels, included in my survey Helen Reimsnyder Martin's "Tillie, a Mennonite Maid," is the most representative in that it accomplishes more nearly that which it sets out to do. While the book tends to become abnormal and extreme at times, yet on the whole I cannot but regard it as a faithful attempt to place upon the pages of fiction one of the strictest of these sects,(2) which are so characteristic of the Pennsylvania Dutch. Mrs. Martin has given her attention to the "New" Mennonites, a sect holding dogmatic views as to the eternal welfare of those who fail to accord with their views and doctrines. Her heroine, Tillie, seeks to escape from her confined environment according to the established mode of treatment by these authors. But in spite of this conven-

(1) Singmaster: Ellen Levis - p. 167
(2) See Note B Appendix

Note: from "Tillie, a Mennonite Maid"

tionality, I feel that by tracing the career of Tillie thru the pages of this novel I can serve two purposes: first, to emphasize the fact that this novelist has studied a people or sect with care; second, to give a picture of the home-life and general characteristics of this sect. With these purposes I shall endeavor to follow in detail the adventures of Tillie.

Tillie in school on Friday afternoon approached the teacher with the question:

"It wonders me" began Tillie with a throbbing heart.

"Please, Miss Margaret", said the child, "pop says to ast you will you give me the darst to go home till half-past three this after?"

Thus with the characteristic speech of an unlettered folk did Tillie speak to the teacher. During the course of the day it became the task of the pupils to engage in some composition work. Absalom Puntz produced the rather uninspired composition entitled, "Girls" which read as follows:

"The only thing I took particular notice to about girls, is that they are always picking lint off each other still."

Tillie closed the day at school with a commendable composition on the subject, "Evening." The school room

from which Tillie departed was typical of the section in which it was located. "The walls were adorned with portraits of great men - former state superintendents of public instruction in Pennsylvania - and with brightly colored portraits of Washington, Lincoln, Grant and Garfield." In addition, there were a number of framed mottoes: "Rely on Yourself," "Dare to say No" and "Education is the chief Defense of the Nation."(1)

Tillie bore from school that day a precious book which she had pinned in her petticoat for purposes of concealment. She entered a home where her father "a frugal, honest, hard-working and very prosperous Pennsylvania Dutch farmer" reigned supreme, "bringing up his many children in the fear of his heavy hand, in unceasing labor, and in almost total abstinence from all amusement and self-indulgence."(2) His means of enforcing discipline found concrete form in a strap. The house in which Tillie lived also showed itself characteristic of the Pennsylvania Dutch in that the shutters were closed and the family lived in the kitchen, reserving the best rooms for strangers. At Tillie's home, too, might be seen the unfailing wash-basin and the roller-towel which were the instruments of cleanliness.(3) So that when Miss Margaret, the school teacher came into the New Canaan region her practices of washing up-stairs and us-

(1) Martin: Tillie, a Mennonite Maid - Chp. 1 -
(2) " " " " " - pp. 17-18
(3) " " " " " - pp. 19-20

ing her room for study caused great wonderment.(1)

When all was still that night Tillie lighted a candle and took from under her pillow, "Ivanhoe." So engrossing did the book prove that Tillie read till almost morning when suddenly she felt the biting rasp of a strap across her shoulders, with the admonition, "I'm going to learn you once." Her father, Jacob Getz, picked up the book and read, "Ivanhoe - a novel."(2) This was enough. Tillie's punishment was the strap in spite of the fact that she had lied to save her teacher. ~~There~~ Thus is exhibited a characteristic Pennsylvania Dutch attitude toward novel-reading, for according to their view novels "ain't moral."(3)

That evening, because Tillie looked "wonderful bad", the doctor was called. The doctor(4) was one of those who had never been inside of a medical college but who was held in high respect in the district in which he practiced. Sammy, Tillie's younger brother, was elected to go for the doctor and in his conversation with Miss Margaret who happened to be present in the room, the Pennsylvania Dutch aversion toward the taking of baths is revealed as Sammy, in criticizing the former teacher, said: "he'd wash his feet in the winter-time."(5) On the doctor's visit to Tillie the attitude of these folk toward the literalness of the Bible is shown for Getz insists that the people of Bible times

(1) Martin: Tillie, a Mennonite Maid - p.20 and p. 38
(2) " " " " " -.p. 23
(3) " " " " " - p. 53
(4) " " " " " - pp. 40-43
(5) " " " " " - p. 51

operated automobiles since the Holy Book asserted that there was nothing new under the sun.(1)

Meanwhile, Jacob Getz continued to manage his family and when Tillie came to her teacher with the announcement that her father intended withdrawing her from school, there is had the Pennsylvania Dutch attitude toward education; that is, children must be taught to work and should not know too much.(2)

(3) With Adam Schunk's funeral began a series of experiences which have not only an important bearing on the career of Tillie as she seeks to grow spiritually, but which reveal much in the manner of the practices of the New Mennonite sect. The Reverend Brother Unterwocht made his appearance in the "plain" garb of the sect. He took his position at the foot of the stairway and remarked in reference to the suicidal end of the deceased, "If this ain't a heavy blow, what is it?" His sermon occupying over an hour was of a "blood-curdling" nature. His chief point concerned itself with a picture of Paradise the future home of the saved New Mennonites from which all unsaved and members of "the world's churches" were excluded and who were condemned to a fire which cannot be quenched. This intolerant attitude extended even to the injunction forbidding the members of this sect to hear the sermon of the minister of another church

(1) Martin:- Tillie, a Mennonite Maid - p. 57
(2) " " " " " - p. 75 see also, Penn. Dutch and other essays - pp. 53-55
(3) Martin: Tillie, a Mennonite Maid - p. 102-108

which caused the retirement of the New Mennonite part of the congregation as the Reformed minister began his discourse. As a result of this impressive occasion, Tillie a few mornings later remarked to her father, "Pop, I feel to be plain."(1) This remark implied that Tillie had come to that point, regarded as essential by the New Mennonites, in which one's sinful condition is realized and the ways of the world abandoned. Tillie assumed "the nun-like garb" of the New Mennonites to which her father added the parental blessing: "Gawd bless you, my daughter, and help you to serve the lord acceptable."(2)

The next experience to which Tillie was subjected was the courting of Absalom Puntz.(3) It is here that Helen Martin takes occasion to exhibit the standards of social relationship and marriage of the community which she is studying. "A request for a permission 'to keep company' with a young lady meant a very definite thing in New Canaan township. "Let's try each other was what it signified; and acceptance of the proposition involved on each side an exclusion of all association with others of the opposite sex." To his plea for permission to "sit up with her", Tillie replied that Absalom was "of the world's people" and that she "can't marry out of the meeting" which implied a restriction rigid-

(1) Martin: Tillie, a Mennonite Maid - p. 109
(2) " " " " " - p. 121
(3) " " " " " - p. 122-132

ly held to by her sect. The marriage standard is illustrated by an extract from a conversation which passed between Absalom and Tillie:

"Why should a woman get married?"
Tillie repeated.

"That's what a woman's fur," Absalom found his tongue to say.

"She loses everything and gains nothing."

"She gets kep," Absalom argued.

"Like the horses, only not so carefully. No, thank you, Absalom. I can keep myself."

"I'd keep you better than your pop keeps you, anyways, Tillie. I'd make you a good purvider."(1)

From this trying experience Tillie was to pass to one which was to prove her making. In the hiring of Fairchilds to teach the William Penn school several interesting points develop; Among them the reverence and esteem with which a person who had attended the Millersville State Normal School by such austere authorities as a country school board and by these people in general.(2) However, Fairchilds was not a product of the famed "Normal" but a Harvard graduate, and he was, consequently an object of awe rather than of esteem.

(1) Martin: Tillie, a Mennonite Maid - p. 129
(2) " " " " " -p. 142

Note: from "Tillie, a Mennonite Maid."

Nevertheless, he was appointed. Jacob Getz followed the custom of the community in "hiring out"(1) any surplus help and so Tillie, as a domestic in the local hostelry kept by the "Wackernagels"(2), came into contact with the university graduate. Now began the escape which is comparable to the escape of Hugh Wynne. However, this escape serves to show another point which Helen Martin has noted about this sect. When Fairchilds admired the brown curls of Tillie he brought about the first step in her revolt for she allowed the curls to escape from her "prayer-head" covering.(3) The evident manifestation of pride on Tillie's part, brought out another phase of the intolerance of this sect, in that the "brethren" came "to reason" with Tillie, the out-come being that Tillie was "set back."(4) This "set back" process carried with it the force of excommunication for Tillie was not permitted the common intercourse of eating and talking with members in good standing.(5) In the end Tillie escapes the confines of her sect and marries Fairchilds.

In no other novel as in "Tillie, a Mennonite Maid", have I found such a thorough study of a phase of Pennsylvania life. By embodying the description and interpretation of a typical Pennsylvania Dutch sect, unattractive in itself, in the career of her heroine Tillie, Helen Reimensnyder Martin has manifested her ability as a writer of fiction.

(1) Martin: Tillie, a Mennonite Maid - p. 139
(2) " " " " " - p. 163
(3) " " " " " - p. 221
(4) " " " " " " - p. 247
(5) " " " " " - p. 248

Mrs. Martin in her novel, "Martha of the Mennonite Country", while presenting a different district of the Pennsylvania Dutch section, is the same in her attitude. This book lacks both the artistic merits and the effort of the faithful portrayal of "Tillie" hence I shall dismiss it without further comment.

In "Patchwork" Anna Balmer Myers has made a fictional study of the Pennsylvania Dutch and the "plain people" under a somewhat different aspect. Her primary purpose seems to be to study these people in a state of transition as brought about by such an influence as the great war. She shows that the younger generation in spite of the restrictions imposed by the plain sects, together with the conscientious attitude toward war generally felt in this section could not restrain the younger generation from responding to their country's call, and so David the "hero" in "Patchwork" served his country during the war. While Miss Myers cannot be ranked with the other writers on the Pennsylvania Dutch, she has touched on, what I consider the most essential point concerned with the study of these folk. In the course of one of their walks (Phoebe and David), Phoebe examining some arbutus growing in the woods remarks:

"Do you know, Davie, I read somewhere that arbutus can't

be made to grow anywhere except in its own woods, that the most skillful hand of man or woman can't transplant it to a garden where the soil is different from its native soil."(1)

In this quotation is contained the spirit of the Pennsylvania Dutch love and reverence for home. It is a more poetic statement of the tribute which Elsie Singmaster (already quoted(pays the Pennsylvania Dutch. To these people "home's best" as it was to Phoebe after she returned from her adverture in the great city of Philadelphia.(2) But on the whole, Miss Myers fails to make capital of her greatest opportunity, for she employs neither the thoroughness of realistic study nor the "sweet savor of romance" which would serve to elevate her writing to the plain of interesting and artistic fiction.

However, she has given evidence of real ability in the "pen-pictures", I should also call them, "bright spots in a commonplace existence", which mark her treatment. She describes in more or less detail a quilting, a country sale and "the Feast of Roses." To the person familiar with Pennsylvania Dutch life these "pen-pictures" have a special significance. These occasions form minor epochs in the uneventful life of these people. In the quilting is described an event of the Winter season at which the elderly housewives gather and sew quilts for the use of the daughter whose

(1) Myers: Patchwork - pp. 274-275
(2) " " - p. 268

marriage is anticipated. This is an event of gossip and quiet merriment.(1) Miss Myers introduces her picture of the country sale with a description which is quite picturesque:

"All about the big yard of the farm were placed articles to be sold at auction. It was a miscellaneous collection. A cradle with miniature puffy feather pillows, straw tick and old patchwork quilt of pink and white calico stood near an old woodstove which bore the inscription, 'Conowingo Furnace.' Cornhusk shoe-mats, a quilting frame, rocking chairs, two spinning wheels, copper kettles, rolls of hand-woven rag carpet, old oval hot boxes and an old chest stood about a huge table which was laden with jars and jellies. Chests, filled with linens and antique woolen coverlets, afforded a resting place for the fortunate ones who had arrived earliest. A few antique chairs and tables, a mahogany highboy in excellent condition and an antique cupboard of wild-cherry wood occupied prominent places among the collection. Truly, the sale warranted the attention it was receiving."(2)

An interesting touch is added in the old man who walked about testing the different articles of furniture. The sale begins and the sturdy Dutch folk revel in the bidding for this is an occasion in their lives.

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(1) Myers: Patchwork - p. 104
(2) " " - pp. 146-147

When Miss Myers describes the Feast of Roses she is touching upon something which is distinctly of the Pennsylvania Dutch. The occasion arose in the town of Marcheim, out of the fact that a German nobleman, who owned land in this section deeded a piece of land to the people to build a church. The stipulation besides a piece of five shillings was an annual payment of one rose. The description includes the active preparations made for this feast by the thrifty, hustling folk. On the day of the feast the little town is at its brightest. From far and wide the young folk gather not so much for the purpose of reverencing the old baron's memory but for the privilege of social intercourse thus afforded. The event closes with the rose tribute.(1)

In these "pen-pictures" Anna Balmer Myers has described an "institution": for the women - the quilting; for the men the country sale; for the young folk - the Feast of Roses. The work of this novelist in the subject with which she deals is interesting but not brilliant.

In closing my study of the Pennsylvania Dutch as portrayed on the pages of fiction, I wish to inquire from the three writers as to whether they have answered certain questions which are frequently asked regarding these folk. A characteristic question is "Do these folk have any humor?"

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(1) Myers: Patchwork, ch. 30 - pp. 295-302

Humor, I am forced to conclude, appears to be rather an absent quantity, both as to its use by the writers or as a characteristic of the people. As one example of humor I might cite the following:

"My father used to tell about a man who said there were three things he could never give up, the Democratic party, his hope of salvation" and his cup of good coffee."(1) Helen R. Martin makes a humorous thrust when describing the examination of candidates for the teaching profession. To a certain question an applicant answered:

"Henry VIII was chiefly noted for being a great widower."(2)

On the whole I should say that by the absence of humor from the pages of their novels these writers indicate its absence as a characteristic of the folk with which they deal. A second question sometimes put forth is, "Are these folk capable of romance?"(3) If capable of being receptive to the noblest passion - love; if a desire for a larger and nobler life, constitute elements of romance then these people are not dull to the charms of romance. Romance is to be found in Elsie Singmaster especially in Katy Gaumer; so in Anna Balmer Myers; so in Helen R. Martin. Still another question about these people is, "Do they have ideals?" This question I think has been answered, in part, in the above. In Helen

(1) Singmaster: Ellen Levis - p. 153
(2) Martin: Tillie, a Minnonite Maid - p. 280
(3) See Note C Appendix

R. Martin's heroine, Tillie, the ideal of service is the governing motive. Anna Balmer Myers shows Phoebe Metz, as a graduate from the local high school approaching life with a real zest. In this manner have the writers answered questions commonly asked about the Pennsylvania Dutch.

The Pennsylvania Dutch (Germans) have been written up by three novelists: Elise Singmastor, Helen Reimsnyder Martin and Anna Balmer Myers. I have noted that Elise Singmaster depicted a certain community life of these people which had passed; that Helen Martin studied in detail a characteristic sect; that Miss Myers has attempted a portrayal of the Pennsylvania "plain folk" under conditions of stress. In these novels these writers have placed a distinct phase of Pennsylvania life upon the pages of fiction.

III. AN ESTIMATE OF THE PRESENTATION OF PENNSYLVANIA LIFE.

In coming to an estimate of the Pennsylvania novel and its presentation of Pennsylvania life I wish first to note such limitations, both general and specific, in the portrayal as my study has lead me to recognize. I use the term "limitations' rather than "faults" because I have no desire to appear over-critical of this field which has been the object of my survey. The first thing of note that has occurred to me is that novel production in Pennsylvania has at no time assumed really voluminous proportions. Again, the actual

treatment of Pennsylvania life in the novel seems somewhat inadequate when not only the size and population of the state are considered but, also, the complex and diversified nature of the life on the whole. I will but suggest two causes for the proportionate lack of the novel in Pennsylvania. The first of these, that Philadelphia, which, at present, contains one-fourth of the state's population, is much of a scientific city. It is true that Philadelphia was once the centre of dramatic art in America, and, also, that this city seemed to inspire magazine writing and ventures. ~~By~~ But my work in the Public Library in Philadelphia impressed me with the fact that a great deal of the writing done by Philadelphians has been of a scientific nature. A second cause appears to me to be in the fact that as an industrial state Pennsylvania has been slow to yield materials suitable to fiction. The steel, the mines, the smoke with only here and there a bright agricultural spot seem to challenge the best efforts of the novelist. Such are the general limitations.

By specific limitations I mean such limitations, which, altho appearing in the work of only one or two of the individual authors, yet serve to affect the production as a whole.

The first limitation is the apparent failure to make most of the material. I may be too critical in making this charge but, to me, it appears particularly evident in the

treatment of the Pennsylvania Dutch. The writers dealing with Pennsylvania Dutch life seem to have failed to grasp the significance of the "love of home" which lies deep in the hearts of these people. "The home and hearth", while receiving a somewhat superficial treatment in Anna Balmer Myers's "Patchwork",(1) on the whole, is a missing quality. Another characteristic of the Pennsylvania Dutch which has been overlooked altogether by these authors is the calm, quiet manner in which these folk meet life's problems. While society, in general, is burdened with the divorce court and engaged in ceaseless debate as to the proper domestic relations, the people take cognizance of the teachings of the Bible,(2) thus disposing of perplexing issues and leaving the mind free for the noble and spiritual. This point to which I have called attention has been passed by "on the other side."

At times the novel in Pennsylvania manifests a lack of inspiration. The writers have failed to catch the full and true spirit of the life which they were seeking to place upon the pages of fiction. George Lippard offends on this point thru the gloomy, pessimistic view which characterizes his work. Anna Balmer Myers fails to inspire, I think, through a lack of literary ability. A somewhat inter-related limitation occurs in the lack of appeal. That the writers on Pennsylvania life

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(1) Myers: Patchwork, ch. 26
(2) See Note B Appendix

seem to be little read and hence unknown may, perhaps, be ascribed to this fact. I should like to cite the work of Joseph Hergesheimer and Margaret Deland. Hergesheimer lacks decidedly in this important fiction requisite of appeal. In his love for art and the artistic portrayal he fails to make any appeal to the emotions. As to Deland, her appeal seems to be quite manifest at first, but through a repetition of the same scenes, the same people, the same stores, the effect of this appeal is in a measure lost.

Another limitation which marks Pennsylvania fiction is a tendency to become over-exacting; that is, too insistent upon detail. I think this may be felt in the novels of Helen Reimsnyder Martin. In "Martha of the Mennonite Country" her use of the Pennsylvania Dutch dialect is persisted in to an extreme where it not only ceases to be real but actually becomes wearisome.(1)

The last limitation to which I should like to call attention is that the novel in Pennsylvania sometimes becomes rather purposeful, even didactic. The authors are desirous of making the novel the vehicle for their own theories. I noted this in such a work as "Hugh Wynne" as well as in the novels of Elsie Singmaster. Joseph Hergesheimer seems to be free of this thing, but not so with Margaret Deland.

(1) Martin: Martha of the Minnonite Country, see also page 59, Penn. Dutch and other essays.

I cannot say that this limitation is general throughout her work, but it cannot be mistaken in "John Ward, Preacher", where she expounds, with insistence, her theories regarding the future world thus hindering and obscuring the portrayal of the life she is seeking.

I have pointed briefly to certain apparent limitations of the novel in Pennsylvania as arising from a failure to make most of its materials, a lack of inspiration and appeal, a tendency to be over-exacting, and a purposefulness which is unessential. I shall now attempt an estimation of the novel in Pennsylvania as to its actual and definite contribution to the field of fiction at large. It is in speaking of the contribution, that one may come to an appreciation of just how faithfully Pennsylvania life has been put down on the pages of the novel in Pennsylvania.

What contribution, then, has the novel in Pennsylvania brought to the field of fiction as a whole? I see its contribution as both general and specific. Under general considerations I think the first thing to note is the development of the Pennsylvania novel. Starting with Brown and his disciple George Lippard, the course of the novel in Pennsylvania proceeds through the "early romancers", the humanitarian novel, the historical novel, until it finally comes into its own as

a novel of "regional coloring". Hence, the contribution in this respect lies not in the fact that the development has been abnormal or in any way different, but that it has kept pace with the development of the novel in America in general. Again, I think the novel in Pennsylvania has added not only to the art but to the artistic efforts of fiction in the work of Hergesheimer who has made a deliberate attempt to secure effects. In still another general way, the novel in Pennsylvania has made a contribution which is implied in the question - how true has the novel in Pennsylvania been? The limitations, which I have already discussed, do not, to any extent, signify a failure on the part of the novel to be itself. Whether dealing with the life of the past, whether describing contemporary times, the novel in Pennsylvania has sought the principle, if not the absolute fact, of Pennsylvania life. It has presented the life of the city, of the small town, of the country. It has shown the people at work, both at the forge and on the farm. In other words, the novel in Pennsylvania has sought to be "thoroughly" true.

But there are certain specific things which my study has led me to regard as contributions to fiction in general. The first of these specific contributions is in the historical novel. In S. Weir Mitchell's "Hugh Wynne" is to be recognized a novel of some distinction. However, its claim to being a

contribution to fiction is not merely that it is an historical novel for there have been many others of this type. "Hugh Wynne" must be regarded as a contribution because of its general method; that is, its effort to be faithful to principle rather than to absolute fact. Nevertheless, in portraying the life of the Quakers, Mitchell, through study and general knowledge, was thoroughly at home and his exhibition of these quiet folk, of a life that has passed, on the pages of fiction, cannot but be regarded as a valuable contribution.

The novel in Pennsylvania through the efforts of Margaret Deland, has given to fiction the "philosophy" of the small country town. Margaret Deland does not decry the small country town as a plague upon our national existence. She does examine it with a rather critical eye and she discovers there certain elements - good and bad. Her study reveals certain problems with which the "natives" have to strive. Her experience with the small country town has made her conscious of its limitations and repressions. From her knowledge, then, of this field, with a sympathetic eye, Margaret Deland has created a philosophy for the small country town. The essence of this philosophy might be stated in the text of a recent sermon by Henry Emerson Fosdick - "The place whereon thou standest is holy ground." According to this novelist, the small town can and

must work out its own salvation. Throughout the novels of Deland this philosophy seems to run like a golden thread. It is woven into the texture of the stories she writes, it finds expression in the benign Dr. Lavendar, as well as, in the practical Dr. King. It manifests itself in the house-party of Lydia Sampson, it becomes concrete as it is traced in the career of Helena Richie. A comparison of the respective treatments of the small town by Sinclair Lewis in "Main Street" and Margaret Deland in her novels, would serve to show that not only is Deland's picture more pleasing but that it is more faithful and therefore higher art. The novel in Pennsylvania has contributed the "philosophy" of the small country town to the field of fiction.

I am of the opinion that the novel of any region cannot be its full self unless it attaches itself to characters or personalities distinctly representative of that region. The personalities which stand out from the novel in Pennsylvania are not numerous. I have been impressed with only two besides, Tillie of Mennonite fame: Dr. Lavendar and Katy Gaumer. Dr. Lavendar, I regard as a contribution, first negatively; that is, he is not in any way the mouthpiece of the theories of Margaret Deland. Another manner in which Dr. Lavendar may be regarded as a contribution is that he

appears in the pages of fiction as a personality, rather than as a character delineated by the artistic hand of Deland. A comparative study with other noted characters of the American novel would, I think, emphasize Dr. Lavendar as a contribution. In my estimation he ranks with Harvey Birch and Rip Van Winkle- and withal, he is a more attractive character. But Dr. Lavendar as a contribution to fiction achieves rank chiefly through his universality of appeal. To the reader who wishes merely to be entertained, Dr. Lavender is a lovable, kindly man; to the literary critic he is refined, cultured, calm. He is at once aristocratic in dignity of conduct and democratic in his creed of life. Dr. Lavendar has brightened the pages of fiction - he will live. In Katy Gaumer(1) there appears a literary personality of a different sort. She cannot rank with the finely developed personality of Dr. Lavendar but she is a fascinating character. From the time she expresses her changing feeling of love and hate for her native Millerstown, till she gives up her savings to Alvin Koehlor, she interests and appeals. But I consider her as a contribution chiefly because in her seem to be embodied three of the outstanding characteristics of the Pennsylvania Dutch - sturdiness, honesty and desire to serve.(2) May be at some other time Elise Singmaster

(1) Singmaster: Katy Gaumer
(2) Anonymous Penn. Dutch and other essays - pp. 56-59

will give this appealing character a fuller interpretation.

In two of its specific contributions the novel in Pennsylvania has been distinctly itself - the steel industry and the Pennsylvania Dutch. In general, Hergesheimer has done for the steel industry what Norris did for the wheat-growing industry. But Hergesheimer's treatment is superior because he employs a greater art.(1) Norris wrote from the partisan standpoint of the wheat-grower, thus giving a presentation bound to be tinctured with prejudice. Hergesheimer wrote with a view to giving the steel industry form and substantiality in itself and he is therefore impartial in his attitude. Hergesheimer has given the steel industry a personality. The society he paints, the love-tales he relates are but the external shellac. His characters appear as chess-pawns, dominated and moved at will by this gigantic force - the steel industry. Hergesheimer gives the steel industry enormous physique whose energy is felt upon the pages of the novel as it makes its exactions from the slavish puddler. It is as a heartless god, a nemesis to its devotees, that the steel industry appears upon the pages of fiction - and as such is a contribution to the field of fiction.

Certainly if at any time distinctly Pennsylvanian, the novel in Pennsylvania is so when it deals with the Pennsylvania Dutch. I think that I am not depreciating the ef-

(1) Van Doren: Contemporary Amer. Novelists - pp. 122-132

forts of the novelists in this particular field if I say that the contribution lies more in the effort than in the achievement. It is for this very reason that considerable space has been devoted in this thesis to this people. In my discussion I meant to show that this folk have been studied with care, and with some approach toward an artistic portrayal. The writers, Singmaster, Myers and Martin who have dealt with these people have manifested their art chiefly in the attractive manner in which they have dealt with an unattractive subject. In another, somewhat negative manner have these authors made a contribution to fiction. It is this: the study of the religious sects. Not only have one or more of these sects, which seem to be the very life of these people been studied in detail but the truth has been demonstrated that it is by the individuals sects alone that the faithful portrayal may be achieved for this sect-life makes an element altogether too complex for a composite study.

I shall close my remarks on the estimation by commenting briefly on some of the opportunities or possibilities of the novel in Pennsylvania. I have remarked in my study of the limitations of Pennsylvania fiction to the effect that the writers had not availed themselves of possible material. I wish to repeat and emphasize this point with regard to any future possibilities of the novel in Pennsylvania. In the

PETER MILLER'S GRAVE

(over)

note: taken from a
"History of Ephrata"

BUILDING IN WHICH PETER MILLER IS CLAIMED TO HAVE TRANSLATED THE DECLARATION OF INDEPENDENCE

first place, the Pennsylvania Dutch await a master hand - a hand which can give a fuller interpretation, a more thorough and pleasing portrayal of this people so that they may be better understood by the world at large. "The Cloister" of which Elsie Singmaster has written, together with the historical town of Ephrata,(1) call for the artist of fiction who can set some of the chords of romance vibrating in the rich deposit of Revolutionary tradition hidden away there. In and about this community once moved a dignified figure by the name of Peter Miller. About this venerable figure have sprung up interesting tales regarding his intellectual achievements and of his service to his community, one in particular telling of a ninety mile hike across the country to save his mortal enemy from execution as a Tory.(2) (notes). In the road houses which are strewn along the road all the way from Philadelphia to Pittsburgh, and where once halted the huge Conestoga wagons, Pennsylvania possesses something unique, as well as romantic. From observing and visiting these old road houses, several of which are located near my home, I was struck with their possibilities as fiction material. Other regions and places remaining practically untouched are the hard-coal regions, in the southeast, the coke regions in the southwest, the foreign element and the complex life of the modern big city.

(1) Anonymous: Penn. Dutch and other essays "Ephrata" - pp.139-177
(2) " " " " " " - pp. 165-167

IV. SUMMARY.

I have attempted a survey of the novel in Pennsylvania. My chief objective has been an estimate of the degree in which the life of the people of this state has been written into the pages of this production. In my preface I have explained the general organization of my thesis as containing these general divisions: first, the historical sketch; second, the study of the presentation of Pennsylvania life; third, an estimate of the presentation.

In the historical sketch I have sought to give, briefly, a few important facts regarding the life of the author together with his chief works and perhaps a comment as to his significance as a novelist. The list of writters included in this sketch is as follows: Charles Brockden Brown, Robert Montgomery Bird, James McHenry, James Hall, George Lippard, Metta Victoria Fuller, Anna Elizabeth Dickenson, Thomas Allibone Janview, Henry Peterson, S. Weir Mitchell, Joseph Hergesheimer, Margaret Deland, Elsie Singmaster, Helen Reimsnyder Martin and Anna Balmer Myers.(1) The aim and purpose of this first division has been two-fold: first, the establishing of a general working basis for my thesis; second, to show the development of the novel in Pennsylvania. I have traced the novel in Pennsylvania, starting with Brown, through the romances of Lippard and Bird and the humanitarian efforts of

(1) Note D-see Appendix.

Fuller and Dickenson, to the historical novel of Peterson and Mitchell. However, it is really with the novels of Hergesheimer and Deland, together with the Pennsylvania Dutch writers, Singmaster, Martin and Myers, that the novel of "regional coloring" in Pennsylvania comes into its own.

The main purpose of my thesis has been a study of the presentation of Pennsylvania life. In the novels of ~~Hall~~, McHenry, Bird and Lippard, which authors I have classified as the "early romancers", I have noted the first feeble attempts at an actual portrayal of Pennsylvania life. But little of the real life may be seen for the haze and glamor of romance which has been cast around their scenes. It is, therefore, with a noting of a few local events and figures that an estimation of their work must cease. The writers who have more faithfully portrayed Pennsylvania life I have studied in two groups; first, those dealing with "past" life of Pennsylvania; second, those dealing with "contemporary" life. Mitchell in his "Hugh Wynne" with his study of Philadelphia society and customs represents the first group. "The Quaker" forms the most interesting element in his book. With Mitchell's true picture I have contrasted the grotesque, imaginative work of George Lippard in "The Quaker City". In this group I have studied also Joseph Hergesheimer who in his novels "The Three Black Pennys" and "Tubal Cain" has attempted to place the steel industry upon the pages

of fiction. The chief feature of Hergesheimer's work, I have remarked, is the artistic picture which he has painted. In the second, or contemporary group, I have studied, first, Margaret Deland. Mrs. Deland, I have noted, is careful to define her world, that is, to set its limits. Her development reveals a point of view which, is, in the main, gentle; but at times, altho rarely, tends to become purposeful. Her presentation becomes concrete through the avenue of her interesting characters, of which Dr. Lavender and Lydia Sampson will be remembered, by readers, as the most representative. Her method I have characterized as "romantic realism" - a method which infuses into a substantial realism the romance of the "soul-spirit". The Pennsylvania "Dutch" writers have received so large a place in my thesis because they have dealt with so distinctly a Pennsylvania element. I noted the points which these writers, Singmaster, Martin and Myers, have in common - that is, their stories and the use which they make of the setting. However, it is with their actual presentation that they show a wide divergence. Elsie Singmaster in "Ellen Levis" studies the German Seventh-Day Baptists of the 18th century but in a present day coloring. Helen R. Martin in "Tillie, a Mennonite Maid" applies a microscopic lens to the New Mennonites, a sect characteristic of the Pennsylvania "Dutch" life. While Anna Balmer Myers in "Patchwork" attempts somewhat super-

ficially to portray the Pennsylvania "Dutch" in a stage of transition due to the influences of The Great War.

In the third division of my thesis I have made such an estimate of the presentation of Pennsylvania life as has impressed me from the study of the novel in Pennsylvania. I pointed out, first, certain limitations in the presentation both general and specific. Of the specific limitation, I marked these: failure to make most of the material at hand, lack of inspiration, with tendencies to become over-exacting and purposeful. In a discussion of the contribution of the novel in Pennsylvania to the field of fiction at large, I developed both the general and the specific contributions. The general contribution of the novel in Pennsylvania I sought to show by its normal development, as well as, by its employment of the principle of truth and faithfulness. More definitely, I pointed out these contributions: a high standard of the historical novel, the "philosophy" of the small, country town, the two characters of Dr. Lavendar and Katy Gaumer and the two distinctly Pennsylvania elements, the steel industry and the Pennsylvania "Dutch". I have closed my study with some brief remarks as to the opportunites and future possibilities of the novel in Pennsylvania.

The novel in Pennsylvania is not a great piece of art,

but the consistency and the faithfulness with which it has sought to present Pennsylvania life may be regarded with a sense of satisfaction, if not of pride. The novel in Pennsylvania may look forward into the future with a firm confidence which finds a basis in its accomplishments of the past.

APPENDIX

the Court, as follows:—Judge, H. C. Gemperling; inspectors, John H. Spera and A. B. Urich; F. S. Klinger and W. K. Mohler were chosen clerks. The total number of votes cast was 443, which was a good percentage out of the 536 registered voters.

The first meeting of the Borough Council was held on Friday evening, September 18, 1891.

ADDENDA

Our Early Sectarians

BY

S. G. ZERFASS, B. D.

Past Chaplain Pennsylvania H. of R. (1917 to 1919)

The "Early Sectarians," more especially of Lancaster county, as well as their descendants, are noted for their thrift, their industry, their loyalty and their religious devotion. They are so numerous, of such sturdy stock, and such devoted, pious, frugal, unostentatious citizens, and so generally respected and recognized by the most intelligent, the most thoughtful and discriminating, as well as most cultured people everywhere, and yet so frequently and slanderously misrepresented by not a few newspaper writers, by self-assumed (pulpit) critics and fiends, by magazine articles and supposed authorities, as well as fiction writers, that your humble servant feels it his duty as well as a privilege to defend them from this merciless and uncalled-for calumny, the insinuating innuendo and baseless misrepresentation of a conscientious and God-fearing people.

No subject offers a greater and more interesting field for study, especially to the historical student, nor is of greater interest to the general public than our "Early Sectarians, more especially is this true of the "Garden Spot" and adjacent counties known for their Pennsylvania German customs and manners. By the "Early Sectarians," I mean the Amish, the Mennonites, German Baptists et al, as well as the Seventh Day Baptists, who left and were obliged to leave Switzerland, the Palatinate, Alsace Lorraine and portions of Prussia for conscience sake, being practically driven from Europe by bigoted persecution and unjust prosecution, and upon their arrival in America, for religious and social reasons kept aloof from any dissenting

Note: taken from a
"History of Ephrata"

country people and their English speaking, newly acquired neighbors.

They adhered to their native tongues, were but devotedly peculiar in religious ceremonies due to their pietistic inclinations and became objects of suspicion. For instance, the Ephratanian brethren were first believed to be papal representatives and incendiary efforts to clean out the supposed Catholics were blamed on the Indian when as a matter of fact the fires were due to the prejudice of the whites living adjacent to the Ephrata Community so that our early sects were maligned, injured personally and considerably oppressed, more especially so when after the French and Indian Wars nearly all of our early sectarians, like the Orthodox Quakers were known as non-combatants, anti-war or non-resistants.

They were peaceful, paying their taxes and had domestic habits, worthy of emulation. Of course, many of them refused to meddle with politics or affairs of state, yet they were almost invariably successful in their several undertakings, industrial or agricultural, all of which tended to excite the envy and jealousy of their more intemperate and turbulent neighbors and as a result there were ridiculous and numerous charges of heresy and slander, when as a matter of fact, these sectarians were composed of none but God-fearing men and women. Some egotistical, self-established critics and who lay claim to being educated, continue to receive these calumnies as truth and would classify our "Early Sectarians" well nigh to the animal creation.

Not for a moment would I have you believe the non-combatant deficient in courage. They may meekly submit but this not because of lack of manhood. They merely practice their religious teachings and live their creed.

Did these "Early Sectarians" bring with them from the Prussian soil the murderous weapons of warfare? No! Yet nearly every Pennsylvania German family, points out with pride the old family Bible, (Des Gasang Buch) a hymnal, (An Altes Catechismus) an old catechism or a devotional book, (Das Wares Christentum) of Lutheran production, the (Paradieses Gurtliem) Garden of Paradise and many other volumes that formed their chief treasures in numerous homes of these Pennsylvania German "Early Sectarians." From these volumes they got their code of ethics, their grain of comfort in times of sorrow and trial.

Implements of peaceful art were used in farm economy, or domestic house, but no arsenal occupied their houses and homes. After the pietistic wave which followed the Thirty Years' War in Prussia, the Mennonites, including thirteen families came to Germantown in 1683, then the Labadists to New Castle, now Delaware, in 1684, and neither of them carried weapons. The

real pietists came to the banks of the Wissahickon in 1694 and the Dunkers, afterwards called German Baptists, now the Brethren, followed in 1719, whilst the Seventh Day Baptists first preached in this county in 1728. The Schwenkfelders settled in Bucks county in 1734, the Moravians in Lehigh and at Lititz, in 1742, all of which forms a most romantic episode in the history and future importance of the Commonwealth of Pennsylvania, and the influence they exerted for good in the early days of our development extends down even to the present day.

None of these sects were emotional in their services nor of a high pressure, dynamic (pertaining to forces not in equilibrium), hysterical, impulsive or spontaneous religious tendencies, but rather dignified always educated to their faith. The Moravians were always an educated people yet they, in the early days, buried married women, married men, single men and single women in respective sections of their early cemeteries, and their love feasts, consisting of an excellent sermon, splendid music, sincere devotion and the hospitality of the coveted Streissler bun and coffee, are adhered to and quite properly so to this day.

Their schools, seminaries and love for art, music and care for the aged are most praiseworthy.

The Brethren with their close Communion, their love feast, feet washing and holy kiss have colleges and publishing houses and number among them some of the intellectual giants of the present day.

The Mennonites who were originally followers of Menno Simon, an ex-priest from Holland, had a conscientious, able and fearless leader and they have colleges and publishing houses. Their faith spread in Europe until Wm. Penn in 1683, invited the Mennonites to Penn's woodland, (Pennsylvania) and today we find them in nearly every state with eighteen conferences and numerous organized missions. The Amish, an off-spring of the Mennonites a little more severe in the garb proposition, a branch, the orthodox Amish tolerating no houses of worship, whilst the church Amish have church buildings for worship.

Yet their articles of faith and creed include the Triune God, baptism by pouring, self denial, bishops, elders, etc., by lot; the bread and wine as symbols; feet washing, sisters' devotional covering, I Cor. 11: 2 to 16; anointing with oil, Jas. 5: 15, etc.; holy kiss, I Peter 5: 14; marriage only in the Lord, I Cor. 7: 39; divorce contrary to the Spirit, Matt. 19: 5 to 9; non-conformity in dress, in association, in business or politics, Romans 12: 2; no oaths, secret orders or life insurance Matt. 5: 33 to 44, II Cor. 6:14, Jeremiah 49:11; obstinate sinners to be expelled, I Cor. 5:13; obedience to magistrates within Gospel limits, Romans 13: 1 to 7; churches to evangelize, Matt. 28:19 and 20; a final judgment, eternal reward and punishment, II Cor. 5:10, Matt. 25:46; unaccountable children will be saved, Mark 10:14; no open communion, pay taxes, but indulge in no political conspiracies, nor hold public office and bring Christ into disrepute; no revenge on any, be they English, German, French or Japanese, etc., nor any human nor even brutes; the right to flee from wrong accusers and rather than build battle ships, feed the hungry, give drink to the thirsty, shelter the homeless, visit the sick, care for the indigent. They countenance no partnership with Satan, no suing in Court, only when forced there by self defense, practicing ex-communication, believing in an evolution of the mind, educating the heart, all being stray sheep who must be redeemed. They practice no infant baptism, admit of figurative circumcision, but tolerate no whites and blacks to inter-marry, non-believers and believers not to inter-marry, II Cor. 6:14, I Cor., 7:38; practice non-restistance, Matt. 5:36 to 37, Matt. 26: 51 to 52. Luke 9: 51 to 57, II Cor. 10: 4, Rom. 12: 19 to 21, and the commandment, "Thou Shalt Not Kill." They are opposed to salaried ministers, Isa. 55:1, Matt. 10: 8; I Peter 5:2; weakening the spirituality of the church, I Cor. 9: 19, etc.; commercializing high calling, II Peter 2: 3, and a hindrance to preaching the truth, II Tim. 4 : 2 to 4.

They advise members who marry a companion who belongs to a church not of non-resistant faith, and a member of lodges, to receive definite teaching and in case of transgression, inform them of their error, if possible lead them to repentance and if they make no amends deal with them as II Thess. 3: 6. According to Matt. 5: 40 and I Cor. 6: 1 to 8, they deem it unscriptural to take aggressive part in law suits.

A brother, being elected to the Legislature and the congregation supporting his election, shows the ministers to have failed and all should be dealt with according to the spirit of the gospel as in Gal. 6: 1.

Since to the powers of the world are delegated the use of force and carnal weapons, and forbidden to the children of God, these sectarians, or a majority of them deem it inconsistent with the teaching of God's Word for our brethren to hold office in the Legislature and anyone being a candidate for such office should be instructed to withdraw his candidacy.

If a brother or sister neglected to commune for a number of years they should be duly and prayerfully admonished, and instructed and if they refuse should not be considered members according to II Cor. 10: 45, and our faith. We should teach the evils of war and their results. But to exemplify this doctrine, guard well the tongue and do not abuse your Christian liberty by appealing to law for protection of life and property. Family reunions are frowned upon unless in a Godly way and manner conducted.

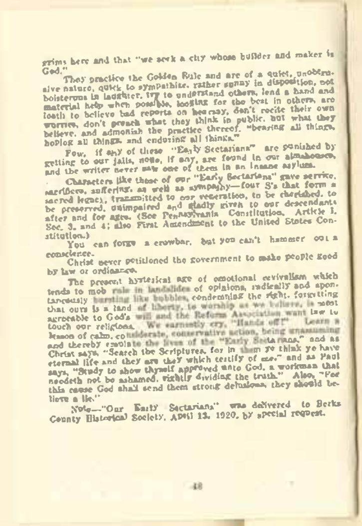
The Amish say that inasmuch as our forefathers in Europe suffered because of non-resistance principles, we came to America on the promise of liberty of conscience and religious freedom, and inasmuch as we today hold sacred the same principles and are conscientious in the matter that we cannot engage in war in any form. Our opposition to war is not founded on cowardice or disloyalty to our government, but on the conviction that the Gospel of Christ is a Gospel of Peace—I Tim. 2: 1, 2. Lead a quiet, peaceful life, good and acceptable in the sight of the Savior.

1. To the ministry: that they be ensamples of the flock, that they preach, teach and exemplify, reprove, rebuke and exhort with all long suffering and doctrine (II Tim. 4: 3 to 4) and, where needed, to discipline the spirit of love and meekness; that in the line of dress they wear the regulation plain coat and avoid all outward ornamentation, that they encourage the plain coat and modest apparel with no uncertain sound.

2. To the brethren: that they submit themselves to the Word of God and to them that watch their souls, as they that must give account. The fashionable neckties, ornamental chains, studs, rings or other jewelry, not in harmony with the aforesaid scriptures, are to be refrained from as well as all other changing follies, fashions in attire, cutting and combing the hair to the latest styles, etc.

To the sisters: that they read the above Scriptures in the fear of God. That in the line of dress they adhere to the plain cloth bonnet, fastened with strings, (not hatpins) for summer protection, and to the plain hood or bonnet for winter, that costly silks, laces, embroideries, low cut or unbecoming short dresses, short sleeves, transparent fabrics that give an immodest appearance, also jewelry in the line of wearing gold, pearls, rings, bracelets, brooches, pins, chains, wrist watches and all outward ornamentation be avoided. That our sisters should part the hair in the middle, comb it flat and put it up in a becoming way, to wear the devotional covering, which should be of proper size, so as to be kept on the head, and be readily seen, answering the purpose for which it was intended, and not so as to bring reproach to the cause of Christ.

Lastly, to the brotherhood in general: that we so live as to promote the spirit of unity of the body of Christ and in example and teaching uphold the Bible principles on the subject of simplicity and non-conformity, in all things being a light to the world, ever pointing to the fact that we are strangers and pil-



grims here and that "we seek a city whose builder and maker is God."

They practice the Golden Rule and are of a quiet, unobtrusive nature, quick to sympathize, rather sunny in disposition, not boisterous in laughter, try to understand others, lend a hand and material help when possible, looking for the best in others, are loath to believe bad reports on hearsay, don't recite their own worries, don't preach what they think in public, but what they believe, and admonish the practice thereof, "bearing all things, hoping all things, and enduring all things."

Few, if any of these "Early Sectarians" are punished by getting to our jails, none, if any, are found in our almshouses, and the writer never saw one of them in an insane asylum.

Characters like those of our "Early Sectarians" gave service, sacrifices, suffering, as well as sympathy—four S's that form a sacred legacy, transmitted to our veneration, to be cherished, to be preserved, unimpaired and gladly given to our descendants after and for ages. (See Pennsylvania Constitution, Article I. Sec. 3, and 4; also First Amendment to the United States Constitution.)

You can forge a crowbar, but you can't hammer out a conscience.

Christ never petitioned the government to make people good by law or ordinance.

The present hysterical age of emotional revivalism which tends to mob rule in landslides of opinions, radically and spontaneously bursting like bubbles, condemning the right, forgetting that ours is a land of liberty, to worship as we believe, is most agreeable to God's will and the Reform Association want law to touch our religions. We earnestly cry, "Hands off!" Learn a lesson of calm, considerate, conservative action, being unassuming and thereby emulate the lives of the "Early Sectarians," and as Christ says, "Search the Scriptures, for in them ye think ye have eternal life and they are they which testify of me," and as Paul says, "Study to show thyself approved unto God, a workman that needeth not be ashamed, rightly dividing the truth." Also, "For this cause God shall send them strong delusions, they should believe a lie."

Note—"Our Early Sectarians" was delivered to Berks County Historical Society, April 13, 1920, by special request.

NOTE A: (see Pennsylvania Dutch and Other Essays-pp. 20-22)

HISTORY OF THE SECT :The Mennonites are named from Simon Menno, a reformer, who died in 1561, though it is doubtful whether Menno founded the sect. 'The prevailing opinion among church historians, especially those of Holland, is that the origin of the Dutch Baptists may be traced to the Waldenses, and that Menno merely organized the concealed and scattered congregations as a denomination.*

The freedom of religious opinion which was allowed in Pennsylvania may have had the effect of drawing hither the Continental Europeans, who established themselves in the fertile lands of the western part of the county of Chester, now Lancaster. It was not until the revolution of 1848 that the different German states granted full civil rights to Mennonites. In some cases this freedom has been withdrawn. Hanover, in 1858, annulled the election of a representative to the second chamber, because he was a Mennonite. Much of this opposition probably is caused by the sect's refusing to take the oath.

Under those opposing circumstances in the Old World, it is not remarkable that the number of Mennonites in the United States is reported to exceed that in all the rest of the world put together. The Amish are named from Jacob Amen, a Swiss Mennonite preacher of the seventeenth century.

As I understand the Mennonites, they endeavor in church government literally to carry out the injunction of Jesus, 'Moreover, if thy brother shall trespass against thee, go and tell him his fault between thee and him alone; if he shall hear thee, thou hast gained thy brother. But if he will not hear thee, then take with thee one or two more, that in the mouth of two or three witnesses every word may be established. And if he shall neglect to hear them, tell it unto the church; but if he neglect to hear the church, let him be unto thee as a heathen man and a publican.'

Beside these sectaries, we have among us Dunkers (German tunken, to dip), and a Moravian Church at Lancaster. Here, according to custom, a love-feast was held recently, when a cup of hot coffee and a rusk (sweet Biscuit) were handed to each person present."

*New American Cyclopedia.

NOTE B: See attached article on "Our Early Sectarians" by S. C. Zerfass, B. D.

NOTE C: (Quotation gives an exhibition of the Pennsylvania Dutch dialect and the poetical vein which runs in this folk)

" 'Well, anyhow, wann's Frueyohr kummt,
  Bin ich gepleased first-rate;
Die luft's so fair un agenehm,
  Die rose so lieblich weht,
Nau gehe mei gedanke nuf
  Wu's immer Frueyohr is,
Wu's keh feren 'ring gewe duth,
  Wu's herrlich is gewiss.' "

"Well, anyhow, when springtime comes,
  Then I am pleased first-rate;
So fair and soft the breezes blow,
  So lovely is the rose.
'Tis then my thoughts are raised on high,
  Where spring forever blooms,
Where change can never more be felt,
  But glory shine around." *

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* By Miss Rachel Bohn, of York County. taken from "Pennsylvania Dutch and Other Essays".

NOTE D-(Pennsylvania authors not included in thesis):

Richard Harding Davis-(1)
a. Born in Philadelphia in 1864; died in 1916.
b. Among his leading novels are:
"The Bar Sinister (1904)
"The Man Who Could Not Lose" (1911)
"The Red Cross Girl" (1912)
"Somewhere in France" (1915)

Mary Roberts Rinehart-(2)
a. Born in Pittsburgh, Pa.
b. Her leading novels include:
"The Man in Lower Ten" (1909)
"Amazing Adventures of Letitia Carberry" (1911)
"Tish" (1916)
"The Amazing Interlude" (1917)

Francis Richard Stockton-(3)
a: Born in Philadelphia
b. The author of:
"Rudder Grange Stories"
"The Late Mrs. Null" (1886)
"The Casting Away of Mrs. Lecks and Mrs. Aleshine" (1886)
"The Dusantes" (1888)

Bayard Taylor-(4)
a. Born in Kennett Square, Chester County, Pennsylvania, in 1825
b. His novels are:
"Hannah Thurston" (1863)-heroine a Pennsylvania Quakeress.
"The Story of Kennett" (1866)-it is his most complete work of art.
"Joseph and His Friend" (1870)
"Beauty and the Beast, and Tales of Home (1872)

(1) Who's Who in America: Vol. 9-(1916-'7)-p. 621.
(2) Who's Who in America: Vol. 12-(1922-'3)-p. 2617.
(3) Appleton: Cyclopedia of American Biography-p. 696-Vol. 5.
(4) " " " " " -p. 40-Vol. 6.

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Hergesheimer, Joseph: The Three Black Pennys
Tubal Cain
Deland, Margaret: Around Old Chester
Old Chester Tales
Dr. Lavendar's People
The Awakening of Helena Richie
John Ward, Preacher
Singmaster, Elsie: Ellen Levis
Katy Gaumer
Martin, Helen R.: Tillie, a Mennonite Maid
Martha of the Mennonite Country
Myers, Anna B.: Patchwork

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Anonymous-*Pennsylvania Dutch and Other Essays.*

NOTE-this thesis is, in part, the result of research work in:
(1) The Public Library, 13th & Locust Sts., Philadelphia, Pa.
(2) The Congressional Library, Washington, D. C.

THE NOVEL IN PENNSYLVANIA

by

Ira Stoner Franck