

A STUDY OF LOCAL COLOR IN
NEW ENGLAND SHORT STORIES WRITTEN BETWEEN 1860 AND 1900
BY HARRIET BEECHER STOWE, ROSE TERRY COOKE, SARAH ORNE
JEWETT, MARY WILKINS FREEMAN, AND ALICE BROWN

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PURPOSE

The purpose of this investigation has been to study the appearance of local color in New England in the short stories written between 1860 and 1900 by Harriet Beecher Stowe, Rose Terry Cooke, Sarah Orne Jewett, Mary Wilkins Freeman, and Alice Brown. These five women represent the height of the local-colorist period in New England. It is further the object of this thesis to present these five writers' habitual points of view. The common life and scenery of New England, the home, the childhood, the joys and sorrows of simple human hearts are described by these women writers. Each presents her story with truth, fullness, force, and idealistic purpose.

For some peculiar reason, the field of New England portraiture has been monopolized by women, the best writers being the five studied before the writing of this thesis. One cannot account for the reason. Perhaps it is because the life of New England with its lack of esthetic inspiration has been especially irksome to women, or perhaps women could best literarily express the deeper spiritual impressions they feel. This is merely speculation on the

writer's part who believes she is justified in such a supposition since aside from Hawthorne, women have pictured New England in the short story for posterity.

METHOD

There are five chief means of obtaining local color:

- (1) Types, or distinctive selection of characters.
- (2) Speech, or distinctive dialect.
- (3) Customs, or distinctive social usages.
- (4) Traditions, or distinctive inherited ideals.
- (5) Descriptions, or distinctive portrayal of the natural or social background.

These means of obtaining local color were the guides in selecting the local color in New England in the stories studied in preparation to writing this thesis.

In this research 377 short stories written by Harriet Beecher Stowe, Rose Terry Cooke, Sarah Orne Jewett, Mary Wilkins Freeman, and Alice Brown have been studied. In a later portion of this thesis the total number of stories written by each of these authors is listed, and, also, the names of the stories read.

DEFINITION

Local color is those peculiarities, moral or physical, that taken together, characterize the locality, the period, the country in which the scene is laid. From an artistic point of view the aim of local color should be to make the picture of human life natural and beautiful, or dreary or somber, or terrific, as the theme may demand. From the scientific point of view, the aim of local color is to make the picture of human life natural and intelligent, to picture life as it has been and as it is, going along. Unconsciously, Harriet Beecher Stowe, Rose Terry Cooke, Sarah Orne Jewett, Mary Wilkins Freeman, and Alice Brown have fused both aims to one, the presentation of New England life as they saw it.

Local color makes for tradition, and it interprets one section of America to another and also to the world. The short story even could be the vehicle by which the racial traditions of other continents could borrow from each other their richest memories and experiences and fuse them into a common and compact international strength.

DIALECT

As one reads these five New England writers, one notices certain characteristics of dialect peculiarly alike. These New England peculiarities are as follows:

- (1) "R" is never given the rough sound.
- (2) "G" and "D" are seldom sounded; han', stan'.
- (3) "H" in while, when, where, there is omitted; wile, tere, o'ere.
- (4) "A" is often given a close sound; hev for have; ez for as.
- (5) To the sound "on" the New Englander prefixes an "e".
- (6) "Au" in daughter is pronounced "ah".
- (7) Everything is said with a drawl.
- (8) Vowel beginning a two syllable word is left off; 'long for along.
- (9) A two letter word beginning with a vowel is frequently omitted; 't for it.
- (10) Sometimes the consonant is omitted; o' for of.

Examples of these peculiarities are numbered in the following passages as to type. The first example is from Harriet Beecher Stowe's Thanksgiving Oldtown:

"Lordy, massy, how prosperous everything seem here!" he said, in musing tones, over his inevitable mug of cider; 'so different from what 't (9) is't our house. There's Hepsy, she's all in a stew, an' (2) I've just been an' (2) got her thirty-seven cents' wuth (1) o' (9) nutmegs, yet she says she's sure she don't see how she's to keep Thanksgiving, an' (2) she says she's down on me about it, just as ef 't was my fault. Yeh (5) see, last winter our old gobbler got froze. You know, Mis' Bedger, that 'ere (3) cold night we hed (4) last winter. Wal, (7) I was off with Jake Marshall that night; ye see, Jake, he hed (4) to take old General Dearborn's corpse into Boston to the family vault; and Jake, he kind o' (9) hated to go alone, 't (9) was a drefful cold time, and he ses (4) to me, 'Sam, you jes (5) go 'long (8) with me'; so I was sort o' (9) sorry for him and I kind o' (9) thought I'd go 'long (8). Wal, (7) come 'long (8) to Josh Bissel's tahvern (6), there at the Half-way House, you know, 't (9) was so swinging cold we stopped to take a little suthin' (2) warmin' (2), and we sort o' sot an' sot (2) over the fire, till, fust we knew, we kind o' (9) got asleep; and when we woke up we found we'd left the old General hitched up to 't (9) th' post pretty much all night".¹

An example from Sarah Orne Jewett's Marsh Rosemary:

"Land sakes alive!" she says to herself presently, there comes Jerry Lane. I expect, if he sees me settin' (2) to the winder (1), he'll come in an' (2) dawdle (6) round (8) till supper time".²

1 Becker, May, Golden Tales of New England, p. 245.

2 Hewett, Sarah Orne, A White Heron and Other Stories, p. 89.

An example from Rose Terry Cooke's A Town Mouse and a Country Mouse:

"'You'll hev (4) to sleep 'long (8) o' (9) me, Mandy,' announced Melinda, as she swung open her bedroom door, for the' (1) ain't no other place to sleep".³

"'Befell me?' 'T (9) ain't me. I ain't nobody's fool. Mis' Phelps, Melinda is a-goin' (2) to marry a old feller (5) out to Glover as white headed an' (2) red-eyed as a albinia rabbit, and as toothless as a punkin lattern. Pos'tive! I don't no more see how she can! More-over she sort of twits me with sayin' (2) that I shouldn't know how to be took sick in her house, 't (9) was so lonesome, and no doctor within five miles, and no way of gettin' (2) to one at that. Says that put it into her head.'⁴

An example from Alice Brown's Mis' Wadleigh's Quest:

"'But I've got somethin' (2) else to say,' she continued, adjusting her feet more comfortably. I ain't goin' to turn anybody out into the snow, such a night as this. You're welcome to stay, but I want to know what brought ye (5) here. I ain't one o' (9) them that meddles an' (2) makes, an' (2) if you ain't (3) done nothin' (2) out o' (9) the way, an' I ain't called on for a witness, you needn't be afraid o' (9) my tellin' (2)."⁵

"'Well, you go down sular (6), (1) an' (2) bring me up a little piece o' (9) pork-streak o' (9) fat an' (2) streak o' lean an' (2) I'll fry it. I'll sweep up in here a mite while you're going. Why, I never see such a lockin' (2) kitchen!'"⁶

3 Becker, May, Golden Tales of New England, p. 79.

4 Ibid., p. 93.

5 Brown, Alice, Meadow Grass, pp. 132-133.

6 Ibid., p. 135.

This example is from Mary Wilkins Freeman's Life

Everlastin':

"'No; she ain't been for twenty-five years. I feel bad 'nough (7) about it. It seems to me sometimes if Luella would jest have a pretty new bonnet, an' (2) go to meetin' sabbath-days like other folks, I wouldn't ask for anything else".

The last example is from Mrs. Freeman's A Solitary

Page:

"'Seems old Eph got terrible hard up one time. One thing after another went again him. He'd been laid up with the rheumatis all winter; then his wife she'd been sick, an' they was 'most eat up with medicine an' doctor bills. Then his hay crop had failed, an' (2) his pertaters (5) had rotted, an' (2) finally, to cap the climax, his best cow died, an' (2) the in'trest money was due on the mortgage, an' (2) he didn't have a cent to pay it with. Well, he couldn't raise the money nchow, an' (2) the day come when he supposed the farm would have to go. Lawyer Holmes he held the mortgage an' (2) he expected to see him drive into the yard any time. Well, old Eph he jest goes out in the yard an' he ketches (4) a nice fat crower, an' (2) he kills him an' (2) picks him. Then he takes him to his wife. She was takin' on terrible 'cause she thought the farm had got to go an' (2) sez (4) he, 'Sukey Ann, I want you to go an' (2) cook this crower jest as good as you know how,' 'Oh, Lor'!' sez (4) she, 'I don't want no crower,' an' she boo-hooed right out. But old Eph he made her go an' (2) stuff that crower an' (2) cook him, an' bile onions, turnips, an' squash, an' all the fixin's. He said

"he never got to sech (5) a desprit pitch, an' he was goin' (2) to have a good dinner nohow. Well, it so happened that Lawyer Holmes, de driv into the yard jest as old Eph an' his wife was settin' (2) down to dinner, an' he see that nice baked crower an' (2) the fixin's (2) all set out, an' he didn't know what to make on't (9)".⁸

The aimless misspelling and corruption of speech in New England's dialect do not exhibit merely the eccentricities of a local language, but a flavor and a coloring which lends atmosphere to the story and portrays the actual peculiarities of speech and the manner of thinking.

⁸ Wilkins, Mary, A New England Nun and Other Stories, p. 221.

EFFECTS OF ISOLATIONS, CLIMATE AND TOPOGRAPHY
ON THE HUMAN CHARACTER, INDUSTRIES, AND
OCCUPATIONS

The Northeast village in winter is an isolated community; farmhouses are several miles apart. Day after day the farmer sees the snow-covered fields, does the same round of "chores" in exactly the same way, and limits his social life to an occasional party or church affair. He shows his awkwardness when he is out of his own environment. He is uncongenial to strangers and very silent of manner.

In a place so narrow and limited, prejudices and antipathies thrive. Neighbors become life-long enemies over mere trifles. These minor feuds last so long because there is plenty of time for both parties to brood over each fancied slight and grievance.

Gossip is related with zest, because anything is welcomed to break up the deadly monotony.

The silent tragedies of spinsterhood and of dreary domestic existence are used again and again by the writers studied preparatory to the writing of this thesis.

The causes for this dreary existence lay in the nature of the colonists and the country. The sterile soil and severe climate made for the small farmer, who worked from shrewd and tireless industry, only a small profit. He made just that which he could wring from the stony hillsides.

The rocky coast with few large rivers but many harbors, favored the growth of seaport towns.

The "meetin' house" was the one common unit which kept the New England people unified.

The short story writers studied knew their locality thoroughly, therefore they presented a story which had a picturesque setting, an atmosphere of reality, and an action to bring out the eccentricities of character.

Local color as presented by these New England authors was directly influenced through the conditions hypothesized by environment. The topography of New England adds its influence to that of climate in determining the nature of the inhabitants.

BACKGROUND OF THE AMERICAN SHORT STORY

"The American short story began in 1819 with Washington Irving".⁹ There had been short fiction written in America before The Sketch Book by such men as Franklin, Freneau, Cooper, Charles Brockden Brown, and earlier colonial writers. From the standpoint of the modern short story none of these writings influenced the evolution of the short story.

Irving did not deliberately choose to shorten the story. He fell into it automatically because of his restlessness and his temperament, his natural indolence that forbade long-continued efforts, his powerful yet volatile emotions, and his early literary training in the school of Addison and Goldsmith.

By temperament Irving was inclined toward the romantic; his natural indolence made him unfit for realism. He was a dreamer from his youth; he idealized his parents, childhood homes, and was softly romantic; he delighted to saunter through his piece; sketching as he went, and chatting happily about his characters.

⁹ Pattee, Fred Lewis, The Development of the American Short Story, p. 1.

Irving performed nine distinctive services for the modern short story. Below is a condensed summary of Mr. Pattee's ¹⁰ conclusions:

1. He made the short fiction popular.
2. He was the first prominent writer to strip the prose tale of its moral and didactic elements and to make of it a literary form solely for entertainment.
3. He added to the short story richness of atmosphere and unity of tone.
4. He added definite locality, actual American scenery and people.
5. He was the first writer of fiction to recognize that the shorter form of narrative could be made something new and different, but that to do it required a peculiar nicety of execution and patient workmanship.
6. He added humor to the short story and lightness of touch, and made it human and appealing.
7. He was original.
8. His characters are always definite individuals and not types or symbols.

¹⁰ Pattee, Fred Lewis, The Development of the American Short Story, p. 20-22.

9. He endowed the short story with a style that was finished and beautiful; one that threw its influence over large areas of the later product.

Irving's influence was so great that immediately there was a flood of sketches, essays, and stories written after his manner and style. Annuals began publishing the best works of the period, and then magazines. He had set Americans to thinking of legends.

Hawthorne added psychological emphasis to Irving's foundation. Instead of a series of happenings he emphasizes a single climactic movement. He selected the native themes of New England. In these he recorded cold tragedies of inner life--repressions, intolerances, and over consciousness. His legends of New England center about abnormal people and are cold and gloomy.

Hawthorne did four things for the short story;¹¹

1. He turned it from its German extravagances and horrors into sane and moral channels.
2. He made of it the study of a single intense situation.
3. He deepened it and gave it beauty.
4. He made it respectable, even in New England.

¹¹ Pattee, Fred Lewis, The Development of the American Short Story, p. 110.

Hawthorne's most able colleague in the development of the short story form was Edgar Allan Poe. The two writers' points of view were directly opposite. Poe was made a romanticist by his times; he was fundamentally scientific. Circumstances demanded his tales of horror and undoubtedly the rise of magazines swept him along in the current of what the public wanted written. He wrote the horrible because he thought it would best supply the market.

Poe was the first to perceive that the age of romanticism was passing out of literary style. To Hawthorne's symbolism of moral situations and Irving's romantic legends he formulated the short story technique. O'Brien says that Poe was "The first to emphasize the value of a unified impression, and to point out that this unity should be not only a matter of plot, but of atmosphere and generally speaking of the point of view.....The essential requisite is that the total effect of the story shall be a unity."¹²

O'Brien states, "The tragedy of Poe's life was a crucible which determined the future form of the American short story."¹³

¹² O'Brien, Edward, The Advance of the American Short Story, p. 110

¹³ Ibid., p. 73.

It was extraordinary lucidity and his chronicled dream life from instant to instant which gave him his style. He has no local color or no quaintness in his tales. His characters are abstractions of his own qualities against a strange background; his characters are poor in that he gives us only a shadowy physical form. His opening paragraphs usually give us the key to his mood, and prepare us for what is to follow. He worked in a world of his own creation in materials drawn from his reading and imagining rather than from his observation. A characteristic which he, himself, took pride in was his originality. This accounts for his weird plans of working up to his climax in his stories. Poe's literary successor was Fitz-James O'Brien (1828-1862). "The mark of Poe is upon the actors; morbid, abnormal people, who meddle with opium, or dally with scientific mysticism. And it was Poe's fine art of construction which made the stories effective."¹⁴ O'Brien was too imitative to be great; he carried on the pattern and tradition set by Poe, Irving and Hawthorne. He was after the style of Poe, a sensational, emotional writer and one who foreshadowed local color.

¹⁴ Canby, Henry, and Dashiell, Alfred, A Study of the Short Story, p. 49.

Edward Everett Hale (1882-1909), a Unitarian minister, carried on the American short story in a different fashion. His The Man Without a Country is really one of the few distinctly legend type of stories we have in American literature. In technique he was a successor of Hawthorne, but in no manner an imitator. The Man Without a Country develops the situation of an unhappy lieutenant of the American army, who wishes to throw off his allegiance to the government and who has that wish granted. There is no moral problem such as Hawthorne would use, but there is a central situation which unifies the whole such as Hawthorne would use.

Elizabeth Stuart Phelps was the first short story writer to use a New England background. She published numerous volumes but was never very popular nor successful.

Bret Harte gained a wide rank as the "trail blazer" of local color. His success was largely due to the fact that he introduced to Eastern readers a new pioneer life of color and romantic strangeness. He woke people to the fact that one could separate man from man by portraying his quaintness and eccentricity and place from place by local color. There had been local color stories before

Harte, but no one had made such capital out of the peculiarities of a single district, as Harte did of California in the mining days. He left posterity infinitely moving stories and unforgettable characters. Most of all, he used a story of a single effect and single situation. Edward Everett Hale and Bret Harte were important writers in the broadening of the field of the short story and preparing it for such writers as Harriet Beecher Stowe, Rose Terry Cooke, Sarah Orne Jewett, Mary Wilkins Freeman, and Alice Brown.

HARRIET BEECHER STOWE

(1811-1896)

The name of Harriet Beecher Stowe has long been a household word because of Uncle Tom's Cabin. But we are interested in her for being the first writer to exploit New England as a background for local color short stories.

In 1834 she won a fifty dollar prize for A New England Sketch issued in the April, 1834, Western Monthly Magazine. We can therefore date the beginning of the local colorist era in New England with 1834, the first story of New England peculiarities.

She lived with the originals of many of her characters close at hand. Harriet was born in Litchfield, Connecticut and was reared in New England. Her education like that of most Puritan children was two-thirds religious education. Later she taught school for several years; that enabled her to meet people out of her own group in life. She used some of these as characters in her later books. Most of her writing was done in Brunswick, Maine, where Mr. Stowe held a professorship in Bowdoin College.

Mrs. Stowe became interested in the slavery question and bent her literary efforts in that direction but from

1865 to 1878 she wrote several collections of stories interpreting New England. The best of these were Old Town Folks, 1869; Oldtown Fireside Stories, 1871; Sam Lawson's Old Town Fireside Stories, 1872; Pogonuc People, 1878; and Pink and White Tyranny, 1878. Though a sense of humor prevades these books and though the dialect is true to character, that has not quite sufficed to preserve them until the present day. Only two of her books, Oldtown Folks, 1869; and Pogonuc People, 1878 are read now. Critics agree that in these two books is found her most finished stories or narratives. They preserve New England manners.

Harriet Beecher Stowe presents characters which were distinctive of New England. Zeph Higgins, Deacon Dickenson, and Sam Lawson are excellent examples.

The Joy of Harvest is the story of Zeph Higgins who had by a public confession reunited himself with God, and with his neighbors, particularly with Deacon Dickenson. The following passage presents Zeph returning from the prayer meeting:

"When Zeph returned from the little red school-house to go home, after the prayer meeting, he felt that peace which comes after a great interior crisis has passed. He had, for the first time in his life, yielded his will, absolutely and thoroughly. He had humbled himself, in a public confession of wrong-doing, before all his neighbors, before those whom he had felt to be enemies. He had taken the step convulsively, unwillingly, constrained thereto by a mighty overmastering power which wrought within him. He had submitted, without love, to the simple, stern voice of conscience and authority--the submission of a subject to a monarch, not that of a child to a father. Just then and there, when he felt himself crushed, lonely, humbled, and despairing, the touch of that child's hand on his, the pleading, childish face, the gentle childish voice, had spoken the love of Christ."¹⁵

Hear the old Deacon appalled at the change that had come over his neighbor when Zeph offered to pay the damages done to the water pipes leading to the spring:

"Wal, now, I expect I've ben wrong too," he said. We ain't perfectly sanctified, none of us, and I know I hain't done right, and I hain't felt right. I got my back up, and I've said things I hadn't orter. Wal, we'll shake hands on't. I ain't perticklar 'bout them water pipes now; We'll let bygones be bygones."¹⁶

¹⁵ Stowe, Harriet Beecher, Paganuc People and Pink and White Tyranny, p. 219.
¹⁶ Ibid., p. 221.

This is a picture of a typical Puritan, Deacon Dickenson, who believes when Zeph wishes to make reparation that his desire to do so alone is sufficient.

Sam Lawson in the collections Oldtown Fireside Stories, 1871; Sam Lawson's Oldtown Fireside Stories, 1872; and Pogonuc People, 1878; is a rural philosopher. He can not be hurried or diverted and he must meander at his own rate of speed and after his own notions. He wanders and slouches at his own pace. His speech is characteristic of New England at that time, the early part of the nineteenth century. He is the Yankee Uncle Remus who told legends; this is especially notable in Sam Lawson's Oldtown Fireside Stories.

A discussion of the peculiarities of the dialect found in Mrs. Stowe's stories has been given earlier in this thesis. The direct quotations from Sam Lawson and Zeph Higgins contained therein denote her accuracy in speech or dialect and help paint the picture of her characters.

The customs or distinctive social usages of New England in the early nineteenth century are best delineated

in her Oldtown Fireside Stories. These stories are accurate in dialect, in detail, in romantic atmosphere, and in setting.

Thanksgiving at Oldtown, a story from Oldtown Fireside Stories, is the real New England feast, at the best part of the year, set down at the height of the New England grandeur in spirit and detail, culinary and social. And here, seen through the steam of Thanksgiving preparations is incomparable Sam Lawson:

"Sam took the rebuke all the more meekly as he perceived the stiff black legs of a turkey poking out from under my grandmother's apron while she was delivering it. To be extorted and told of his shortcomings, and then furnished with a turkey at Thanksgiving, was a yearly part of his family programme. In the time he departed, not only with a turkey, but with us boys in procession after him, bearing a mince and a pumpkin pie for Hepsy's children. 'Poor things!' my grandmother remarked, 'they ought to have something good to eat Thanksgiving Day; 'tain't their fault that they've got a shiftless father!

Sam, in his turn, moralized to us children, as we walked beside him; 'A body'd think,' he said, 'that Hepsy'd learn to trust in Providence, but she don't. She allers has a Thanksgiving dinner pervided; but that 'ere woman ain't grateful for it, by no manner 'o means. Now she'll be just as cross as she can be, 'cause this 'ere ain't our turkey, and these 'ere ain't our pies. Folks does lose so much, that hes sech dispositions.'"17

17 Becker, May, Golden Tales of New England, p. 246-247

Description, or the distinctive portrayal of the natural or social background is found as an insight of the culinary preparations and Mrs. Stowe's humor in Thanksgiving at Oldtown in the pie making:

"The making of pies at this period assumed vast proportions that verged upon the sublime. Pies were made by forties, fifties, and hundreds, and made of everything on the earth and under the earth. The pie is an English institution, which, planted on American soil, forthwith ran rampant and burst forth into an untold variety of genera and species. Not merely the old traditional mince pie, but a thousand strictly American housewives to adapt old institutions to new uses. Pumpkin pies, cranberry pies, huckleberry pies, cherry pies, green-currant pies, peach, pear, and plum pies, custard, apple pies, Marlborough-pudding pies, pies with top crusts, and pies without,--pies adorned with all sorts of fanciful fluttings and architectural strips laid across and around, and otherwise varied, attested the boundless fertility of the feminine mind, when once let loose in a given direction."¹⁸

Again from Thanksgiving at Oldtown there is a picture of New England social life:

"Whenever or whatever it was that the idea of the sinfulness of dancing arose in New England I know not; it is a certain fact that at Oldtown, at this time, the presence of the minister and his lady was held not to be in the slightest degree incompatible with this amusement. I appeal to many of my readers, if they or their

¹⁸ Becker, May, Golden Tales of New England, p. 241.

"parents could not recall a time in New England when in all the large town dancing assemblies the minister and his lady, though never uniting in the dance, always gave an approving attendance, and where all the decorous, respectable, old church members brought their children, and stayed to watch an amusement in which they no longer actively partook. No one looked upon them with a more placid and patronizing smile than Dr. Lothrop and his lady, as one after another began joining the exercise, which commencing first with the young people, crept gradually upwards among the elders."¹⁹

One sees the representation of New England traditions and their distinctive inherited ideals as Harriet Beecher Stowe sketches the life which New Englanders look on with pride and fond recollection. In The Spider-Web Broken, Harry is tossing about thinking of Rose's opinion of him. He valued her opinion more than he had ever valued it before:

"She seemed to him something as pure, as wholesome, and as strong as the air of his native New England hills, as the sweetbrier and the sweet-fern he used to love to gather when he was a boy. She seemed of a piece with all the good ways of New England,--its household virtues, its conscientious sense of right, its exact moral boundaries; and he felt somehow as if she belonged to that healthy portion of his life which he now looked back upon with something of regret."²⁰

¹⁹ Beecher, May Golden Tales of New England, -. 252-253.

²⁰ Stowe, Harriet Beecher, Paganuc People and Pink and White Tyranny, p. 476.

In Checkmate, Rose gives the essence of New England friendship when John feels so bitterly to think the mills have failed and that others, all that are involved, must suffer with him:

"But, after all John dear," said Rose, 'don't feel so about us at any rate. We shall do very well. People that fail honorably always come right side up at last; and John, how good it is to think, whatever you lose, you can not lose your best treasure,--your noble true heart and your true friends. I feel this minute that we shall all know each other better, and be more precious to each other for this very trouble.'"21

21 Stowe, Harriet Beecher, Pogonuc People and Pink and White Tyranny, p. 509.

ROSE TERRY COOKE

(1827-1892)

New England fiction really began with the stories of Rose Terry Cooke, published in the Atlantic Monthly under James Russel Lowell. She was the leading short story contributor for this magazine that specialized in short story work. From the first, 1857, the Atlantic Monthly ran three short stories in every number. The first eleven issues of the magazine contained eight short stories by Rose Terry Cooke alone. These stories were Sally Parson's Duty, November 1857; Turkey Tracks, December, 1857; Maya, the Princess, January, 1858; Eben Jackson, March 1858; Roger Pierce, May, 1858; Metempsychosis, June 1858; Three of Us, July, 1858; and Ann Potter's Lesson, September, 1858.

Mrs. Cooke wrote with knowledge and conviction of the area of life that she knew.

She was born in West Hartford, Connecticut, of humble parents and was educated in a seminary near her home. At sixteen she was teaching school and beginning to write stories. In her many years of school work in rural districts she was in constant contact with the quaint and the

ludicrous and with many strongly individualized types of people. In this environment she learned to appreciate the value of homely realism. These types were the result of Puritanism and of their isolated locality. They were a part of Miss Terry's every-day life. They appealed to her sense of humor and deeper, to her sense of sympathy.

With her subtle humor, pioneer Rose made her reader feel quaint and laughable in her characters.

She gently alternated the humors of New England country life with its more tragic aspects, which are never over-emphasized yet never quite forgotten.

Amanda, the town mouse, in Rose Terry Cooke's A Town Mouse and a Country Mouse, appears in all her quaintness, kind but pathetic:

".....a small, thin old woman, alert and active as a chickadee, with a sharp twitter in her voice reminding one still more of that small black and grey bird that brings us cheer from his gay defiance of winter.....Her dark gray hair was drawn into a tight knot at the back of her head; her tear-worn eyes shone with a pathetic sort of lustre, as if joy were stranger to them than grief; her thin lips wore a doubtful smile, but still the traces of a former dimple, under that smiling influence, creased itself into one lined cheek....."22

As one traces Rose Terry Cooke's work from Atlantic to Atlantic, a gradual increase in power impresses one until after her declaration of independence at the opening of the second paragraph of Miss Lucinda:

"I think words are often no harder to bear than 'a blue batting' and I have reverence for poor old maids, as much as for the nine Muses. Commonplace people are only commonplace from character and no position affects that. So forgive me once more, patient reader, if I offer you no tragedy in high life, no sentimental history of fashion and wealth, but only a little story about a woman who could not be a heroine."²³

That is the key to Rose Terry Cooke's work. She wrote simple stories of commonplace people in a commonplace environment. She treated them with the sympathy of one mingled with her characters, but also with subdued humor which permeates every part.

Lucinda's character was more quaint than her look and manner as was her father's:

"She was the daughter of a clergyman, one of the old school, the last whose breeches and knee-buckles adorned the profession, who never outlived his usefulness, nor lost his godly simplicity. Parson Manners held a rule over an obscure and quiet village in the wilds of Vermont, where hard-handed farmers wrestled with

²³Cooke, Rose Terry, "Miss Lucinda", Atlantic Monthly, 8: 141.

rocks and forests for their daily bread, and looked forward to heaven as a land of green pastures and still waters, where agriculture should be a pastime, and winters impossible."²⁴

As a magazinist, Rose Terry Cooke presented the local color of New England and delineated actual life. She showed herself adaptable to changes in current taste, as she was contemporary with a long period of American development. She published short stories at frequent intervals from 1847 until 1892, the date of her death.

Rose Terry Cooke was among the first to use dialect naturally and with precision. A discussion of her peculiarities of dialect is found earlier in this thesis. Here let it suffice to point out her characters who use natural dialect: Lucinda, Melinda, Amanda, and Sally Parsons, the best representatives of this class.

Rose Terry Cooke pictures both town and country folk and their typical characters. A Town House and a Country House shows a life of isolation and also of highly developed neighborliness. Amanda, the town mouse, ten years older than Melinda, the country mouse, has idolised her, but hasn't seen her since she married and moved away and

²⁴ Cooke, Rose Terry, "Miss Lucinda", Atlantic Monthly, 8: 142.

later became a widow. Amanda's spirit of neighborliness portrays customs and social usages in that it pictures the New England small village's neighborliness:

"But you might be; nobody knows when their time is comin'. Why, when I had the ammonia last year, I do 'no but what I should ha' died-- guess I should, if it hadn't been for the neighbors."²⁵

Melinda answers Amanda who asks if she takes the county paper:

"'No, I haven't got no time to spend on them things. I can 'tend to my business, if other folks'll take care of their'n."²⁶

Country silence and city noise are suggested in this paragraph:

"It was delightful to Amanda, but when night shut down, the silence settled on her like a pall; she missed the click of feet on the pavement, the rattle of horse cars, the distant shriek of railway trains. There was literally not a sound; the light wind had died away, and it was too early in the season for crickets or katydids, too late for the evening love-songs of toads and frogs."²⁷

The inherited ideal or tradition of New England Puritanism and religion is hinted at by Amanda as she passes away after Melinda's death:

²⁵ Becker, May, Golden Tales of New England, p. 82.
²⁶ Ibid., p. 82.
²⁷ Ibid., p. 80.

"She wa'n't old; not nigh so old as I be. I feel as though there waen't nothin' to live for; but I s'pose if't the Lord's will I shall live, only I guess't ain't. I feel a goneness that I never had ketch hold of me before. Well, I shan't be lonesome where there's so many mansions, and they tell about the holy city; and my folks is all there--or somewbere."²⁸

The beauties of New England landscape are depicted in Mrs. Cooke's comments of the feast of the "town house" at Melinda's:

"This was indeed a feast to the 'town house'; such luxuries as raised biscuit and aromatic wild fruit, were not being indulged in at her own home, and she enjoyed them even more for the faint, delicious odor of old-fashioned roses stealing in at the open door, the scent of vernal grass in the meadows, the rustle of new leaves on the great maple that shaded the house-corner, and the sharp chirp of two saucy robins hopping briskly about the yard."²⁹

Mrs. Cooke's last collection of stories, Huckleberries from New England Hills, is significantly titled. The huckleberry-bush is as distinctive a feature of upland pasture landscape as the gray moss, leafless and springy, which is a cushion for the rock by which it grows.

Rose Terry Cooke's descriptions of nature and people as have been quoted herein are equally good.

²⁸ Becker, May, Golden Tales of New England, p. 97.

²⁹ Ibid., p. 80.

SARAH ORNE JEWETT
(1849-1909)

Sarah Orne Jewett was born in Berwick, Maine, near Portsmouth, New Hampshire, in 1849, the year Edgar Allan Poe died. She was the daughter of a country doctor, although her father was not a general practitioner but a professor in the medical department of Bowdoin College. He laid the foundation for Sarah's literary career by taking her with him on his calls. She rode along as company for him, for the ride, or occasionally to help her father or to stay with the patients. It was a chance for her to see New England character with its defenses down and all pretenses laid aside. Her father was a doctor who knew all about the patient and his family before him, in time of serious illness, or the reality of birth or death. The more she saw the more she respected her townspeople and the people of her locality. From her father she learned the soul of religion and she interpreted this in her writings.

When she began to write she had her purpose in hand; to interpret this character to the outside world. What she told, she told honestly and completely and with a clear outline that makes every word fit in its place.

Sarah Orne Jewett used a pseudonym, Alice Eliot, as the author of her earliest works, but none of her stories are found with that pen name today.

The Guests of Mrs. Timms illustrates Miss Jewett's interpretations of character, the kindly sentiment of older women, and New England hospitality.

Mrs. Persis Flagg and Miss Cynthia Pickett, casual friends, "Miss Pickett always came formally to the front door and rang when she paid her visits . . .,"³⁰ became better acquainted at a county conference when they were sent to the same house, the home of Mis' Cap'n Timms. They prepared to visit Mrs. Timms as she had told them to come just any time. Mrs. Flagg gives the character of Mrs. Timms to Miss Pickett:

"Why nothin' could be plainer than her words," said Mrs. Flagg in a tone of reproof. "You saw how she urged me, an' had over all the talk about how we used to see each other often when we both lived to Longport, and told how she'd been thinkin' of writin' and askin' if it wa'n't so I could be able to come over and stop three or four days as soon as settled weather come, because she couldn't make no fire in her best chamber on account of the chimney smokin' if the wind wa'n't just right. You see how she felt toward me, kissin' of me comin' and goin'?"

³⁰ Becker, May, Golden Tales of New England, p. 31.

Why she even asked me who I employed to do over my bonnet, Miss Pickett, just as interested as if she was a sister; an' she remarked she should look for us any pleasant day after we all got home, an' were settled after the conference."³¹

Mrs. Timms is very courteous but cold to Mrs. Flagg and Miss Pickett. It is very obvious that she does not intend that they should stay longer than a few minutes. These ladies then call on poor Nancy Fell, who is so happy that she runs to meet them when she sees them coming. Mrs. Flagg, on the way home, and with the Puritanical comment, gives the distinctive characterization of Nancy Fell:

"We did have a good time with Nancy. She was as happy to see us as if we'd been queens."
"T was a real nice little dinner," said Miss Pickett gratefully. "I thought I was goin' to faint away just before we got out if she undertook anything extra, and keep us a-waitin'; but there, she just made us welcome, simple hearted to what she had. I never tasted such dandelion greens; an' that nice little piece o' pork and new biscuit, why, they was just splendid. She must have an excellent good cellar, if 'tis such a small house. Her potatoes was truly remarkable for this time o' year. I myself don't deem it necessary to cook potatoes when I'm goin' to have dandelion greens. Now, don't it put you in mind of that verse in the Bible that says, 'Better is a dinner of herbs where love is'? An' how desirous she'd been to see somebody that could tell her some of the particulars about the conference."³²

³¹ Becker, May, Golden Tales of New England, p. 82.
³² Ibid., p. 89.

The theme is the close of the story and Mrs. Flagg and Miss Pickett are like many of Sarah Orne Jewett's characters, serene old ladies in spite of the buffets of time.

Mrs. Timms represents the staunch New Englander who is very happy in her own environment and who doesn't like company but wishes to appear in a group that she does. She is not hospitable. Nancy Fell and Mrs. Beckett are direct opposites of Mrs. Timms. Poor Nancy will share all that she has and Mrs. Beckett, who is comfortably situated, will share of what she has. But Mrs. Beckett is a friendly and good natured person whose appearance adjusts the beauties of hospitality, and when the stage returns at evening, her expected passenger is rocking at the window:

"No, sir, I ain't got no passengers," exclaimed Mrs. Beckett, advancing a step or two to meet him and speaking very loud in her pleasant excitement. "This lady that come this morning wants her large trunk with her summer things that she left in the depot at Woodville. She's very desirous to git it, so don't you go an' fergit; ain't you got a book or somethin', Mr. Ma'sh? Don't you fergit to make a note of it; here's her check, an' we've kep' the number in case you should mislay it or anything. There's things in the trunk she needs, you know you over-looked stoppin' to the milliner's for my bunnit last week."⁵³

⁵³ Becker, May, Golden Tales of New England, p. 51.

The characters in The Winter Courtship are typical of the type Sarah Orne Jewett chooses for her stories and her attitude toward them.

Mrs. Tobin, a scheming old widow, manages to get a proposal from Jefferson, the stage driver, when she is the only passenger on a winter journey. Jefferson is a clever, vivid bit of characterization. He has driven the seven miles between Sonscrit and North Kilby for eighteen years. He is a mild little man who reads blood and thunder stories and carries a revolver,--unloaded--under his front seat cushion. Gentle humor pervades the story. Both he and Mrs. Tobin are typical of their New England surroundings even to the point of Mrs. Tobin's sense of triumph in getting the man she wanted against the competition of two rivals.

More grim is the story of Miss Tempy's Watchers. Two women are acting as watchers at a funeral in a small farming town of New Hampshire. Their characteristic gossip and insight into the lovable character of the deceased furnishes the main interest. The appearance of the two women is well suggested in this scene:

"Their faces were interesting--of the dry, shrewd, quick-witted New England type, with thin hair twisted neatly back out of the way."³⁴

Miss Jewett's Deephaven (1877) collection struck the note of concreteness. Her locality, Deephaven, is really Berwick, Maine, her native town. She made many portraits of the last of an aristocracy in the old Maine shipless harbor towns. Hear Captain Sands in the story named for him as he dreams about his old sea experiences as he sits in his cluttered warehouse:

"Well, no," said the cap'n, with his slow smile, 'it ain't what you'd rightly call 'nice', as I know of; it ain't never been cleared out all at once since I began putting in. There's nothing that's worth anything, either, to anybody but me. Wife, she's said to me a hundred times, 'Why don't you overhaul them old things and burn 'em?' She's al'ays at me about letting the property, as if it were a corner lot in Broadway. That's all women-folks know about business.'³⁵

His story has mellowed with age as he tells of his sea experiences:

"I remember once I was sick with a fever in Chelsea Hospital, and one morning they came bringing in the mate of a Portugee brig on a stretcher, and the surgeon asked his name. 'John Jones', says he. 'O, say something else,' says the surgeon; we've got five John Joneses here a'ready, and it's gettin' to be no name

³⁵ Jewett, Sarah Orne, "Miss Tempy's Watchers", Atlantic Monthly, 61: 289.

at all.' Sailors are great hands for false names; they have a trick of using them when they have any money to leave ashore, for fear their shipmates will go and draw it out. I suppose there are thousands of dollars unclaimed in New York banks, where men have left it charged to their false names; then they go get lost at sea or something, and never go get it, and nobody knows whose it is. They're curious folks, take 'em altogether, sailors is; especially these foreigners that wander about from ship to ship."³⁶

These characters steal into one's realm of feeling; Sarah Orne Jewett loved her characters and we love them.

Sarah Orne Jewett used the least amount of dialect in her writing of the five women studied in this thesis. When she uses dialect she uses it sparingly and exactly. The old sea characters are her best users of dialect. Examples are found in a later treatment of customs of her sea characters. Specific examples of her peculiarities in the use of dialect have been discussed earlier in this thesis.

Miss Jewett delighted in decaying old seaports, with their legends of other and better days.

A Native of Winby, 1893, has very little plot. It shows the pathetic return of the native for a brief day. It is a quivering bit of human life; a section of New England, a true tale of yesterday. This brings attention

³⁶ Jewett, Sarah Orne, Deerhaven, p. 122.

to the decaying traditions of New England. It shows the effect of the migration from New England to the West. Children were leaving old parents and migrating westward; the farm was deserted; the seaside town was decaying; the summer boarder had come to laugh at the old.

Miss Jewett presents this scene from A Native of Winby:

"The man outside was cold and footweary. He was not used to spending a whole day unrecognized, and, after being first amused, and even enjoying a sense of freedom at escaping his just dues of consideration and respect, he had begun to feel as if he were old and forgotten."³⁷

An autobiographical fragment of Sarah Orne Jewett recorded by Fred Pattee gives her philosophy of country people:

"When I was fifteen, the first city boarders began to make their appearance near Berwick and the way they misconstrued the country people and made game of their peculiarities fired me with indignation. I determined to teach the world that country people were not the awkward, ignorant set that those people seemed to think. I wanted the world to know their grand, simple lives; and, so, I had a mission when I first began to write, I think that was it."³⁸

³⁷ Jewett, Sarah Orne, "A Native of Winby", Atlantic Monthly, 67: 616.

³⁸ Pattee, Fred Lewis, A History of American Literature since 1870, p. 253.

This philosophy of country people is complete in a statement by Kate in Cunner-Fishing:

"I think," said Kate, "that the more one lives out of doors the more one seems to see personality in what we call intimate things. The strength of the hills and the voice of the waves no longer are grand poetical sentences, but an expression of something real, and more and more, one finds God himself in the world, and believes that we may read the thoughts that He writes for us in the book of Nature." And after this we were silent for awhile, and in the meantime we watched the fire until there were only a few sparks left in the ashes. The stars faded away and the moon came up out of the sea, and we barred the great hall door and went upstairs to bed. The lighthouse lamp burned steadily, and it was the only light that had not been blown out in all Deephaven."³⁹

Sarah Orne Jewett's emotion in writing is shown in the description of the empty house in In Shadow:

"I think today of that fireless, empty, forsaken house, where the winter sun shines in and creeps slowly along the floor; the bitter cold is in and around the house, and the snow has sifted in at every crack; outside it is untrodden by any living creature's footsteps. The wind blows and rushes and shakes the loose window sashes in their frames, while the padlock knocks-knocks against the door."⁴⁰

The horrors of a New England winter are pictured in Miss Jewett's A Winter Courtship:

³⁹ Jewett, Sarah Orne, Deephaven, pp. 186-187.

⁴⁰ Ibid., p. 123.

"Be we got four more miles to make? Oh, my laws!" mourned Mrs. Tobin. "Urge the beast, can't ye, Jeff'son? I ain't used to bein' out in such weather. Seems as if I couldn't get my breath. I'm all pinched up and wiggin' with shivers now. 'Tain't no use lettin' the hoss go step-a-ty-step, this fashion."⁴¹

In contrast to The Winter Courtship is Sarah Orne Jewett's A White Heron. It is a country romance or idyll. A little town girl, Sylvia, goes to her grandmother's house in the country for a year. She becomes acquainted with birds, little animals and wild flowers. Most rare of her findings is a white heron's nest. One evening while she is driving home the cows she meets an ornithologist who seeks information concerning a white heron. Sylvia makes certain that she knows where the nest is located by climbing the tallest pine tree in the woods. In spite of the stranger's promise to give her ten dollars to help him find the heron, Sylvia maintains a discreet silence rather than cause the death of the white heron. The woods are described as Sylvia drives the cow home:

"The woods are already filled with shadows one bright June evening just before eight o'clock, though a bright sunset still glimmered faintly among the trunks of the

⁴¹ Jewett, Sarah Orne, "The Winter Courtship", Atlantic Monthly, 61: 289.

trees. A little girl was driving home her cow, a plodding, dilatory, provoking creature in her behavior, but a valued companion for all that. They were going away from the western light, and striking deep into the dark woods, and it was no matter whether their eyes could see it or not."⁴²

The beauty and fragrance of the woods affords a fitting setting for this little episode in the life of a wood-child. Miss Jewett was not content with the superficialities of the local life she studied. In The Country of the Painted Firs, 1896, and like stories, she tried to establish a true relationship between the rocky country she loved and its weathered inhabitants.

Miss Crow, one of the women characters in Miss Tempy's Watchers, hints at the nature of the farm land:

"Tempy had only ninety dollars a year that came in to her; rest of her livin' she got by helpin' about what she raised off this little piece o' ground, sand on one side and clay on the other."⁴³

Throughout all of Sarah Orne Jewett's stories, the reader finds evidences not only of external observations

⁴² Jewett, Sarah Orne, Amelia McHarris, Watchers, Atlantic Monthly, 61: 291.

but also of deep understanding. The New England existence, narrow yet intense, finds in her a literary artist who comes to her task in a genial spirit, prepared to see the brightest side.

MARY ELEANOR WILKINS FREEMAN
(1862-1930)

"One of Mary E. Wilkins Freeman's ancestors was a judge in the witchcraft trials,"⁴⁴ says May Becker. In fact, Miss Wilkins's father was the first of the family to leave Salem. Mary was born at Randolph, Massachusetts, not far from Boston. She was a delicate girl and largely educated herself at home. When her family moved to Brattleboro, Vermont, she was still young; thus the formative period of her life was spent in New England towns. Her family passed away, leaving her alone to make her living. She returned to her birthplace to work.

She is interested only in people; they are exceptions, grim survivals, and distortions, yet they are true to one narrow phase of New England life. Notice her realism in

A Village Lear:

"Barney Swan was a small, frail old man; he stooped weakly, and did not look much larger than a child, sitting there on his bench. His face, too, was like a child's; his sunken mouth had an innocent, infantile expression, and his eyes had that blank, fixed gaze, with an occasional twinkle or shrewdness, that babies' eyes have.

⁴⁴ Becker, May, Golden Tales of New England, p. 290.

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His thin, white hair hung to his shoulders, and he had no beard. He owned only one decent coat, and that he kept for Sundays; he always went to meeting. On week days he wore his brown calico shirt sleeves and old sagging vest. His bagging, brownish black trousers were hauled high around his waist, and his ankles showed like a little boy's."⁴⁵

Barney had been a thorough shoemaker for sixty years; ten years before he had lost several hundred dollars in a misadventure and he was so dejected over it that upon his daughter's suggestion he decided then his property on consideration of life support:

"He was fond of the dollars for themselves. The sense of treasure pleased him. He did not care to spend for himself; there were few things that he wished for except a decent meeting-coat and a little tobacco. The tobacco was one point upon which he displayed his obstinacy; his daughters had never been able entirely to do away with that, although they waged constant war upon it. He would still occasionally have his little comforting pipe, and chew in spite of all berating and disgust. But the tobacco was sadly curtailed since the property had changed hands; he had only his little earnings to purchase it with. The daughters gave him no money to spend. They argued that 'father ain't fit to spend money'. So his most urgent necessity was doled out to him."⁴⁶

The picture is complete to its end when the old man

⁴⁵ Wilkins, Mary, A New England Nun and Other Stories, p. 273.

⁴⁶ Ibid., p. 274.

dies in a neighbor's home when his daughter is having his shop torn down. His daughters ceased to care about him, but he cared for them and loved them so well he did not see their faults.

Louisa offers a gripping, pitiful picture:

"She spread the butter on her bread very sparsely. There was nothing for supper but some bread and butter and weak tea, though the old man had his dish of Indian-meal porridge. He could not eat much solid food. He bent low over the porridge and ate large spoonfuls with loud noises. His daughter had tied a towel around his neck as she would have tied a pinafore on a child. She had also spread a towel over the tablecloth in front of him, and she watched him sharply lest he spill his food.

'I wish that there was somethin' to eat I could relish the way he does porridge and molasses,' said she. She had scarcely tasted anything. She sipped her tea laboriously.

Louisa looked across at her mother's meagre little figure in its neat old dress, at her poor small head bending over the tea cup, showing the wide part in her hair.

'Why don't you toast your bread, mother?' said she. 'I'll toast it for you.'

'No, I don't want it. I'd jest as soon have it this way as any. I don't want no bread, nohow. I want somethin' to relish--a harrin' or a little mite of cold meat, or somethin'. I suppose I could eat as well as anybody if I had as much as some folks have. Mis' Mitchell was sayin' the other day that she didn't believe but what they had butcher's meat up to Mis' Nye's every day in the week. She said Jonathan he went to Wolfsborough and brought home great pieces in a market-basket every week. I guess they have everything.'

"Louisa was not eating much herself, but now she took another slice of bread with a resolute air. 'I guess some folks would be thankful to get this,' said she.

'Yes, I s'pose we'd ought to be thankful for anything to keep us alive, anybody takes so much comfort livin',' returned her mother with a tragic bitterness that sat oddly upon her, as she was so small and feeble. Her face worked and strained under the stress of emotion; her eyes were full of tears; she sipped her tea fiercely."⁴⁷

With her, the setting is interesting only for its effect upon the dwellers of her hill country. She deals with the subtle influence of a hard, unlovely life upon temperament.

She has rather old heroes and heroines, for the most part, but they are interesting. Examples are Sally in A Humble Romance and Louisa in A New England Nun. They hold their places in literature through a delicate idealization of the commonplace and the ordinary, the characteristic life of the New England poor whose souls are starved and repressed. Mrs. Freeman's characters often stand out in contrast with their simple environment. She uses her scenery and her description of characters to effect the theme and mood of the story. Thus is Daisy a story of dull mood of misery, where Mrs. Wilkins has

⁴⁷ Wilkins, Mary, A New England Nun and Other Stories, pp. 388-389.

used the colorless setting to throw relief on one bright, warm living fact--the love of a young New England girl. The landscape along the bluff is bleak and dreary; all purposeless, windblown, and generally lacking in the vigor of life. The very existence of Emy is a barren waste until her one brief season of love, when she rises from the dead level of monotony to the height of the heroic.

The kitchen drudge, another type of character which Mary Wilkins Freeman portrays, is the main character in A Humble Romance, the title story of the volume of short stories, A Humble Romance. Poor Sally appears in all her gauntness and awkwardness:

"Her fingers and wrists were knotty and out of proportion, her elbows, which her rolled-up sleeves displayed, were pointed and knobby, her shoulders bent, her feet spread beyond their natural bounds; from head to foot she was a little discordant note. She had a pale, peaked face, her scanty fair hair was strained tightly back and twisted into a tiny knot, and her expression was at once passive and eager."⁴⁸

Romance, however, lifts her burdens when she marries a tin peddler.

⁴⁸ Wilkins, Mary, A Humble Romance, p. 2.

"The tin peddler found ready customers in these farmers' wives who were far from stores. It was late spring. Often they rode for a mile or two through the lonely fresh forest without coming to a single house . . . The girl herself had never heard of Arcadia but all unexpressed to herself she was riding through it under gold-green boughs to the sweet broken jangle of timbale."⁴⁹

The story is interesting only because of the truth with which the characters are portrayed. The characters come from a low walk of life. The stooping figure at the kitchen sink stirs one's emotions. The main interest in the story is the evolution of Sally's soul from a kitchen slave to a peddler's wife. As a peddler's wife, she is a new Sally, the narrowness and hostility of her farmhouse environment is over.

The Revolt of Mother, claimed by many critics to be Mrs. Freeman's best story, is a study of strained domestic relations. It presents a faithful picture of New England life telling the revolt of "Mother", who for forty years let her husband have the entire say in all affairs. "Father" and "Mother" as well as "Sammy", the son, are accurately reproduced as they would be in life. Adoniram, the father, is a man whose ways of living have made him a

⁴⁹ Wilkins, Mary, A Humble Romance, p. 5.

man of few words and few dreams. He thinks only of the material things of life. Tradition or inherited ideals make him think in that manner. He is satisfied to have new barns and sheds for his cattle while the family lives in sordid quarters. He speaks seldom because his mind has been dulled by the monotony of his unvarying vigorous farm labors.

The nature of the two main characters is revealed in the opening of the story. Not so typically by what they do, but by what they fail to do:

"'Father!

'What is it?'

'What are them men diggin' over there in the field for?'

There was a sudden dropping and enlarging of the old man's face as if some heavy weight had settled therein; he shut his mouth tight and went on harnessing the great bay mare. He hustled the collar on her neck with a jerk.

'Father!'

The old man slapped the saddle upon the mare's back.

'Look here, father, I want to know what them men are diggin' over in the field for, an' I'm goin' to know.'

'I wish you'd go into the house, mother, and tend to your own affar's,' the old man growled. He ran his words together and his speech was almost as inarticulate as a growl."⁵⁰

This last passage represents Adroniram, somber, brutal

⁵⁰ Wilkins, Mary, A New England Nun and Other Stories, p. 448.

and curt, as he makes his deadly grind and lives in darkness.

From the story cited, one can see how Mary Wilkins Freeman's mind reacted on its environment. For realistic portrayal and sympathetic touch she has no rival among the other New England local colorists. She pictures the rural life of New England very accurately and faithfully. In a great number of her stories the happiness and suffering of woman is her theme. But she is just as able to present man, for an example, Adroniram Penn, in The Revolt of Mether. Although its theme was the character of Mether who was seemingly meek and submissive but who under her appearance of meekness had the strength to demand and take what was just due her, Adroniram is well presented.

According to Lieberman, Mrs. Freeman has given an excellent picture of the Puritan people:

"The Puritan rigidity, soul starvation and repression has been carefully noted and artistically limned by her. Although her work is a distinct contribution to the fiction of locality and to American Literature."⁵¹

⁵¹ Lieberman, Elias, The American Short Story, p. 42.

Further, Lieberman says that since the time of the Puritan, the purely religious motif has dwindled in importance.⁵² The days of witchcraft are passed. The whip is now rarely used even on horses. But character has not undergone such a sudden change. Lieberman adds further:

"We can not assume that few generations have completely transformed the Puritan attitude. We must not believe that the tremendous strength of character, which originally drove them to a new country, disappeared after the religious issues, upon which it has been freely exercised, were gone. Take as an example, a general who has come back from the wars. Although he moves about in a friendly and peaceable manner, the intonations of his speech are not suddenly dropped. So the strength of the Puritan, his keen religious conscience, once struggling so indomitably with great problems of church and state, is called upon to master the vexing but petty tangles of his domestic and industrial development."⁵³

Mary Wilkins Freeman portrays the New England farmer whose ancestors were the Puritans. She depicts the New England mannerisms and in both peculiarities of conscience, will and mind, showing these as a blend of heredity and the environment about the New Englander.

A New England Nun is the story of a typical old maid, prim and methodical, who has become so used to her single blessedness and its regular routine that the prospect of a change appalls her. She gladly relinquishes an opportunity

⁵² Lieberman, Elias, *The American Short Story*, p. 36.
⁵³ Ibid., p. 36.

to marry because it would ruin her regular routine. Miss Wilkins pictures her queer little ways and her horror of having anything disarranged. The rough boots of a man would never work havoc with the carpet and the freshly secured floor.

Louisa represents the New England old maid in true character, sewing at her sitting room window all the afternoon. Now she quilted her needle carefully into her work, which she folded precisely, and laid in a basket with the thread and thimble and scissors. Louisa Ellis could not remember that ever in her life she had mislaid one of these little feminine appurtenances, which had become, from long use and constant association, a very part of her personality.

"Louisa tied a green apron round her waist, and got out a flat straw hat with a green ribbon. Then she went into the garden with a little blue crockery bowl to pick some currants for her tea. After the currants were picked she sat on the back door-step and stemmed them, collecting the stems carefully in her apron, and afterward throwing them into the hencoop. She looked sharply at the grass beside the step to see if any had fallen there."⁵⁴

⁵⁴ Wilkins, Mary, The New England Man and Other Stories, pp. 1-2.

This is a picture of a spinster of Mrs. Freeman's locality but more than that, this is a picture of an old maid's tragedy. Affection and mother love have been turned into a mania for neatness in trivial details. In New England, young eligibles were few and maidens were many. Mary Wilkins Freeman in many of her stories uses this type of character, the old maid contented and thoroughly inured to her life of petty duties and observations.

Mary E. Wilkins Freeman's emphasis is on the character rather than on the action. She emphasized dialect in her early tales, and those were the tales of interest in preparing this thesis. A discussion of the peculiarities of dialect in her works is given earlier in this thesis. After 1900, Mrs. Freeman no longer specialized in writing stories that were sharp, cold pictures of New England people. These people were alive and compelling; they had grown knotty and gnarly from the harsh New England climate and its sterile, meager soil.

She pictures New England villages at the period of their depletion from the migration of the native youth, and before foreigners came to raise their families in their place.

Life Everlastin' involves a first class murder and cen-

ters upon a village agnostic. Life everlastin' is a plant. At the height of summer, life everlastin' lies along pasture slopes and in sunny hollows like patches of snow. The blossoms have a tidy look of artifice as clusters of miniature roses with petals of straw. They seem to demand that something be done with them. Children used to twine them into winter wreaths for the burying-ground, and women with a taste for home-doctoring clipped the blooms and filled little pillows. The pungent, spicy smell was supposed to have some healing power. In the story it is a cure for asthma.

Luella has gone to carry this pillow of life everlastin' blossoms to the farmhouse of Oliver Weed. She wonders at the closed and deserted appearance of the premises:

"The house stood in a wide field, and there were no other houses very near. The grass was wet with dew and all the field was sweet in the morning freshness. Luella, carrying her life everlastin' pillow before her, went over the fragrant path to the back door. She noticed as she went that the great barn doors were closed.

'Queer the barn ain't open,' she thought to herself. 'I wonder what John Gleason's about, late as this in the mornin'?'

"John Gleason was Oliver Weed's hired man. He had been a tramp. Luella had fed him, and let him sleep off a drunken debauch in her barn once. People had wondered at Oliver's hiring him, but he had to pay him much less than the regular price for farm hands.

Luella heard the cows low in the barn as she opened the kitchen door. 'Where did all that--blood come from?' said she.

She began to breathe in quick gasps; she stood clutching her pillow and looking. Then she called, 'Mr. Weed, Mr. Weed! Where be you? Mis' Weed! Is anything the matter? Mr. Weed!'

The silence seemed to beat against her ears. She went across the kitchen to the bedroom. Here and there she held back her dress. She reached the bedroom door and looked in.⁵⁵

Mrs. Freeman does not say what Luella saw, but she reveals later in the story that a man and his wife were murdered by their hired man. The short sentences, the repetitions, bareness, and grimness stamp it as a genuine human work, life itself.

This is an example of the grimness in the story

Life Everlastin':

"The thought that John Gleason had trusted her, had taken that food when he knew that she might in consequence betray him to the gallows, filled her with a pity that was almost tenderness, and appealed strongly to her loyalty and honor.

⁵⁵ Wilkins, Mary, A New England Nun and Other Stories, p. 353.

"On the other hand, she remembered what she had seen in the Weed house. The poor old man and woman seemed to be calling to her for help. She reflected upon what she had heard the day before: that the detectives were after John Gleason for another murder; this was not the first. She called to mind the danger that other helpless people would be in if this murderer were at large. Would not their blood be upon her hands? She called to mind the horrible details of what she had seen, the useless cruelty, and the horror of it."⁵⁶

⁵⁶ Wilkins, Mary, A New England Nun and Other Stories, p. 356.

ALICE BROWN

(1857-)

Alice Brown told her local color tales from her own home environment in New Hampshire. She was born near Hampton Falls, New Hampshire, in 1857. She loved the outdoor life and depicted life on the New Hampshire farm. She was graduated from Robinson Seminary in Exeter, New Hampshire in 1876. She taught school and then for many years she was on the staff of the Youth's Companion. She differs from her contemporaries in that her best work was not her first. Every collection of her short stories has been an advance upon the one before.

When Alice Brown started her writing career, she used the pen name, Martin Redfield. However, her stories were such a success from the start that she discontinued the use of this pseudonym.

Alice Brown is the only writer of this quintet of writers studied in preparation of this thesis who is still living.

Only her earlier collections are local color tales of New England. Therefore, in preparation for this thesis, her volumes Meadow Grass, 1895; Tiverton Tales, 1899; and

The Country Road, 1906, were most valuable. She depicted rural New England scenes and characters; her stories are mainly outdoor stories and show her delight in the open air and in nature.

Dooryards, one of Alice Brown's best stories, views the life of a little New England village from a dooryard. A woman who liked to play croquet lived in one house; she had a stolid husband:

"Eben was duller than the ox which plows all day long for his handful of hay at night and his heavy slumber; but Della, though she carried her end of the yoke with a gallant spirit, had dreams and desires forever bursting from brown shells, only to live a moment in the air and then like bubbles, die"⁵⁷.

A farmer who liked to trade so much that his yard was a wild disorder of farming implements and vehicles lived in a second house. A brooding little child gazed into a hogshead filled with rain water in front of the third house.

Very similar to Mrs. Freeman's A New England Nun is Alice Brown's A Second Marriage. The former is a study of primness in an old maid while the latter is a study of the effects of routine on a married woman. Her husband

⁵⁷ Brown, Alice, Tiverton Tales, p. 4.

has just died and her mind has become so habituated to little tasks, duties and observances which had become formulated about her late husband that she looked with reluctance and later with horror on a second marriage. In spite of the fact that she is wooed again by a lover of her youth, she prefers to remain single for the rest of her life-alone with memories.

Where Mrs. Freeman used choppy sentences, Miss Brown used beautiful prose and expressions so carefully constructed that one is reminded of poetry and almost feels the rhythm.

In Told in the Poorhouse, Sally Flint, a distinctive with great and homely accuracy for small details, good and bad, is telling the story of a person who died that day:

"They were married in June", continued Sally,
 'No, twa'n't; 'twas the last o' May, May thirty-
 fust--no, May ain't but thirty days, has it!"⁵⁸.

Alice Brown displays the quaint New England humor and gossiping mannerisms in Told in the Poorhouse as illustrated in the quotation following:

"There was a murmur from gentle Lucy Staples
 who had been constant for fifty years to the

⁵⁸ Brown, Alice, Meadow Grass, p. 59.

lover who died in her youth, but no one took any notice of her, and Sally Flint went on..."⁵⁹.

Alice Brown's rare tenderness, deep pathos and wise understanding of the human heart shows itself in her dialect stories of New England recorded in her Meadow Grass Collection. The most outstanding of these stories is Farmer Eli's Vacation. A discussion of the peculiarities of Alice Brown's dialect has been given earlier in this thesis.

Eli's family plans to see the ocean and although Eli has lived within horse driving distance of it all of his life, he has never seen it. This isolation is true of most New Englanders. Mrs. Pike speaks at the sea shore:

"'I dunno what's come over your father. There's the water, an' he won't even cast his eyes on it.' But Hattie under stood her father, by some intuition of love, though not of likeness.
'Don't you bother him, ma', said she.
'He'll make up his mind to it pretty soon. Here, let's lift out these things wile they're unharnessing and then they can get at the tents'"⁶⁰.

Hattie had diverted Mrs. Pike's mind, then she walked away and slipping her arm through her father's she said:

"'Come pa, let's you and me climb over on them

⁵⁹Brown, Alice, Meadow Grass, p. 65.

⁶⁰Ibid., p. 25.

" rocks'. Hattie led him to the seashore, above the outcry of the surf cried out,.... 'Here, pa, take my handkerchief. I don't know how 'tis about you but this spray gets in my eyes'. Eli took it obediently, but did not speak; he only looked at the sea⁶¹.

Eli, who had never been twenty miles away from home in his life, took one last view of the sea and went home the next morning with only Hattie knowing he was leaving. The picture depicts New England character customs; it is one of complete understanding and of tenderness, not in words, but of a father and a daughter.

Miss Brown's own quiet philoecopy is shown in Nancy Boyd's Sermon. She has Hiram Cole say:

"Pride, I s'pose, pride,you can't be sure how misery'll strike folks. It's like a September gale, the best o' farms'll blow down, an' some rickety shanty'll stan' fo the strain"⁶².

Then note the grave New England tragedy and the pathetic understanding of Alice Brown:

"But there! Nancy's had more to bear than the way she took her troubles themselves. Cap'n Jim had his own reasons for wantin' to get rid of her, an' I guess there was a time when he treated her pretty bad.

"I guess he as good's turned her out o' house an' home, an' when he sued for divorce, she never said a word; an' he got it, and up an'

⁶¹Brown, Alice, Meadow Grass, pp. 25-26.

⁶²Ibid., p. 63.

married, as soon as the law'd allow. Nancy never opened her head, all through it."⁶³.

Nancy's philosophy is expressed in four sentences:

"'Jest so much love, dear...don't you forgit... no matter where 'tisi An' James' could take his love away from me, but the Lord A'mighty himself can't take mine from him. An' so 'tis, the world over. You can al'ays love folks, an' do for 'em, even if your doin's only break your heart an' givin' 'em up...'"⁶⁴.

Alice Brown's knowledge of human nature was depicted here. This, with her character types, broadens her reader's sympathies.

Miss Brown's story, The Experience of Hannah Prime, is a study of a New England revival meeting. Hannah Prime is a widow stricken with grief because of her son who had taken the downward path. She finds relief in watching the dust settle on the woods and the lake.

The description of the village schoolroom in which the meeting is held is interesting:

"There were maps of North and South America, the yellowed evergreens, relics of 'Last Day', still festooned the windows and an intricate 'sum' there

⁶³Brown, Alice, Meadow Grass, p. 265.

⁶⁴Ibid., p. 276.

" explained to the uncomprehending admiration of the village fathers, still adorned the blackboard"⁶⁵.

The prayer meeting which Hannah testified is pictured in this description:

"Taking it all in all the meeting had thus far mirrored others of its class. If the droning experiences were devoid of all human passion, it was chiefly because they had to be expressed in the phrase of strict theological usage. There was an unbroken agreement that feelings of this sort should be described in a certain way. They were not the affairs of the heart and market; they were matters pertaining to that awful entity called the soul, and must be dressed in the fine linen which she herself had elected to wear"⁶⁶.

⁶⁵Brown, Alice, Tiverton Tales, p. 204.
⁶⁶Ibid., p. 206.

CONCLUSION

This thesis contains many illustrations to show how New England localities impressed five women short story writers: Harriet Beecher Stowe, Rose Terry Cooke, Sarah Orne Jewett, Mary Wilkins Freeman, and Alice Brown and how these authors utilized their material. This has been a task of impressionistic criticism from a set point of view: the importance of the New England locality as a contributing factor to these authors and their work.

The method of treatment was to read a majority of the short stories dealing with New England, written by these women and to ascertain just how the locality affected their work.

For the short story locality, therefore contributes the typical setting. It gives to the short story the touch of intimacy and reality. It differentiates the story at once from the mass of the other short stories, and makes it characteristic and significant. Take New England away from Mrs. Stowe's, Mrs. Cooke's, Miss Jewett's, Mrs. Freeman's and Miss Brown's stories and they are robbed of their charm.

New England has a gallery of its own characters. These readily become the principals in a short story because their individual mannerisms suggest plots. A type like Adoniram Penn in The Revolt of Mother by Mrs. Freeman, presents a problem of forcing a close-fisted, habit-stunted man into an act of plain duty.

Another example is found in Nancy Boyd in Nancy Boyd's Last Sermon when Nancy knows that her neighbors are gossiping about her aid to her divorced husband; yet she makes it possible for him and his second wife to get along financially; she nurses him while he is ill and even has a mother's love for him now that she is no longer his wife.

Through characters that are distinctive, plots are suggested and situations evolved. But in addition to this source, the locality itself, irrespective of its character, furnishes interesting and dramatic situations. Thus the stillness and the loneliness of the country to Amanda, the city mouse, drive her purposely to shorten her visit. The locality, therefore, in Rose Terry Cooke's A Town Mouse and a Country Mouse created the situation.

The main thought of Farmer Eli in Farmer Eli's Vacation is that he is happy only in the life he knows and in the place where he has always lived. The sea does not seem natural to him and he refuses to spend more than one night at the sea shore.

Martha Dean in Sarah Orne Jewett's Mary and Martha, often fretted because she was dissatisfied with their life together on a hilltop just outside the village. She wished that she were in the village and was sure that they would get more work "if they were right among folks"⁶⁷.

Almost every New England story develops through the peculiar nature of the farmers' existence in Massachusetts and Vermont. Mrs. Freeman, especially, has used this theme.

New England makes its own distinctive appeal to the people; they act according to the prescribed convention of their society. But even the austere Puritanism in New England can undergo a change. For example, courage, in The Revolt of Mother, necessitated the defiance of a husband's orders and of the gossip of the neighborhood.

⁶⁷ Jewett, Sarah Orne, A White Heron, p. 183.

We say, therefore, that locality contributes typical settings, typical local characters, typical situations, and typical problems of conscience to the short story. These, according to the nature of the material, help to produce stories in which the tragedy, the pathos, the humor, and the comedy are typical.

The tragedy of Lucindy in After All by Alice Brown is that as long as the old judge lives she is restrained by his Puritanistic views. When the old judge died, instead of the customary mourning and the routine of the household duties as her father had wished, she immediately changed the order of affairs and did all that she had wanted to do for forty years of her life.

Louisa, the old maid in A New England Nun by Mary Wilkins Freeman, gains clearness and truth seemingness, reality, or verisimilitude, by being depicted as a New England woman, though her views are narrow throughout the story.

Humor is shown in After All when Lucindy comes to the Wilson's to borrow the saddle so she may go horseback riding.

"You know I always possessed to ride horse-back, she said, addressing herself to Lothrop, 'and my father would never let me. And now he ain't here, I mean to try it and see if 'tain't full as nice as I thought'....'Lucindy! ain't you goin' to pay no respect to your father's memory?'"⁶⁸.

Lothrop was not amused, nor was he shocked as was his wife. He was aware of the tragedy of Lucindy's repressed and lonely life.

Much of the work of these New England short story writers, somber as it is, really in thought presents humorous individual characters. Examples are Deacon Pitts in The Experience of Hannah Prime, by Alice Brown; Candace, in A Village Singer, by Mary Wilkins Freeman; and Celib, in A Church Mouse, by Mary Wilkins Freeman.

The early American periodicals were forced to use native material. American writers did not excel in the novel. Further to limit the field of material was the fact that the American public did not desire essays. The short story, therefore, sprang up because there was a need for it and the rapid growth in United States territory and in its population created a larger demand for reading matter. The

⁶⁸ Brown, Alice, Meadow Grass, p. 32.

supply of periodicals continued to increase, and as these magazines had to be filled with interesting material to keep their increasing circulation, the short story was drafted in to fill the gaps. The American writers had no competition from England, as English short story writers were inclined to be verbose, clumsy, and superficial.

Thus the short story became of necessity a form of fiction in America. Early eighteenth century so called gift books lay about on people's desks with crude attempts at short stories therein. Poe made a standard for all future American short story writers by the use of unity of impression and of suspense.

Poe, Irving, Hawthorne, and Bret Harte were the fore-runners of the production of the short story of a typical American setting and character. Harriet Beecher Stowe, Rose Terry Cooke, Sarah Orne Jewett, Mary Wilkins Freeman, and Alice Brown wrote that story. These five women have shown types or distinctive characters, the typical old maid, the farm drudge, the austere Puritan, the domineering husband, and the meek wife. They have without exception certain like peculiarities of dialect which were pointed

out in detail on page four. The New England customs are depicted in social usages and in the New England hospitality and neighborliness. The individuals in New England seem to have inherited certain distinctive ideals or traditions. These in turn are transmitted to their children. The descriptions are accurately given with many examples of natural backgrounds. Local color has been responsible for America's most characteristic short stories.

A LIST OF THE SHORT STORIES STUDIED

Harriet Beecher Stowe⁶⁹Pogonuc People

1. Dissolving Views
2. Dolly
3. The Illumination
4. Dolly's Adventure
5. Village Politicians
6. Dolly's First Christmas Day
7. The Doctor's Sermon
8. Election Day at Pogonuc
9. Dolly's Perplexities
10. Dolly and Nabby Are Invited Out
11. Dolly Goes Into Company
12. Colonel Davenport's Experiences
13. The Puzzle of the Pogonuc
14. The Pogonuc Puzzle Solved
15. Pogonuc Parsonage
16. Spring and Summer Come at Last
17. Summer Days in Pogonuc
18. Going "A-Chestnutting"
19. Dolly's Second Christmas
20. The Apple Bee

⁶⁹ Harriet Beecher Stowe is the author of 218 short stories.

21. Seeking a Divine Impulse
22. "In Such an Hour as Ye Think Not"
23. Dolly Becomes Illustrious
24. The Victory
25. The Funeral
26. Dolly at the Wicket Gate
27. The Crisis
28. The Joy of Harvest
29. Six Years Later
30. The Doctor Makes a Discovery
31. Hiel and Nabby
32. Miss Derby Arrives
33. Preparations for Seeking Life
34. Last Words

Pink and White Tyranny

35. Falling in Love
36. What She Thinks of It
37. The Sister
38. Preparation for Marriage
39. Wedding, and Wedding Trip
40. Honey-Moon and After
41. Will She Like It

42. Spindlewood
43. A Crisis
44. Changes
45. Newport
46. Home A'La Pampadour
47. John's Birthday
48. A Great Deal of Moral Conflict
49. The Follinsbees Arrive
50. Mrs. John's Party, and What Came of It
51. After the Battle
52. A Brick Turns Up
53. The Castle of Indolence
54. The Van Astrachans
55. The Spider-Web Broken
56. Common-Sense Arguments
57. Sentiment vs. Sensibility
58. Wedding Bells
59. Checkmate
60. After the Storm

Oldtown Folks

61. How We Kept Thanksgiving at Oldtown
62. Miss Asphyria Smith
63. Miss Mehitabel Rossiter

Atlantic Monthly

64. The Mourning Veil Vol. 1 page 63
65. New England Ministers Vol. 1 page 485
66. Our Second Girl Vol. 21 page 50
67. Little Captain Trott Vol. 23 page 300
68. The Ghost in the Mill Vol. 25 page 688
69. The Widow's Bandbox Vol. 26 page 62
70. Wis' Elderkin's Pitcher Vol. 26 page 157
71. Colonel Eph's Shoebuckles Vol. 26 page 424
72. Captain Kidd's Money Vol. 26 page 522
73. The Ghost in the Cap'n Brown House Vol. 26
page 654
74. The Parson's Race Horse Vol. 42 page 470
75. A Student's Sea Story Vol. 43 page 100

Rose Terry Cooke⁷⁰

Atlantic Monthly

1. Sally Parson's Duty Vol. 1 page 24
2. Turkey Tracks Vol. 1 page 149
3. Maya, the Princess Vol. 1 page 263
4. Eben Jackson Vol. 1 page 525
5. Roger Pierce Vol. 1 page 776
6. Metempsychosis Vol. 2 page 59
7. Three of Us Vol. 2 page 139
8. Ann Potter's Lesson Vol. 2 page 419
9. Did I? Vol. 3 page 213
10. Lizzie Griswold's Thanksgiving Vol. 3 page 284
11. The Ring Fetter Vol. 4 page 154
12. The Memorial of A.B. Vol. 5 page 186
13. Gone Vol. 6 page 571
14. The Sphinx's Children Vol. 5 page 746
15. Miss Lucinda Vol. 8 page 141
16. Out of the Body to God Vol. 9 page 721
17. A Woman Vol. 10 page 694
18. The New Sangrenal Vol. 12 page 343
19. Dely's Cow Vol. 15 page 665
20. Oricle Vol. 30 page 545

21. Best Vol. 31 page 321
22. Arachne Vol. 47 page 334
23. Penna's Daughter Vol. 35 page 270
24. "The Thing Which Hath Shall Be" Vol. 35 page 408
25. The Antietam Statue Vol. 37 page 547
26. Freedom Wheeler's Controversay with Providence
Vol. 40 page 65
27. The Dream Fay Vol. 42 page 38
28. Clary's Trial Vol. 45 page 465
29. The Saffron Fly Vol. 46 page 16
30. All Saint's Eve Vol. 46 page 169
31. Concerning Dead Love Vol. 47 page 477
32. Some Account of Thomas Tucker Vol. 50 page 177
33. A Town House and a Country House Vol. 67 page 792
34. ToUoo Late Vol. 19 page 32
35. Miss Beulah's Bonnet Vol. 60 page 599

Harper's Magazine

36. About Dolly Vol. 54 page 557
37. Aceldamar Sparks Vol. 19 page 190
38. Will's Will, and his two Thanksgivings Vol. 60
p. 112
39. The Widow Case Vol. 50 page 732
40. Two Vol. 62 page 928
41. Sub Rosa Vol. 46 page 375

42. Squire Paine's Conversation Vol. 56 page 608
43. Senavia and Madrid Vol. 56 page 731
44. Fachel's Refusal Vol. 15 page 797
45. Poor Mary Ann Vol. 52 page 394
46. A Picture Vol. 20 page 325
47. Odd Miss Todd Vol. 65 page 701
48. Number Two Vol. 47 page 571
49. Mytown Vol. 55 page 641
50. My Visitation Vol. 17 page 232
51. Alex Thuriot Thorne Vol. 15 page 355
52. Amandar Vol. 61 page 581
53. Asleep Vol. 62 page 338
54. Cal Culner and the Devil Vol. 57 page 547
55. Dorn Roescher, the Myth Vol. 55 page 94
56. Before Breakfast Vol. 21 page 329
57. Mrs. Flint's Married Experience Vol. 62 page 79
58. The Assassin of Society Vol. 14 page 760
59. Down the River Vol. 21 page 793
60. For my two Valentines Vol. 46 page 452
61. Ort Vol. 54 page 452
62. Haunted Vol. 47 page 832
63. Mrs. Anthon's Christmas Present Vol. 20 page 188

64. Miss Muffet and the Spider Vol. 20 page 764
65. Miserable Man That I Am Vol. 21 page 107
66. Matchmaking Vol. 19 page 778
67. Martha Wyatt's Life Vol. 12 page 763
68. Macarius's Lesson Vol. 49 page 127
69. Knoware Vol. 58 page 37
70. The Lamentable Complaint of Marie Popelle,
Spinster Vol. 18 page 721
71. Lost Vol. 18 page 674
72. Lost on a Railway Vol. 22 page 661
73. Lost on the Prairie Vol. 20 page 467
74. Saint Symphorien Vol. 19 page 195 Scribner's
Monthly
75. Fane Pictures Vol. 13 page 202
76. Divorced Vol. 5 page 160

Sarah Orne Jewett⁷¹

Deephaven

1. Fate Lancaster's Plan
2. The Brandon House and the Lighthouse
3. My Lady Brandon
4. Deephaven Society
5. The Captains
6. Danny
7. Captain Sands
8. The Circus at Denby
9. Sunner-Fishing
10. Mrs. Benny
11. In Shadow
12. Miss Chauncey
13. Last Days at Deephaven
14. The Guests of Mrs. Timms

The Life of Nancy

15. The Life of Nancy
16. A White Heron
17. The Gray Man

⁷¹ Sarah Orne Jewett has written 162 short stories.

18. Farmer Finch
19. Marsh Rosemary
20. The Durham Ladies
21. A Business Man
22. Mary and Martha
23. The News from Petersham
24. The Two Browns
25. Fame's Little Day
26. Sister Peacham's Turn
27. An Only Son

Tales from New England

28. Low Lane
29. A Lost Lover

Atlantic Monthly

30. Mr. Bruce
31. The Shore House
32. Together
33. Deerhaven Cronies
34. Deerhaven Excursions
35. A Bit of Shore Life
36. Flowers in the Park
37. Andrew's Fortune
38. River Driftwood
39. From a Mournful Villager
40. Tom's Husband

41. A New Parishoner
42. A Landless Farmer
43. The Hare and the Tortoise
44. An Only Son
45. The Courting of Sister Winby
46. A Caged Bird
47. The Landscape Chamber
48. Miss Teavy's Watchers
49. The Mistress of Swidenhan Plantation
50. A Winter Courtship
51. Going to Shrewsbury
52. The White Road House
53. The Guest of Mr. Teavy
54. The Town Poor
55. By the Morning Boat
56. The Native of Winby
57. The Only Rose
58. Martha's Lady
59. The Queen's Twin
60. The Dumnet Shepherdesse
61. The Foreigner

The Best Stories of Sarah Orne Jewett

62. Mrs. Todd
63. The Schoolhouse
64. Captain Littlepage
65. At the Schoolhouse Window
66. The Waiting Place
67. The Outer Island
68. Green Island
69. William
70. Where Pennyroyal Grew
71. The Old Singers
72. A Strange Sail
73. Poor Joanna
74. The Hermitage
75. On Shell-lean Island
76. The Great Expedition
77. A Country Road
78. The Bowden Reunion
79. The Feast's End
80. Along Shore
81. The Backward View
82. The Hilton Holiday
83. Aunt Cynthia Pollet
84. The Flight of Betsy Lane

Mary Eleanor Wilkins Freeman⁷²

Edgewater People

1. The Voice of the Clock
2. The Flowering Bush

A New England Nun

3. A New England Nun
4. A Village Singer
5. A Gala Dress
6. The Twelfth Guest
7. Sister Lily
8. Calla-Lilies and Hannah
9. A Wayfaring Couple
10. A Poetess
11. Christmas Jenny
12. A Pot of Gold
13. The Scent of Roses
14. A Solitary
15. A Gentle Ghost
16. A Discovered Pearl
17. A Village Lear

⁷² Mary Eleanor Wilkins Freeman wrote 173 short stories and 75 others not republished from magazines. Of these, 71 are published in Harper's Magazine.

18. Amanda and Love
19. Up Primrose Hill
20. A Stolen Christmas
21. Life Everlastin'
22. An Innocent Gamster
23. Louisa
24. A Church Mouse
25. A Kitchen Colonel
26. The Revolt of Mother
27. Emmy

Harper's Magazine

28. A Poetess
29. A New England Prophet

Everybody's Magazine

30. The Givers
31. The Last Gift
32. Lucy
33. The Butterfly
34. Eglantina
35. The Chance of Araminta
36. The Vacant Lot

The Love of Parson Lord

37. The Love of Parson Lord

38. The Tree of Knowledge
39. Catherine Carr
40. The Three Old Sisters and the Old Beau
41. One Good Time
42. The Shadows on the Wall

A Humble Romance

43. A Humble Romance
44. Two Old Lovers
45. A Symphony in Lavender
46. A Tardy Thanksgiving
47. A Modern Dragon
48. An Honest Soul
49. A Taste of Honey
50. Brakes and White Vi'lets
51. Robins and Hammers
52. On the Walpole Road
53. Old Lady Pingree
54. Cinnamon Roses
55. The Bar Light-house
56. A Lover of Flowers
57. A Far-away Melody
58. A Moral Exigency
59. A Mistaken Charity

60. Gentian
61. An Object of Love
62. A Gatherer of Simples
63. An Independent Thinker
64. In Butterfly Time
65. An Unwilling Guest
66. A Souvenir
67. An Old Arithmetician
68. A Conflict Ended
69. A Patient Waiter
70. A Conquest of Humanity

Alice Brown⁷³

Meadow Grass

1. Number Five
2. Farmer Eli's Vacation
3. After All
4. Told in the Poorhouse
5. Herman's Ma
6. Heartsease
7. Mis' Wadleigh's Guest
8. A Righteous Bargin
9. Joint Owners in Spain
10. At Sudleigh Fair
11. Bankrupt
12. Nancy Boyd's Last Sermon
13. Strollers in Tiverton

Tiverton Tales

14. Dooryards
15. A March Wind
16. The Mortuary Chest
17. Horn-o'-the-Moon
18. A Stolen Festival
19. A Last Assembling

⁷³Alice Brown has written 189 short stories to date.

20. The Way of Peace
21. The Experience of Hannah Prime
22. Money and Myrrh
23. A Second Marriage
24. The Flat-Iron Lot
25. The End of All Living
26. The Miracle
27. Praying Sally
28. The Quest of the Cup

Atlantic Monthly

29. The Pilgrim in Devon
30. Letter-Day Cranford
31. Tribute
32. A Sea Charge
33. The Final Quest
34. His Enemy

Country Neighbors

35. The Play House
36. His First Wife
37. A Flower of April
38. The Auction
39. Saturday Night
40. A Grief Deferred

41. The Challenge
42. Partners
43. Flowers of Paradise
44. Gardener Jim
45. The Silver Tea-set
46. The Other Mrs. Dill
47. The Advocate
48. The Masquerade
49. A Poetess in Spring
50. The Master Minds of History
51. A Day off
52. Old Immortality

The Country Road

53. Bachelor's Fancy
54. A Winter's Courting
55. Rosy Balm
56. A Sea Change
57. The Tree of a Thousand Leaves
58. The Pilgrim Chamber
59. The Twisted Tree
60. The Looking Glass
61. A Hermit in Arcadia
62. A Crown of Gold

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