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MUSIC IN FOUR KENTUCKY MOUNTAIN SETTLEMENT SCHOOLS

by
Virginia Anne Chambers

A dissertation submitted in partial fulfillment
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(Music)
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Doctoral Committee:
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Professor Eugene W. Troth

ABSTRACT

MUSIC IN FOUR KENTUCKY MOUNTAIN
SETTLEMENT SCHOOLS

by
Virginia Anne Chambers

Chairman: Allen P. Britton

From among more than two hundred schools founded as a manifestation of the social concern of individuals and religious denominations, four schools located in the Cumberland Mountains of Kentucky are described in the study. These schools; Hindman Settlement School, Pine Mountain Settlement School, Alice Lloyd College, and Henderson Settlement School, have been in operation since their inception. Each has offered a distinctive way of dealing with the musical life, one reminiscent of eighteenth-century English tradition, of the area it serves.

Hindman Settlement School, founded in 1902 by Katherine Pettit and May Stone, has provided schooling and programs of health care and home improvement for Knott County citizens. A remarkable feature of settlement life was emphasis on indigenous music. Stimulated by Katherine Pettit's interest in the ballads, songs, hymns, and instrumental music that comprised the repertoire of area residents, students were encouraged to sing

for settlement workers and for each other. Instruction in music was largely informal, with much attention given to preservation and dissemination of indigenous music.

Pine Mountain Settlement School, also founded by Katherine Pettit, emphasized, as did Hindman, vocational training and community improvement. The same music was to be found in the region served by the school, and workers, particularly Evelyn K. Wells, urged its performance and added to students' repertoire much music from English ballad tradition. May Day celebrations, fairs, and Christmas programs were held at Pine Mountain and Hindman; dances and songs which had been introduced by settlement workers were prominently featured at these festivities.

Many collectors of folk music visited Pine Mountain and Hindman; among them Loraine Wyman, Howard Brockway, Josephine McGill, Mary Wheeler, and Cecil Sharp. Sharp was a powerful influence for the preservation of indigenous music, although his insistence on the use of music from English ballad tradition may have made other types of music appear less valuable to its practitioners.

In contrast to the encouragement and dissemination of indigenous music notable at Hindman and Pine Mountain, founders and workers at the remaining institutions, Alice Lloyd College and Henderson Settlement School, were less interested in any aspect of mountain culture. Although located near Hindman and serving the same population, Alice Lloyd College, formerly known as Caney Creek Community Center, has no tradition of musical performance, indigenous or other. Students who toured the eastern

United States to publicize school activities are known to have sung mountain hymns and songs, and school personnel recall instances where students sang informally, but little attention was given to performance of any music, although the school is located in an area that is a stronghold of the Regular Baptist denomination, a Primitive sect that includes in its repertoire hymns "lined out" in eighteenth-century style.

Evangelistic hymns were performed by quartets that accompanied Hiram Frakes, founder of Henderson Settlement School, on fund-raising tours. The use of songs by these quartets represents the only documented use of music at the school, although there is evidence that an active musical life existed in the surrounding community.

The extensive use of indigenous music at Hindman and Pine Mountain Settlement Schools is seen as highly commendable, not only for the enjoyment derived from its performance but as a means of gaining acceptance in the community. Music educators may benefit from this example and be encouraged to incorporate into instructional programs music from contemporary idioms.

PREFACE

The present study was undertaken in an effort to furnish a realistic description of musical practice in four Kentucky mountain settlement schools. No attempt has previously been made to direct attention to efforts made by schools to utilize, disseminate, and encourage that music which was an active component of life in the remote areas served by these schools, nor has there been a prior study that delineates the character of the schools in their early years.

The months of June, July, and August, 1968 were spent at the schools described in the study. Much of the research from which this paper is drawn is the result of information obtained from scrapbooks and letters located at the schools and from interviews with school personnel, past and present, who graciously consented to share their recollections with the author. The assistance of Miss Mildred Mahoney, Pine Mountain Settlement School; Mr. Raymond McLain and Miss Frances Grover, Hindman Settlement School; Mr. Michael Slone, Alice Lloyd College; and Mrs. Ruby Partin Lambdin and Mrs. Wayland Jones, Henderson Settlement School, is gratefully acknowledged.

The author is grateful to Dr. Allen P. Britton, whose counsel has been invaluable. Thanks are also due Dr. Emil Holz, Dr. Eugene W. Troth, Dr. Richard Crawford, and Dr. Robert Paslick for their cooperation. In addition, the support of my colleagues, particularly Dr. Lois Anderson, and the interest and devotion of my family, especially my mother, have been of inestimable value.

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CHAPTER ONE

THE MILIEU OF MOUNTAIN SCHOOLS

Introduction

The late nineteenth century brought as a conjunct to industrial development a corresponding interest in the human condition that was expressed, at least in part, by the founding of social settlements in both England and the United States. In England, university graduates, reacting to the disintegration of village life and the hardships of factory workers, moved into industrial slums and worked to remedy injustice and to share their standards of living with working class people.[1] In this country, rapid industrialization after the Civil War, the influx of millions of immigrants in the decades 1880-1900, corrupt city governments, and lack of action by church and charity groups were factors that influenced socially-conscious persons to imitate the English example; a number of settlement houses were operated in American cities after 1883.[2]

One of the interesting products of the settlement movement in the United States was the founding and operation of rural social settlements. These settlements reflected the same ideals as their

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[1]R. A. Woods and A. J. Kennedy, The Settlement Horizon (New York: Russell Sage Foundation, 1922), p. 19.

[2]C. R. Henderson, Social Settlements (New York: Lentilhorn and Company, 1899), p. 14.

urban counterparts; providing a better education, sharing of aesthetic ideals, and helping people improve their lives by improving their surroundings. The first rural social settlements in the world, operated in conjunction with schools, were located in the mountains of Kentucky. Along with schools operated by various religious denominations, they were almost the only source of education in much of the mountain region.

The role of these schools was described by a contemporary writer, James Watt Raine, in the following way:

> These "brought-on," non-indigenous schools show every sort of difference in educational ideals, purposes, and efficiency. They range from kindergarten to college. Most of them started as elementary schools, taking the place of public schools that were not there, or were not functioning ... Some of them, striving to do the greatest good for the greatest number, keep the pupils only till they have progressed through a few grades and then "graduate" them to make room for others that are clamoring for admittance.[1]

The years during which these schools flourished have been called the mission school era. At the height of its importance, around 1925, some two hundred schools were in operation, representing the mission concern of many individuals and at least seventeen religious bodies.[2] It would seem that the term "settlement school" should refer to those schools operated by individuals or by groups without religious affiliation and that "mission school" would refer to those operated by church groups. This has not been the case,

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[1]James Watt Raine, The Land of Saddle-bags (New York: Council of Women for Home Missions and Missionary Education Movement of the United States and Canada, 1924), pp. 176-177.

[2]Richard Drake, "Appalachian America--The Emergence of a Concept, 1895-1964," Mountain Life and Work, XLI (Spring 1965), 7.

and this paper will use the terms interchangeably.

From among the small number of extant mission schools, four schools located in the Cumberland Mountains of Kentucky have been chosen for investigation. They are:

Hindman Settlement School, Hindman, Knott County

Pine Mountain Settlement School, Pine Mountain, Harlan County

Alice Lloyd College, Pippa Passes, Knott County

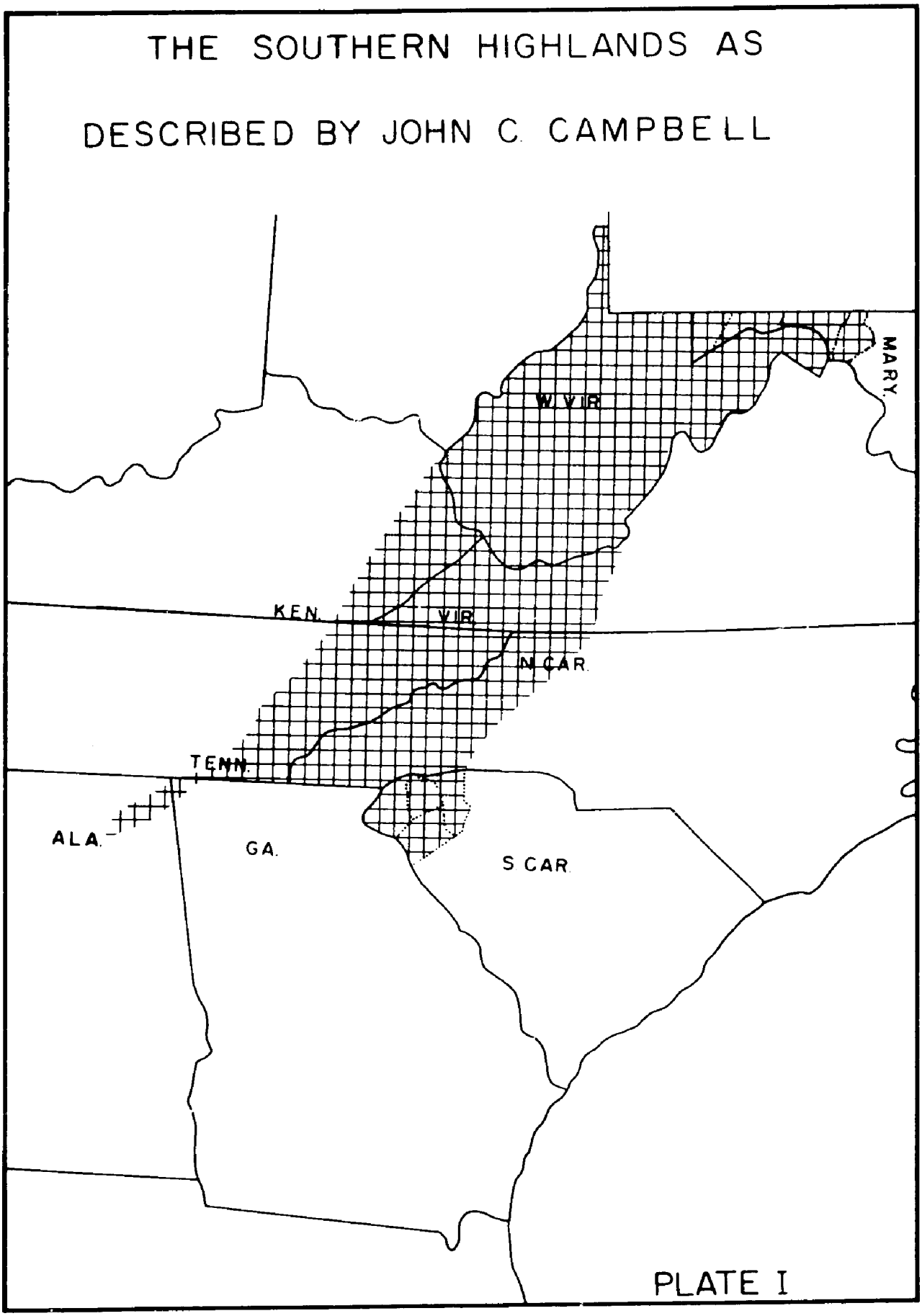
Henderson Settlement School, Frakes, Bell County

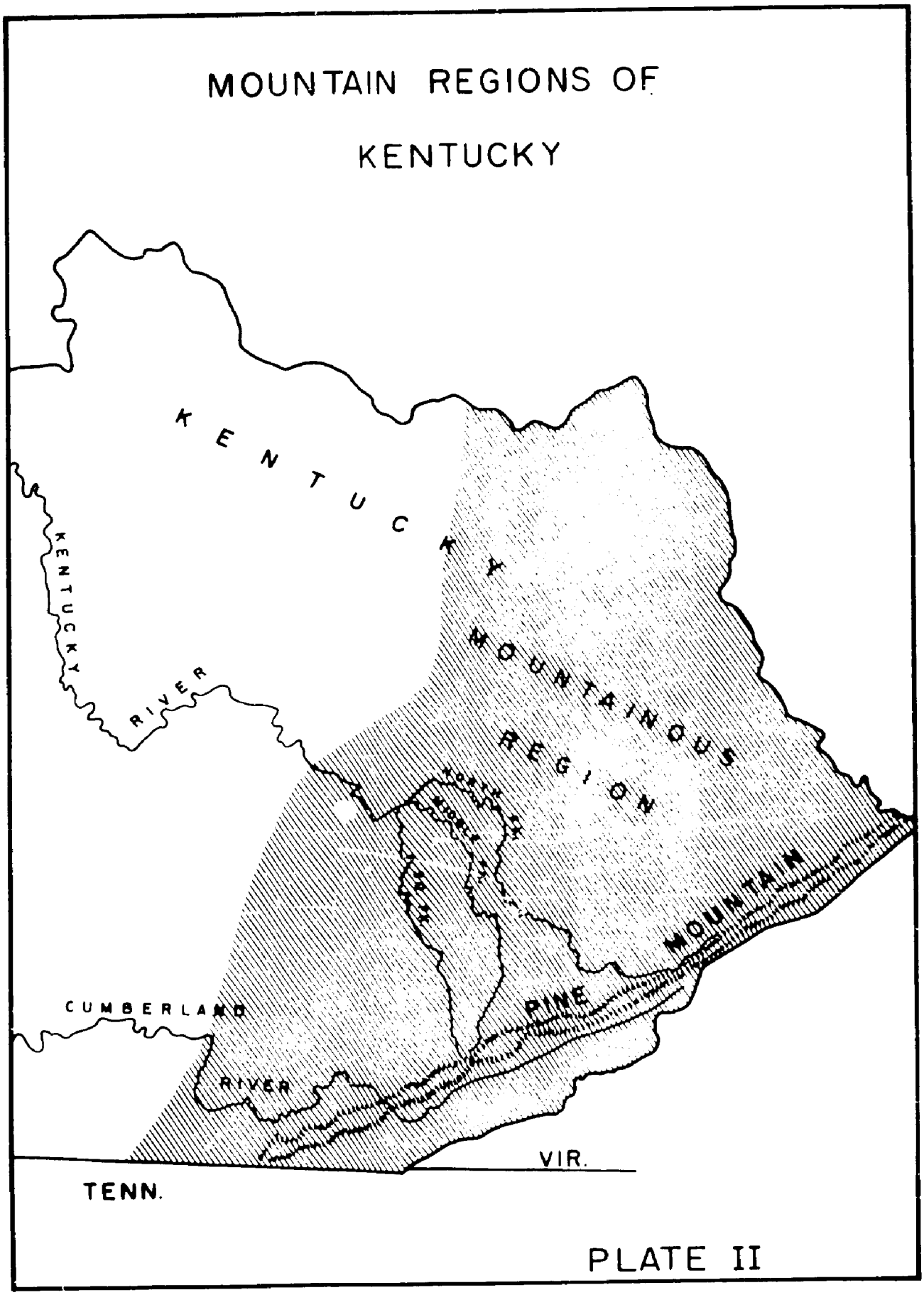
These schools were chosen because they are representative of the varied educational and philosophical practices which characterized mountain settlement schools. Each has been in continuous operation since its inception, and each continues to serve its community. Further, each school represents a distinctive way of dealing with the musical life that was of such great interest to travelers to the region, workers in mountain schools, and collectors of folklore.

The geographic isolation of the Cumberland Mountains, the educational expectations of the populace, and the lack of strong public school laws are all factors that contributed to the rise of mountain mission schools. Thus, it is necessary to examine each component in order to understand its importance to the mission school era.

The Geography of the Kentucky Mountains

The Cumberland Mountains, named for the Duke of Cumberland by Eastern Kentucky's earliest known explorer, Dr. Thomas Walker, are part of the Appalachian mountain chain. They are also at the


THE SOUTHERN HIGHLANDS AS
DESCRIBED BY JOHN C. CAMPBELL
W. VIR.
MARY.
KEN.
VIR.
N. CAR.
TENN.
ALA.
GA.
S. CAR.
PLATE I


MOUNTAIN REGIONS OF
KENTUCKY
KENTUCKY
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RIVER
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RIVER
PINE
MOUNTAIN
VIR.
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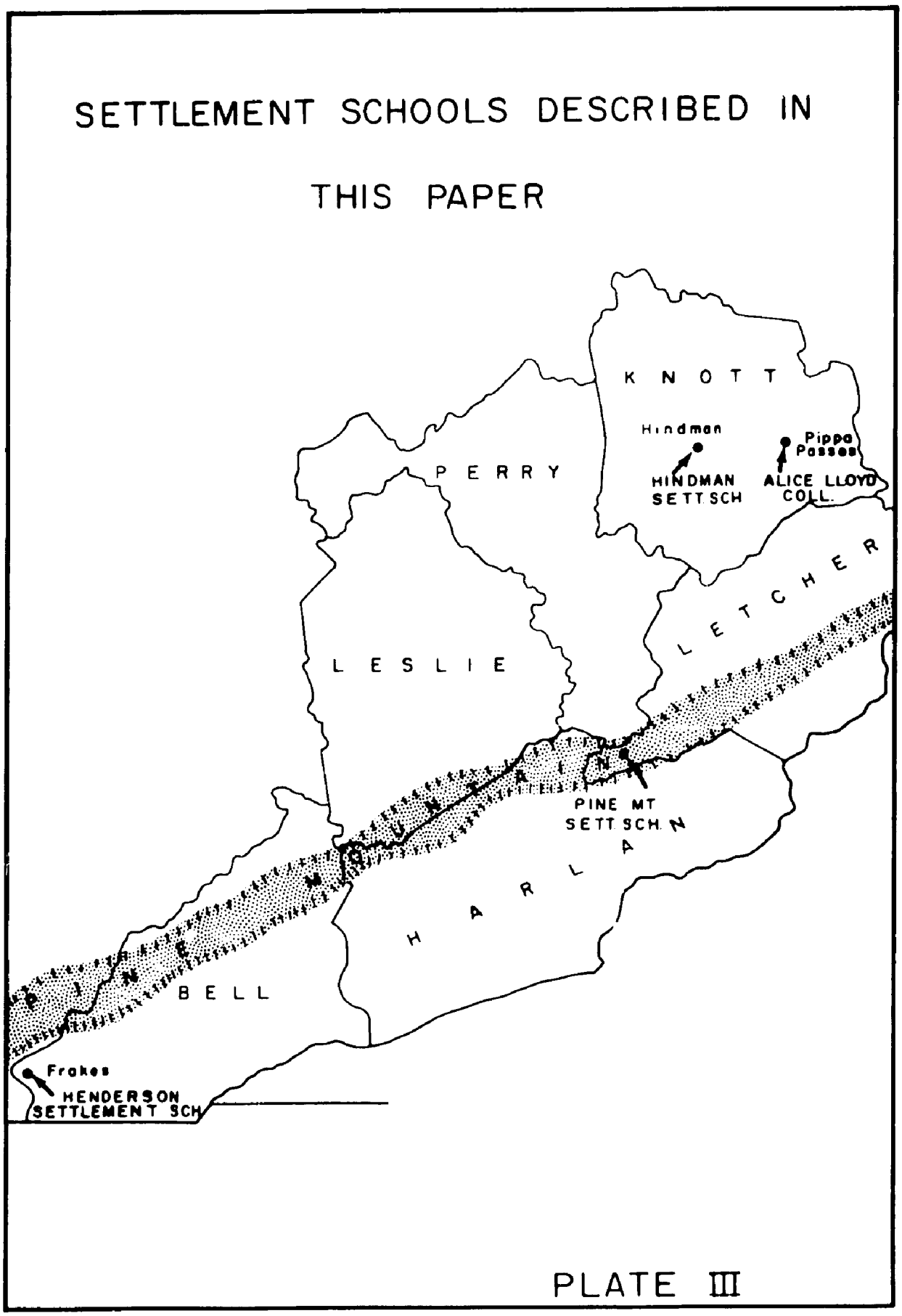
PLATE II


SETTLEMENT SCHOOLS DESCRIBED IN
THIS PAPER
KNOTT
PERRY
LESLIE
LETCHER
HARLAN
BELL
Hindman
HINDMAN SETT SCH
Pippa Passes
ALICE LLOYD COLL.
PINE MT SETT SCH.
Frakes
HENDERSON SETTLEMENT SCH
PLATE III

center of the upland region called the Southern Highlands. The Appalachian mountain chain extends from Vermont southward into Alabama and marked for many years the western boundary of civilized life in America, for the lands beyond the mountains were rarely penetrated before the mid-eighteenth century.

Settlers were lured westward for many reasons. The promise of large tracts of land offered by land companies and the lessened threat from Indians sent many across the mountain gaps in the footsteps of Daniel and Squire Boone, Christopher Gist, John Sevier, and others. Historian Thomas D. Clark remarked: "Expansion of white settlement was to take place up and down the entire frontier from Maine to Georgia, but the most intense pressure was to be exerted in the middle area--from Fort Pitt and Winchester, Virginia, to the Cumberland River."[1] Much of this region is included in the Southern Highlands, described by John C. Campbell as an area of some 112,000 square miles that contains within its boundaries "the four western counties of Virginia; all of West Virginia; eastern Tennessee; eastern Kentucky; western North Carolina; the four northwestern counties of South Carolina; northern Georgia; and northeastern Alabama."[2]

Rupert B. Vance, in discussing the geography of the region, says:

> The Blue Ridge Mountains form the western rim, rising abruptly out of the rolling Piedmont, and reaching their loftiest heights in the Great Smokies and the Black Mountains. At places

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[1]Thomas D. Clark, Frontier America: The Story of the Westward Movement (New York: Charles Scribner's Sons, 1959) p. 91.

[2]John C. Campbell, The Southern Highlander and his Homeland (New York: Russell Sage Foundation, 1921), p. 10.

> this mass of mountains and hills widens to a span of one hundred miles. Next comes the Great Valley, broadened and flattened as its rivers have worn valleys in the underlying limestone. Further to the west is the Cumberland Plateau, much dissected by the streams and containing some of the richest bituminous coal areas in the world. Sometimes the valleys are so narrow as to be V-shaped gorges.[1]

Perhaps the most vivid description of the general area that is served by settlement schools came from Ellen Churchill Semple, a vistor to the Kentucky mountains in the late nineteenth century. In an article first printed in 1901 in The Geographical Journal of the Royal Geographical Society, later reprinted in this country, she says:

> A mountain system is usually marked by a central crest, but the Appalachians are distinguished by a central zone of depression, flanked on the east by the Appalachian Mountains proper, and on the west by the Alleghany and the Cumberland Plateaus. This central trough is generally designated as the Great Appalachian Valley. It is depressed several hundred feet below the highlands on either side, but its surface is relieved by intermittent series of even-crested ridges which rise one thousand feet or more above the general level, running parallel to each other, and conforming at the same time to the structural axis of the whole system. The valleys between them owe neither width nor form to the streams which drain them. The Cumberland Plateau forms the western highland of the Great Valley in Eastern Kentucky, Tennessee, and Northern Alabama. This plateau belt reaches its greatest height in Kentucky, and slopes gradually from this section to the south and west. Its eastern escarpment is very irregular, for the streams, flowing westward from the plateau, have carved out their valleys far back into the low plains beyond. The surface is highly dissected, presenting a maze of gorge-like valleys separating the steep, regular slopes of the sharp or rounded hills. The level of the originally upheaved mass of the plateau is now represented by the altitude of the existing summits, which show a remarkable uniformity in the northeast-southwest line, and slight rise in elevation from the western margin towards the interior.
>
> About ten thousand square miles of the Cumberland Plateau fall within the confines of the State of Kentucky, and form the eastern section of the State. A glance at the topographical maps of the region shows the country to be devoted by nature to

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[1]Rupert B. Vance, "The Region: A New Survey," in The Southern Appalachian Region: A Survey, ed. by Thomas R. Ford (Lexington, Kentucky: The University of Kentucky Press, 1962), P. 1.

> isolation and poverty. The eastern rim of the plateau is formed by Pine Mountain, which raises its solid wall with level top in silhouette against the sky, and show only one water-gap in a distance of one hundred fifty miles. And just beyond is the twin range of the Cumberlands.[1]

All accounts of the physical geography of the Kentucky mountain roughs remark the closely spaced, jagged though not lofty mountains, the narrow valleys, and the numerous streams that cut their way down hillsides and serve as roadbeds or routes for the highways that serve Eastern Kentucky. Seventy years ago Semple remarked:

> The steep hills rise from seven hundred to twelve hundred feet above their valleys. The valleys are nothing more than gorges. Level land there is none, and roads there are almost none. Valleys and road and mountain stream coincide. In the summer the dry or half-dry beds of the streams serve as highways; and in the winter, when the torrents are pouring a full tide down the hollows, foot trails cut through the dense forest that mantles the slope are the only means of communication.[2]

Such was the country which settlers approached in their search for new lands to the west. In the early years of the twentieth century, this territory, still largely without roads, large towns, or highways, posed a challenge to missionaries and social workers, who worked, miles from railroads or highways, to bring education, medical care, and other benefits of civilization to a remote, sparsely settled area.

The Population of the Kentucky Mountains

Patterns of settlement in the mountains and ethnic origins of the populace combined to produce large land areas settled by

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[1]Ellen Churchill Semple, "The Anglo-Saxons of the Kentucky Mountains," Bulletin of the American Geographical Society, XLII, (1910), 561-562.

[2]Ibid., p. 564.

English-speaking people who had had little opportunity for education. The presence of the Appalachians had served as a barrier to territorial expansion and even when westward movement became commonplace the mountains were forbidding enough to discourage settlement within them.

There is no clear picture of the reasons for settlement of the mountains or of the patterns of settlement although several theories have been explored by writers. Josiah Combs, folklorist and native of Kentucky, believed that mountaineers originally lived in Virginia, Maryland, and the Carolinas, and slowly pushed into the mountain terrain where the highlands offered protection and defense against the elements of nature and Indian attacks.[1] Paul E. Doran, professor at Berea College, expressed the feeling of many when he wrote that settlement of the mountains was the result of religious and political persecution.[2] There are others who suggest, on the other hand, that the mountains were peopled by criminals who sought anonymity. These writers reason that such people never passed beyond the mountains, but remained within the highlands deliberately.

Samuel Tyndale Wilson theorized that the mountains were settled for a number of reasons; that the highlands became the only available land, that hunting and fishing were attractive, that some persons were outlaws, that some people who objected to slavery moved away from slave-holding territories into a region that could not

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[1]Josiah Combs, Folk Songs of the Southern United States, ed. by D. K. Wilgus, Publications of the American Folklore Society Bibliographical and Special Series, XIX (Austin: The University of Texas Press, 1967), 19.

[2]Paul E. Doran, "The Backgrounds of the Mountain People," Mountain Life and Work, XI (January 1936), 6.

support slavery, and that the fecundity of settlers forced increasing settlement of mountain land.[1] He also believed that the people who settled the mountains remained there because they became accustomed to their surroundings and were too poor, timid, or unambitious to leave, even though life was difficult.[2]

John C. Campbell wrote that the country along the main routes of travel was, as a rule, first developed and that accessible valleys were earliest settled.[3] He also noted that cessions of various parcels of lands by Indians were a determining factor in settlement of both valleys and ridges, and cited the availability of game, timber, salt, good climate, adequate water supplies, and land grants as reasons for remaining in the highlands. He attributed the settlement of mountain-ridge sections to

> . . . the natural increase of families, the rapid succession of generations pushing their clearings farther and farther up creeks and minor valleys away from the land already under cultivation by older members of their families. There was, too, more or less movement back to the mountains by families who had passed through to the west, and who then, for various causes, turned back and took up land in the mountain-ridge section.[4]

As there was no single reason for settling in the mountains, so there is no one theory about the ethnic origins of the populace. The absence of accurate data has not stopped conjecture. Visitors to the Southern mountains in the early twentieth century shared the

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[1]Samuel Tyndale Wilson, The Southern Mountaineers (4th. ed., New York: The Board of Home Missions of the Presbyterian Church in the U.S.A., 1914), pp. 55-60.

[2]Ibid., pp. 62-65.

[3]Campbell, Southern Highlander, p. 38.

[4]Ibid., p. 41.

attitude of Wilson, who wrote that the mountain people "are about as pure a stock as we can boast in America."[1] This pure stock has been assumed to be predominantly English or Scotch-Irish, with an admixture of German or Huguenot strains.

While there has been a good deal of conjecture about ethnic origins, there has been little scholarly investigation of emigration patterns or census records; most writers base their conclusions on less solid evidence. One recent article surmised that ballads sung by Kentucky mountaineers were a traditional type sung in the Lowlands of Scotland, thus making the people's ancestry Scotch-Irish and rural.[2] This point of view was immediately contested by Harry M. Caudill, who had earlier written about the origins of mountain people in Night Comes to the Cumberlands. He argued: "It is hard to listen to the way a ballad is sung and determine where everybody came from. In my opinion it makes much more sense to examine the names of the mountain people for the purpose of trying to determine their national derivation."[3] By examining voting lists in three mountain counties of Kentucky, Caudill found evidence that showed names of English derivation outnumbering all other names by a ratio of three to two. Drake, in a further article on the subject, pointed to the lack of conclusive evidence and posited a mixture of

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[1]Wilson, Southern Mountaineers, p. 11.

[2]William H. Tallmadge, "Anglo-Saxon vs. Scotch-Irish," Mountain Life and Work, XLV (February 1969), 11-12. Tallmadge believes that if the mountaineers had been English, and city-bred, they would have sung broadside ballads.

[3]Harry M. Caudill, "Anglo-Saxon vs. Scotch-Irish: Round 2," Mountain Life and Work, XLV (March 1969), 18.

Scotch-Irish and Anglo-Saxon ancestry in uncertain proportion to one another, while Siler wrote that investigation of 1830 census schedules revealed many more English names than Scotch.[1]

All of this would seem to indicate that there is no definitive statement that can answer the questions about the ancestry of the Southern Highlander. Perhaps the most amicable conclusion is that of Cecil Sharp, who wrote to John C. Campbell on February 8, 1918:

> . . . Whatever may be the racial origin of the mountaineers, their predominant culture is overwhelmingly Anglo-Saxon, or, perhaps, to be more accurate, Anglo-Celtic. That is to say, whatever admixture of races there may be in the mountains, the Anglo-Celt has managed pretty completely to absorb them, to take them into his own orbit without himself being appreciably infected by them. I have formed this opinion from several considerations; from observing the every-day manners, habits and customs, all of which are demonstrably Anglo-Saxon; from an analysis of their traditional songs, ballads, dances, singing-games, etc.; and, finally, in a general way, from their physical characteristics. The strongest argument in favor of this view is based upon the character of the traditional songs and dances which seem to be saturated with the Anglo-Celtic idiom to the exclusion of every other.[2]

Education in the Kentucky Mountains

Geographic isolation combined with the independence and self-sufficiency bred by frontier life produced a hardy society in the mountains. All accounts of the personality traits of the mountaineer describe his ability to live with minimal wealth and comfort, his suspicion of "foreigners" until their intent is known, and the

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[1]Richard B. Drake, "Anglo-Saxon vs. Scotch-Irish: Round 3," Mountain Life and Work XLV (April 1969), 19; James H. Siler, "Anglo-Saxon vs. Scotch-Irish: Round 4, "Mountain Life and Work, XLV (June 1969), 14-16.

[2]Olive Dame Campbell, The Life and Work of John Charles Campbell (Madison, Wisconsin: College Printing and Typing Company, Inc., 1968), p. 572.

fatalism that permits acceptance of difficult living conditions. Notable, too, are the highlander's respect for the forces of nature, his devotion to family, and his great regard for education, though he himself may have been poorly educated.

In view of the quality and quantity of schooling in the Kentucky mountains, the value placed on education by the mountaineer may seem paradoxical, though such education probably was no worse than education elsewhere in the state.

The citizens of Kentucky have shown little interest in financing public schooling. The first Kentucky constitution, one which is regarded as a model of democratic intent and which is the work of educated men, made no provision for public schools. The resultant delay of public education may be due to reasons put forth by Ligon, who theorized that Kentucky's settlers, because of their origins, were accustomed to the English idea that education was a matter of private and church concern and not a matter for the state.[1] Slavery, because it developed a caste system which violated the principle of political equality, perpetuated the English educational ideal. Ligon also notes that the religious affiliations of the pioneer populace were largely Dissenter sects--Baptist, Presbyterian, or Methodist; these denominations did not believe education necessary to the salvation of a sinner.[2]

The lack of public education did not connote a complete lack

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[1]Edward M. Ligon, A History of Public Education in Kentucky, Bulletin of the Bureau of School Services, College of Education, University of Kentucky, Vol. XIV #4 (Lexington, Kentucky: The University of Kentucky, 1928), pp. 14-15.

[2]Ibid., p. 22.

of schooling. Private schools operated for profit made their appearance in Kentucky in the decades 1780-1800 as teachers moved west, while schools operated by various churches were also to be found.[1]

Private schools flourished in all parts of Kentucky except the mountain regions during the nineteenth century. That they were not in evidence in the mountains was due both to lack of population and to the same geographic isolation that made the eastern sector of the state an unknown territory to most Kentuckians. More than two hundred academies, owned and controlled by religious denominations, stock companies, and private individuals, are known to have been established, with practically every religious denomination operating at least one school.[2] Kentucky's legislative bodies preferred to encourage private schools rather than raise money for public ones, and bills to authorize funds for public instruction failed on several occasions.

Such education as was available to the general populace was often of poor quality and short duration. The following description of a mountain public elementary school at the end of the nineteenth century is unfortunately typical.

> The district schools are in session for five months from August first till Christmas. The number of pupils at a school ranges from fifty to a hundred of all ages from six years to twenty, and all are in charge of one ignorant, often inexperienced teacher. They start in at their work in August, but it

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[1]Kentucky Department of Education, History of Education in Kentucky, Bulletin of the Kentucky Department of Education, VII (Frankfort, Kentucky: The State Journal Company, n.d.), p. 290.

[2]Ligon, Public Education in Kentucky, p. 40.

> is soon interrupted for a week, because the instructor has to leave to attend the Teachers' Institute at the county-seat. On October first the older boys and girls are withdrawn from school for two weeks to help get in the harvest. Then November comes, and with it in alternative years certain important state and county elections. . . the teacher, with a mountaineer's sense of the importance of politics, closes school for ten days before the election in order to take part in the campaign. The middle of November the little flock reassembles, and the work of education goes on. First the youngest and frailest are kept at home, but the older and sturdier ones continue, all the more eagerly now because they have the undivided attention of the instructor. The day comes, however, when the intense cold, combined with their own sad want of stout shoes and warm clothes, keeps even the most ambitious at home, and the teacher, with a sigh of relief or regret, locks the school-house two weeks before the term is over.[1]

Music in the Mountains

The present study was begun in an effort to depict the role of music in some mountain schools. One might suppose that such schools would have neither teachers nor students interested in music, or that there would be no instruction in music, but this was not the case. Many schools offered instruction in music; many more used music informally. There were some schools whose personnel was indifferent to music and there may have been some schools which opposed it. Nevertheless, there were numerous instances in which the music used in the school was that found in the community, a rarity then and now.

The music found in the Kentucky mountains at the beginning of the twentieth century consisted of ballads, songs, hymns, dances, and instrumental music played by fiddles, banjos, or dulcimers, much of it from eighteenth-century English tradition. Of this music, ballads were of great interest to collectors; much time and effort

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[1] Semple, Anglo-Saxons, p. 590.

was devoted to the search for ballads which were in the Child collection.[1] Much of the remaining music; hymns, play-party songs, songs of other than English lineage, and instrumental music was not sought with the same fervor as ballads, and sources where this music may be found are limited.

That the music from eighteenth-century tradition had survived and remained relatively unchanged was of great interest to collectors of folklore, who attempted to analyze and glamorize what they found. The presence of the music is logically explained, however, when viewed as the result of combining geographic isolation with a static population to produce a folk society in which oral tradition was strong.[2]

Music became a part of life in many schools because music, particularly singing, was an active component of mountain life, and, simply stated, came to school with students. The ways in which the musical life of the community were used in the schools are as distinctive as are the schools themselves. Some common factors emerge, however, and should be noted.

Many mission schools provided housing for students, and those who had sung at home obviously continued to sing at school.

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[1]In addition to the original work, James Francis Child, English and Scottish Popular Ballads (10 vols., Boston: Houghton Mifflin Co., the reader may consult Bertrand Harris Bronson, Traditional Tunes of the Child Ballads (3 vols., Princeton, New Jersey: Princeton University Press, 1959-66).

[2]The characteristics of an ideal folk society are described by Robert Redfield in "The Folk Society," The American Journal of Sociology, LII (January 1947), 293-308. The Southern Highlands as a folk society is discussed by Howard W. Beers in "Highland Society in Transition," Mountain Life and Work, XXII (Spring 1946), 1-14.

Music was welcomed because it supplied entertainment where little diversion was available. Finally, the use of indigenous music permitted workers in the schools to share with their students something that had value to the student and came from the student's own environment.

All of the types of music found in the Kentucky mountains were emphasized at one or another of the schools discussed in this paper. Hymns, dances, and instrumental music will be discussed where they play some part in the musical life of individual schools. Ballads and songs, because they were used in all schools, will be defined at this time.

The distinction between ballad and song is not clear, even to scholars. When Cecil Sharp worked in the Appalachians, he differentiated by calling the ballad

> a narrative song, romantic in character, and above all, impersonal, that is to say, the singer is merely the narrator of events with which he personally has no connection and for which he has no responsibility. The song, on the other hand, is a far more emotional and passionate utterance and is usually the record of a personal experience--very frequently of an amatory nature.[1]

Scholars today find this definition unsatisfactory and use a broader description such as that of G. Malcolm Laws, who remarks:

> There are three great bodies of traditional balladry in America, the Child ballads, the broadside ballads imported from the British Isles, and the native American ballads. These types intermingle and are known and sung by the same people. Many of the same influences have been brought to bear upon them. In

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[1]Olive Dame Campbell and Cecil Sharp, English Folk Songs from the Southern Appalachians (New York: G. P. Putnam's Sons, 1917), p. xii.

> addition to these types, dozens of imported and native narrative songs which cannot quite be called ballads are traditional in this country.[1]

The distinctions made between ballad and song appear to be largely pedantic. They are set forth here only because descriptions of musical activities at the schools make a distinction between them. Certainly the distinction was not necessary for the singers, whose music lent cachet to the schools they attended.

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[1]G. Malcolm Law, Jr., Native American Balladry (Philadelphia: The American Folklore Society, 1950), pp. 9-10.

CHAPTER TWO

THE HINDMAN SETTLEMENT SCHOOL AND ITS MUSIC

Founding of the School

Hindman, county seat of Knott County, Kentucky, is located at the forks of Troublesome Creek in a remote area of the mountains of Eastern Kentucky. In existence since 1884, the town of eight hundred people is the site of the first rural social settlement school in the world. Concern for social welfare, interest in better education for mountain children, and a spirit of adventure on the part of the women who founded it were all factors that led to the establishment of this experimental school which has been in continuous operation since its founding.

Kentuckians who lived outside the mountains that occupy one-fourth the area of their state heard from travelers, or read, in the late nineteenth century, about feuds, illegal production of whiskey, poor schools, lack of hospitals, and general lawlessness in Eastern Kentucky. Several organizations worked to improve the lives of mountain people. To one of these organizations, the Kentucky Federation of Women's Clubs, a letter came, in 1899, from Reverend T. J. Mitchell, Hazard, Kentucky. He asked for a woman to visit the mountains and "assist in conduct of meetings of wives, mothers, housekeepers, young ladies and little girls. Lectures and lessons on cookery and homemaking should be made particularly enthusiastic, and

then the intellectual and moral features can be made interesting."[1]

In discussing this appeal, Miss Katherine Pettit, a member of the organization, described several walking trips that she had taken in Eastern Kentucky. During her visits she had been urged by residents of several counties to start a school in the mountains. The Kentucky Federation of Women's Clubs, upon hearing Miss Pettit's testimony about the need for schools, raised $180 by subscription. Miss Pettit was asked to organize a summer institute at Hazard which, in company with Miss May Stone, then secretary to the Federation, she did.[2]

This institute, Camp Cedar Grove, was operated in the summer of 1899 at Hazard. A tent donated by the Kentucky militia was decorated with flags, pictures, and Japanese lanterns. Four young women gave temperance lectures, taught cooking, needlework and table setting, and talked and sang with the visitors who flocked to see them.

Among the visitors to the camp was an eighty-year-old patriarch, "Uncle" Solomon Everidge, who had walked more than twenty miles from Hindman to meet the young women. May Stone described her first meeting with the old man as unforgettable; he was tall, white-haired, barefoot, and dressed in homespun crimson hunting jacket and trousers.[3] He is reputed to have asked the young women

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[1]Letter from Rev. T. J. Mitchell read before the Kentucky State Federation of Women's Clubs at Frankfort, Kentucky, on June 2, 1899. Located in papers found at the Hindman Settlement School, Hindman, Ky.

[2]May Stone and Katherine Pettit, "Diaries of Experiences in the Kentucky Mountains-Summers of 1899-1901," p. 1. (Typewritten).

[3]May Stone, "Uncle Solomon Everidge," Mountain Life and Work, IV (April 1928), 17.

to come to work at Hindman in the following manner:

> When I was just a chunk of a boy hoeing corn on the steep mountain side, when I'd get to the end of the row, I would look up the Troublesome Creek and down the Troublesome Creek and wonder if anyone would ever come in to learn us anything. But nobody ever came in and nobody ever went out; so we just growed up and never knowed nuthin'. I can't read or write, but I have children, greats and grands, and I want them to have a chance for larnin'.[1]

Whether or not Everidge's speech was the deciding factor is not known, but the Kentucky Federation of Women's Clubs sponsored another camp in the summer of 1900 and it was located at Hindman. Six young women, Misses Stone and Pettit, Miss Curry Breckenridge and Miss Katherine Christian of Lexington, Miss Laura Campbell of Philadelphia, and Miss Eva Bruner of Louisville established a camp at Hindman which they called a social settlement.[2]

Camp Industrial was a tent pitched above the town of Hindman; its contents were brought from Louisville via a one-day train trip to Jackson and forty-five-mile, two-day ride in horse-drawn wagons.

As at Hazard, the summer camp at Hindman emphasized simple things; preparation of food, sewing, table setting, and temperance lessons. Miss Breckenridge taught music using a parlor organ, an instrument unknown to the populace, who referred to it as the brass band.[3]

The diaries report:

> Some of the people thought it was wrong to have any kind of music but 'meetin' house songs.' We forgot that and asked a

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[1] Ibid.

[2] Stone and Pettit, "Diaries, 1899-1901", p. 18.

[3] Ibid., p. 21.

> boy to bring his banjo and give us some mountain music. A good sister hastened to urge us not to have 'banjo-pickin'' and said only wicked folks would allow it and that some of the people were saying that we could not be good if we liked it.[1]

Miss Bruner taught songs to her kindergarten students, though they seemed but little interested in learning the songs she sang. She said:

> They seemed to enjoy the singing, that is in listening to the teacher sing, but it was difficult to get them to join in. It was found that the children did not take up songs readily. They learned them in time but only after great effort. The only reason that I can assign is that they are unaccustomed to singing except 'long metre' hymns and certain tuneless ballads. One morning we had the rain song and afterward I asked, "Don't you think thats a pretty song?" "No," replied a frank little boy, "I don't think it's pretty, but I like to hear you sing it."[2]

The summer camp at Hindman was a success and the ladies were urged to stay in the mountains and establish a permanent school. Lacking both funds and experience, they were unwilling to do so. After their departure, and throughout the following year, interested residents of Hindman kept up a steady correspondence with Katherine Pettit and May Stone, urging them to return to Knott County. The young women raised some $2600 from women's clubs and interested friends and returned to Hindman. Citizens who were eager to show their support of the proposed school had donated two acres of land near the forks of Troublesome Creek. A school building was purchased, a cottage rented, and the Hindman Settlement School began operation on August 4, 1902.

The Hindman Settlement School was not the first school to

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[1] Ibid., p. 38.

[2] "Report of the Kindergarten Work in the Kentucky Mountains," "Diaries-1899-1901," pp. 50-51.

operate in the town, nor was it altogether supported by private financing. "Professor" George Clark had operated a school since 1886; it was his building that the young women purchased on their arrival. The State of Kentucky furnished money to pay teachers' salaries for a six-month elementary school session each year. This money was paid to teachers chosen by the Settlement. The Knott County Fiscal Court paid $200, in 1902, for instruction of high-school students and continued to provide support for the school until 1909, when legislation was passed that required state support of a high school in each county. At this time the state assumed responsibility for funding secondary school instruction, and operation of the school continued to be the responsibility of the settlement school.

In every case known to the author, public money has been furnished for teacher salaries in mission schools. Funds from other sources have been used to supplement salaries, provide additional teachers, and furnish social services to communities served by the schools. Those schools that were operated by religious denominations received support from home mission boards, while those that were operated by individuals allied themselves with various groups and also relied on individual contributions and endowments. Hindman Settlement School, for example, was partially supported by the Kentucky Womens Christian Temperance Union until 1914, when it was incorporated by its founders as a non-denominational independent school governed by a board of trustees.

Citizens of the communities served by the schools, determined to provide an education for their children, were an important source of support. They furnished land, money, lumber, and labor to build

and operate schools. Time, energy, and devotion to the settlement ideal were contributed by enthusiastic young people who worked in the schools. Often graduates of Eastern women's colleges, they have since been called the VISTA workers of half a century ago.[1] These young people lived and worked in mountain schools, solicited funds and endowments from friends, and enjoyed the novelty of their adventures.[2]

Early Years of the School

One hundred sixty-two students, most of them from the town of Hindman, were enrolled in the school on opening day.[3] Most were in elementary school, though a few students were instructed in history, literature, and Latin, subjects usually taught in secondary school. From the earliest days of its operation, the school offered instruction in vocational subjects such as cooking, sewing, woodworking, home nursing, and home economics. It is quite possible that such instruction was begun because of the founders' desire to give students practical training.[4]

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[1]Robert F. Munn, "The Latest Rediscovery of Appalachia," Mountain Life and Work, XLI (Fall 1965), 11.

[2]Miss Elizabeth Watts, whose tenure at Hindman extended from 1909 to 1957, remarked that one of the most pleasant features of work at Hindman was the opportunity for women to work at jobs rarely performed by women of the time. At Hindman, young women who ran the school supervised logging operations, designed buildings, oversaw construction, and were responsible for financing the operation of the school.

[3]Marcia Smith Lawrence, "Hindman Settlement School has a Colorful History," Hindman News, May 1, 1952, p. 2.

[4]May Stone, writing in a pamphlet, "The Story of the Hindman Settlement School," (1928) said: "Hindman's aim is to educate and send back to their homes these mountain boys and girls--to send them home with something practical to give to the community in which each must live."

The training in carpentry and woodworking was useful to the school as well as the students, for students helped construct and furnish buildings during the years of Hindman's growth. The first building added, in 1903, was a log workshop that housed the manual training shop and the kindergarten. A dormitory built in 1906 to house boarding students was provided with furniture by boys who were studying carpentry at school. Weaving and basket making, part of the after-school program carried on at the Settlement, also provided furnishings in dormitories and houses built on the school grounds.

The school's progress was hampered by several disastrous fires in its first decade of existence. In the fall of 1905, the original log school building and the workshop built in 1903 were destroyed by fire. There are conflicting reports about the actual number of buildings that replaced these structures, but it is known that there was another fire in 1906 which again destroyed the school building. At this time a weaving cabin, a woodworking shop, and a power house were constructed at the same time that the school was replaced.

In 1910 still another fire caused extensive damage; nearly all of the buildings on the Settlement grounds were destroyed. Misses Pettit and Stone considered closing the school and terminating the entire Settlement program, but Hindman citizens, determined to keep the school, offered the following resolution as proof of their interest in education:

Hindman, Knott Co., Ky.,
Jan. 23, 1910

Miss May Stone,
Miss Katherine Pettit,
Mrs. Frances Beauchamp,
Lexington, Kentucky,

Dear Friends:

The worst has happened, not the worst, the children and teachers were all saved, the ice house, hospital, stable, power house, and boy's cottage stand only as a monument to your fidelity and earnest efforts for the upbuilding of the town and country.

I hand you herewith a copy of the resolutions adopted by the citizens (237) at a meeting in the Court House after two hours notice, which resulted, as Pres. Smith has already told you, in the public subscription of $2,200 cash and 957 days in labor, which comes from the very best of the population, a great proportion from the younger and reliable set.

The people are dead in earnest in this matter, and are loud in their demands that the county authorities--both Fiscal Court and the County Board of Education--come forward with the money to aid in placing the school upon its feet again.

Don't throw your friends down in the period of disappointment, but stay with us and we are with you in spirit and might that you have never dreamed of before. The fact is, the citizens are surprised themselves at the move made today, and when we began the meeting this morning, no one had an idea of the result, but we are thankful for it and have the energy to push it with you to a satisfactory ending.

With best wishes and a word of cheer from all, I am,

Yours in earnestness for success,

W.W. Craft

RESOLUTIONS

We, the citizens of the town of Hindman, Knott County, Ky., in Mass Meeting assembled in the Court House in said town at 10 o'clock A.M. Jan. 23, 1910, do hereby adopt the following resolutions to express our sentiments in the interest of the welfare of our children and neighbors' children, to-wit:

WHEREAS, A great calamity has befallen our town and community, as well as all educational interest and moral development in the mountains of Eastern Kentucky, and we have suffered a

great and irreparable loss in the destruction of the W.C.T.U. Settlement School, by fire, on the night of January 22, 1910; and

WHEREAS, We realize the awful calamity to the cause of education, Christianity, morality and advancement in the loss of the buildings and equipment to the School; and

WHEREAS, There is now great suffering among the said teachers and pupils, and immediate relief is necessary; therefore

Be it resolved, first, That we unite in extending our heartfelt sympathy to the teachers, officers and authorities in charge of the School and to Mrs. Frances Beauchamp, Miss Katherine Pettit and Miss May Stone our thanks and appreciation for past efforts, and urge them now to unite with us in an effort to rebuild.

Second, That a delegation of our leading citizens be urged to lay the matter before the present Legislature of the State of Kentucky, now in session, and endeavor to secure an appropriation for the immediate relief of the distressed pupils and teachers.

Third, That we earnestly pledge our money, material and labor, for the purpose of aiding in the rebuilding of the said school property, in so far as our means and circumstances will permit.

Fourth, That the Board of Education of Knott County be requested and urged to unite with the authorities of the W.C.T.U. Settlement School in rebuilding, and in said uniting to erect a building to be used jointly for a High School and public school building for the town.

Fifth, That the Knott County Fiscal Court be requested and urged to appropriate funds to aid in the rebuilding of the said school.

All of which is respectfully submitted and signed by the Committee.

W.W.Craft
Wm. Sturgill
J.M. Baker
H.C. Francis
J.W. Duke
J.W. Combs
R.W. Duke

All of which is approved and directed to be forwarded to parties interested, and published in the News-Record.

Irving Napier,
Chairman

G. C. Smith
Secretary[1]

Misses Pettit and Stone agreed to continue operation of the school; citizens raised money to purchase a sixty-five-acre farm and helped build a new school building, a dining hall, two dormitories, a barn, workshop, sewing room, and rest house for visitors.[2]

Other buildings have been added from time to time, but after the 1910 fire the physical growth of the school was virtually complete. Crises occured less often and could be reported in a more amusing manner, as the following account, written in 1912, shows.

> We are proud to say that owing to the hearty response of our friends the farm is now well fenced. The locust posts for the hillsides and the ridge boundary had to be carried up on the men's shoulders, and in some places it seemed impossible to stretch the wire fencing properly. But we kept on trying, for as soon as the bottom lands were fenced the hogs took to climbing the ridge, going miles around so as to get up to the top by way of another branch, from whence they came swooping down on us triumphantly. There is no hillside that a hog cannot scale and no weak spot in a fence that his patience cannot find. But now we believe we have matched our foes, and defy even the incorrigible "Judge." This hog, so called because he belongs to our county judge who allows him to go "at large", is the most destructive hog anywhere around. In an hour, one night this fall, he destroyed five dollars worth of corn for us. There is only one way left for him to get in--by sneaking in the school gate with the children. Of course, he is smart enough to have found out this way, and he is enough of a "black dog" (in the language of the children" to come in for potatoes with those who seek after "larnin'," whenever he gets a chance. But our nights are not any more disturbed by his grunts of exultation, and our school recitations no longer broken up because a class has to go and chase out all the Hindman hogs.[3]

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[1]Lawrence, "Hindman School History," Hindman News, p. 4.

[2]Stone, "The Story of Hindman Settlement School," (n. p.).

[3]Annual letters written to WCTU members from Hindman Settlement School, 1908-1912. Located at the Hindman Settlement School (n. p.).

Music at the Hindman Settlement School

The Use of Indigenous Music

Perhaps the most intriguing feature of the operation of the Hindman Settlement School, from the earliest days, has been the emphasis placed upon indigenous music. Teachers and workers have listened to children sing, have encouraged them to sing and dance for other people, and have taught songs, dances, and games to children and adults. And although many teachers do these same things with and for children, too few have taken any interest in indigenous culture and helped to keep it vivid by using it.

The impetus for cultivation and continuation, at Hindman Settlement School, of the music culture of the mountain people may have been provided by Katherine Pettit. As far as can be determined, she first came in contact with this music in 1900 when her diaries record that, en route to Hindman, she heard a group of lumbermen from the mountains entertaining themselves at the home where she was lodged. She took down the words of as many ballads and songs as she could and found the music "equally as unusual as the words."[1] The words to "Lovin' Hanner," "Lord Daniel's Wife," "Pretty Polly," "The Drunkard's Dream," and others, are placed at the end of her diaries and attest to her interest.

Her enthusiasm for mountain music was probably personal and based on its appeal to her, for there is no evidence to suggest that she was aware that, of the music she heard, the ballads were of

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[1]Stone and Pettit, "Diaries-1899-1901," p. 10. For a complete list of titles, see Appendix I.

interest to collectors. Miss Pettit's attitude, at least before Cecil Sharp's visits, is typified by this description:

> It is pleasant to go up into the library at six o'clock after dinner, sit down before the great fire, with its blazing backlog and forestick, and see what happens. The first person to enter, usually, is Miss Pettit. She is followed fast by six little girls, whom we call her "poppets," Isabel, Callie, Servie, Grace, Arminta, and Goldie, usually with their "poppy-dolls" in their arms. They gather their little chairs about the fire, and either Miss Pettit reads some pretty story to them, or they set a little table with real dishes, "cap" some corn over the fire, and have a tea-party for themselves and their children, being very polite and kind to you, the chance visitor. Then when their tea-party is over, Miss Pettit suggests that "song-ballads" are in order, and they lift their voices in "Barbary Allen," "Turkish Lady," "The Brown Girl," or some other old song that has been forgotten by the rest of the world for two or three hundred years.
>
> As they sing, the older children drop in by twos and threes, the girls from the dishwashing, the boys from the shop, and all lend their voices to swell the singing. Fitzhugh takes down the banjo and picks an accompaniment, Enoch lines out the words if necessary, the teachers gather in too, and the hour is all too short for everybody, and the bell for study-hour and prayer rings before one knows it.[1]

It may be supposed that the emphasis on music in scenes such as this served some important functions. Indigenous music maintained its value to its practitioners because other persons, in this case people of stature in the community, found the music interesting and beautiful. In the performance of the music, an oral tradition maintained vitality. Finally, such gatherings served as an informal means of education as songs were passed from one person to another.

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[1]WCTU letters, 1908-1912, p. 10.

The School as a Collection Center for Indigenous Music

Travelers to the mountains who stayed at the Hindman Settlement School were fascinated with the singing they heard. One visitor, Mrs. John C. Campbell, heard ballad singing for the first time in 1908. She recorded the event in her diaries:

> I shall never cease to be grateful to Miss Pettit for opening to me what was to become an absorbing and illuminating interest as the years went on. She asked, that first night, as we sat after supper in the living-room before a huge fire, if I would like to hear an old ballad. When I politely assented, without too much real enthusiasm, she called on one of the girls--Ada B. Smith, her name was--to sing me "Barbary Allen."
>
> Shall I ever forget it? The blazing fire, the young girl on her low stool before it, the soft strange strumming of the banjo--different from anything I had heard before--and then the song! I had been used to sing "Barbara Allen" as a child, but how far from that gentle tune was this--so strange, so remote, so thrilling. I was lost almost from the first note, and I saw again the long road over which we had come, the dark hills, the rocky streams bordered by tall hemlocks and hollies, the lonely cabins distinguishable at night only by the firelight flaring from their chimneys. Then these, too, faded, and I seemed to be borne along into a still more dim and distant past, of which I myself was a part.[1]

Olive Dame Campbell's interest in the music she heard at Hindman led her to collect ballads, hymns, and songs as she traveled throughout the mountains with her husband, John, secretary of the Southern Highlands Division of the Russell Sage Foundation. Ultimately, she was to collaborate with Cecil Sharp in the publication of English Folk Songs from the Southern Appalachians. She was probably the first person to use mountain schools as a center for collecting indigenous music.

Those who lived at mountain settlement schools while they

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[1]Olive D. Campbell, Life of John C. Campbell, p. 140.

sought out music from the local culture found themselves in an advantageous position. Many students knew the music sought by collectors and shared it willingly. Travel into remote areas was less forbidding when collectors could rely on returning to the relative comfort of the school grounds at night. Those who collected music, dances, or other folklore were usually received into homes without suspicion because they came from the schools.

Among those who collected ballads and publicly noted their indebtedness to mountain schools were Loraine Wyman, Howard Brockway, Josephine McGill, Evelyn Kendrick Wells, Richard Chase, Mary Wheeler, and Gladys Jameson, all of whom published songs collected as a result of visiting or working in settlement schools.

The dedication of Josephine McGill's Folk-Songs of the Kentucky Mountains, for example, offered "sincere thanks to all who assisted in the making of the collection, which was suggested by Miss May Stone, head of the Settlement School at Hindman, Knott County, Kentucky," while the second of Wyman and Brockway's collections, Twenty Kentucky Mountain Songs, is dedicated to the memory of Mr. William Creech, the patriarch who donated land for Pine Mountain School.[1] Mary Wheeler was music teacher at Hindman in 1926-27 and noted in the preface of Kentucky Mountain Folk Songs that she had obtained the songs in her collection from children at Hindman Settlement School and from older singers as well.[2]

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[1]Josephine McGill, Folk-Songs of the Kentucky Mountains (New York: Boosey and Co., 1917), [n. p.]; Loraine Wyman and Howard Brockway, Twenty Kentucky Mountain Songs (Boston: Oliver Ditson Co., 1920), [n. p.]

[2]Mary Wheeler and Clara G. Bridge, Kentucky Mountain Folk Songs (Boston: Boston Music Co., 1937), p. vii.

The Influence of Cecil Sharp

The most famous of the collectors who headquartered at settlement schools was Cecil Sharp. Sharp, whose work in collecting folk songs and dances was well known in England, visited this country in 1915 and was introduced to Olive Dame Campbell by William Chauncy Langdon, a specialist in pageantry then working with the Russell Sage Foundation in New York. Sharp was immediately interested in the music shown him by Mrs. Campbell, and was able, in 1916, to travel in the Southern Highlands to hear and collect music. On his first trip, one which was arranged by the Campbells, he visited several Presbyterian mission schools in North Carolina. Folk Songs from the Southern Appalachians, written with Mrs. Campbell, was published in the following year. On a second trip, Sharp traveled extensively in the Kentucky mountains and was reputed to have said that he found more songs at Hindman in one day than he ever had in any one day.[1]

Sharp was critical of the American educational system. He believed that education, along with other accoutrements of civilization, would destroy the English ballad tradition he held dear. He once wrote:

> I cannot withhold the criticism--advanced with the greatest diffidence--that the educational authorities of some of the larger cities in the United States are too ready to ignore the educational and cultural value of that national heritage which every imigrant brings with him to his new home, and to rest too confidently upon their educational system, which is often almost

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[1]Interview with Miss Elizabeth Watts, held in Berea, Ky., August 4, 1968.

> wholly utilitarian and vocational, to create the ideal American citizen.[1]

Nevertheless, he was impressed with the general atmosphere of some settlement schools and wrote, during his second trip to the Southern mountains in 1917, that a few schools such as those at Hindman and Pine Mountain would "transform the mountains in double quick time."[2]

Sharp's visits served to make school personnel aware of the English heritage to be found in mountain music. His view "that the primary purpose of education is to place the children of the present generation in possession of the cultural achievements of the past, so that they may as quickly as possible enter into their racial inheritance" further assumed that the best way to achieve such a goal was to give children "the folk-songs and folk-ballads of the race to which they belong or of the nation whose language they speak."[3] His influence led music teachers, recreation workers, and others responsible for music in mountain schools to emphasize songs of the English ballad type and to overlay the music sung by the people with songs from the "English" tradition. Evelyn Kendrick Wells described Sharp's impact in the following manner:

> Sharp's absorption in the tunes made every contact with him an unforgettable experience. Thus when he came to the Pine Mountain School in Kentucky, finding there a group of people who were musical amateurs but convinced that the songs of the children were culturally valuable, to be sung early and often and as nearly as possible without change by "fotched-on" teachers, he made explicit values only vaguely felt; and from then on casual though enthusiastic performance took on greater meaning. Elsewhere in the mountains, where there was no recognition as yet

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[1]Campbell and Sharp, English Folk Songs, p. xxii

[2]Olive Dame Campbell, Life of John C. Campbell, p. 551.

[3]Campbell and Sharp, English Folk Songs, p. xxxvi.

> of the value and beauty of native songs, he was able to stir a spark that never died out. Today, all over the Southern Appalachians, the folk movement embraces a recreation program which emphasizes its local riches, largely because for three years a man traveled through the mountains with a divining rod which tapped the wellsprings of native music.[1]

One can only conjecture about the impact of Cecil Sharp's visits to the Southern Highlands. It is entirely possible that they prolonged the life of some mountain music by at least a generation. It is also possible that his interest wakened a corresponding interest in other people that will continue to bring results. It is also possible that his collecting trips, combined with his insistence upon only that music from the English tradition, removed the casual interest in mountain music for its own sake and helped to eradicate some of the music also enjoyed by the populace and replace it with a sometimes artificial standard that measured everything against English country balladry.

The Dissemination of Indigenous Music by the Hindman Settlement School

Hindman Settlement School, and others like it, served as more than collection agencies for "fotched-on" folklorists.[2] Students also learned from and contributed to the music used in the schools. Music was a part of mountain life, as it is part of life everywhere,

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[1]Evelyn K. Wells, The Ballad Tree (New York: The Ronald Press Company, 1950), p. 267.

[2]The term "fotched-on" is still used in the mountains to identify anything brought in from outside the region. Thus the people who worked in mission schools were often so named. The young women who staffed the Hindman School were thought to be peculiar because they were unmarried and still attractive in their old age--probably 25 to 30--and were known everywhere as "them quare women."

but it would be unwise to assume that the Kentucky mountains were "a land of troubadors whose inhabitants carol before breakfast, woo at luncheon with love lyrics, entertain in the evening with ballad shockers, and retire with gospel hymns, folk of course."[1]

Students came to schools with varying degrees of interest in and capacity to perform music. Some knew dozens of songs, some knew none. Rebecca Caudill, for instance, says: "We children did not grow up on Appalachian mountain ballads so much in vogue now and so much sought after by collectors. Stella introduced us to ballads when she came home from the Presbyterian Academy with a head and a notebook full of them."[2] On the other hand, Edna Ritchie, speaking of music in her home, says:

> For maybe two hours or three we would sing ballads, folk songs, hymns, lullabies and nonsense songs . . . . This "singing on the front porch" is one of the happiest memories of my childhood . . . . What are some of the songs we sang? Everything we knew, though never all in one evening, for that would have taken too long.[3]

Whatever the musical background of the student, Hindman Settlement School was a vital force in the dissemination of mountain music. From Katherine Pettit's interest in ballads to the encouragement given children to sing for each other, from the collection of songs to performance of indigenous music throughout the United States, the school has served as agency for the propagation of music, and

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[1]Richard M. Dorson, "A Theory for American Folklore," Journal of American Folklore, LXXII (July-September 1959), 199-200.

[2]Rebecca Caudill, My Appalachia (New York: Holt, Rinehart and Winston, 1966), p. 23.

[3]Edna Ritchie, "The Singing Ritchies," Mountain Life and Work, XXIX (Summer 1953), 6-7.

other mountain arts and crafts as well.

For many years, the teaching of music was informal. As far as can be determined, instruction was a simple process that involved singing in dormitories, at parties and at informal gatherings such as those previously described.[1] There can be no doubt, from extant descriptions of musical life in the school, that this was an effective way of disseminating music.

Formal Instruction in Music

The role of formal instruction in the music program of the Hindman Settlement School is far less clearly depicted than are the more informal aspects of the school's musical life. Formal instruction in music during the school day began in 1914.[2] There is no available record of the number of classes taught or the type of instruction, merely the comment: "The children delight in the real study of music."[3] Teaching responsibilities of music teachers in early years is not detailed, but the impression gained is that from 1914 through 1965, the music curriculum consisted entirely of singing.

Instruction in piano has been available at the Settlement during after-school hours and may date back to the time of Miss Lucy Furman, who came to Hindman in 1907. She had a piano brought from Lexington at a time when this meant hauling everything in by wagon

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[1] Supra., p. 26-27.

[2] Mae Huntington and May Stone, Letter to WCTU members, January, 1914, p. 3. Located in a folder at Hindman Settlement School.

[3] Ibid.

from Jackson, forty-five miles distant. Descriptions of piano lessons are to be found in The Glass Window, one of four novels written during her twenty-year residence at the school. Whether or not Miss Furman herself taught piano could not be determined. One report said: "Miss Lucy Furman brought a big piano from Lexington and had a room papered with red wallpaper. She taught the children 'real music'."[1] A former student at Hindman, who lived in Miss Furman's cottage as a small boy, had no recollection that she ever taught piano.[2]

Although it was not possible to talk with other music teachers who worked at Hindman, an interview with Miss Ruth White, music teacher at the school for twenty-six years, 1940-1966, indicated the extent of her duties.[3] Miss White was responsible for instruction of all students in the school. She taught a twenty-minute music period daily in grades kindergarten through eight, rehearsed the glee club and ballad club in the high school, played piano for folk dance classes five or six nights each week, and taught some thirty piano lessons each week. Additionally, she was responsible for Christmas pageants, commencement programs, student recitals, and other school performances.

The school owned one set of music textbooks, The Music

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[1]Grace Douglas Fortney, private interview held at Harlan, Kentucky, August 25, 1967.

[2]Albert Stewart, private interview held at his home in Knott County, July 23, 1968.

[3]Ruth White, private interview held in Knoxville, Tenn., August 22, 1968.

Education Series[1], which Miss White used to some extent. She supplemented these books with music that she learned from students, teachers, and residents of the area. In her estimation, she used more indigenous music than any other kind. In addition to the ballads, songs, and hymns sung in Knott County, she made much use of music from the English ballad tradition espoused by Cecil Sharp.

An interesting feature of the music program was the ballad club, initiated by Elizabeth Watts and May Stone and continued by Ruth White until her retirement.[2] Admission to this club was voluntary and determined by having applicants sing a song or ballad learned at home. In later years, Miss White used mimeographed copies of song texts she had collected in her work to teach songs (See Appendix III). Students sang ballads in unison; the effect was one of monophonic songs sung in ensemble.

Introduction of New Customs and Music by Settlement Workers

It should not be supposed that music teachers and settlement workers confined themselves exclusively to the use of indigenous music and culture. As early as 1905, the "fotched-on" women began sharing their own Christmas customs with the mountaineers, a practice that became widely known throughout Eastern Kentucky and one

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[1]T. P. Giddings, The Music Education Series (Boston: Ginn and Co., 1923).

[2]Miss Watts recalled that the ballad club was started in an effort to keep students singing the old mountain songs in a year when the school had no music teacher. She did not remember the year this occurred; a list of music teachers shows that no teacher was employed in 1933, thus the ballad club may date from that time. For a complete list of music teachers, see Appendix II.

that was copied in other schools. Prior to the coming of the mission schools, Christmas was celebrated on January sixth by older people, though younger persons celebrated the holiday on December twenty-fifth. For many, the time was one for drinking and carousing, as the following account shows.

> The sole way of celebrating the Holy Season before the advent of the school seems to have been by drinking and shooting. I have not a boy who was not accustomed to that. The very youngest, a little seven-year-old, who came to us the first of last January, told me how much liquor his paw had given him Christmas, and how he got so drunk he could not walk down the creek. When I replied that I was sorry to hear that, and that it was very wrong to get drunk, he answered very positively, "It hain't wrong to drink. Paw says it hain't, and Granny says it hain't, and I know it hain't; and anybody says it is, is a liar![1]

Those who celebrated the January sixth date had rather different ideas about the observance of the holiday. The difference is well explained in the following account:

> On Christmas Day, the father of two of our most attractive girls, a man less than forty years old, living nine miles from the school, dined with us. Afterward, sitting before the library fire, he sang "Loving Nancy" and other ballads for us, and then told some interesting things about the Christmas customs he had been used to. He said, "The old folks always claim that the sixth day of January is real Christmas--old Christmas, they call it; but the young folks has a notion, like you have, that it comes today--New Christmas. I don't rightly know which it is, but I always feel more like Old Christmas is Christmas than New Christmas, and I wouldn't do any work on Old Christmas. On New Christmas they don't give any presents like you women do, but the young men do a sight of drinking, and the girls visit around and frolic. The old folks let them have their own way then (They say New Christmas is for young folks). But when Old Christmas comes, they won't stand any antic ways. They cook beforehand so's they won't have any work to do. Then Old Christmas Eve at midnight the cattle kneel down and pray and the elders blossom. Anybody that will get up and listen and watch can hear the cows lowing and mowing then, and see them on their knees and see the elder stalks put out a head of blossoms. Next morning when the old folks get up they just set around and hold their hands

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[1]Lucy Furman, annual letter to WCTU members from the Hindman Settlement School, 1909, p. 3.

> and mourn all day, and don't eat; and the young folks have to eat cold victuals; and if any of them get noisy or foisty, they are liable to a scolding, for its a solemn season.[1]

On their part, workers at Hindman introduced the customs of decorating Christmas trees, filling stockings, and singing carols. These were quickly accepted. Some six hundred people attended the 1912 celebration which is described in the following manner:

> Four marshalls of the day carrying insignia of their office, tall, rough, straight limbs of pine surmounted with big bunches of lovely holly tied with flowing red ribbon, led them in procession up the stairs and into the schoolroom singing "'Twas in the Winter Cold." Along came a chorus, then Mary and the Shepherds, and the Wise Men, King Wenceslas, and the Wassailers and others from old English carols that are familiar here. Their songs and tableaux occupied only half an hour and then a jovial Santa Claus came bounding up the stairs and delighted the children by his treatment of good boys and girls. The distribution of presents was most time consuming and interesting for the tree was a real community tree. The Settlement only gave candy (for about 300 stockings of the nearly 1000 we have filled) and oranges to the children. The families had brought presents for themselves and each other, big boys took this occasion to give Christmas presents to their sweethearts, the big store in the village, which really does a tremendous business for a country store, gave each of the teachers a pound of good candy such as we had lately asked them to get in on purpose for us, presents were surreptitiously put on for youngsters who seemed likely to get none and it was all very Christmasy and nice.
>
> Christmas eve the home children came from the six different houses to our big living room to hang their stockings, pretty bright cambric ones contributed by a Lexington friend. The boys had put up a temporary shelf as a continuation of the fire board all around the room and each stocking had its own nail and shelf space for overflow. Then after the children had gone we teachers filled them from the beautiful stock of things that had come to us in the last month by mail and barrel and box, from boarding schools and societies and individuals. A doll for everybody, a book for each, jack knives, noisy toys, puzzles, handkerchiefs, neckties, baseballs, everything one would wish if he had a big city stock to choose from.
>
> After the morning work was done they came and sang a carol about our big open fire (I forgot to tell of Miss Furman and

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[1]Lucy Furman, annual letter to WCTU members from the Hindman Settlement School, 1910, p. 6.

her boys who went around before five o'clock to all the houses and sang old English carols in the liveliest way) and took down their stockings.

The children who live more than ten miles away and don't go home during the year were allowed to go for two weeks. The nearer ones take turns about for a week each, because of the fires and cows and walks and cooking all have to be attended to. So about half of the family decamped during the morning, setting off in the snow to walk or going behind on horses that had been brought, or in a few cases in wagons.[1]

The celebration of Christmas was not confined to the settlement school itself. Workers took gifts and decorations to outlying districts, spending weeks in preparation and days in travel. One of eleven such celebrations in 1908 was described:

There they were--young and old, boys and girls, men and women, and many little babies in their mothers' arms, besides two "old, old, old, old women"--all waiting together for the door to open and show them the first Christmas tree that ever they had seen in all their lives.

We had pronounced it "pretty" with its strings of snowy corn and crimson berries, with its many glittering ornaments and glowing candle lights; but what a sight it was to all these eager eyes, so unused to scenes of brightness and beauty.

Their pleasure could be read in their faces and their appreciation was shown by the perfect quietness in which they listened to the Christmas songs and the beautiful, wonderful story of the first Christmas morning and its message to the world. This and the genuine delight with which the children received their gifts brought joy to our hearts and richly repaid us for whatever of labor and time and money the little celebration had cost us.[2]

The Hindman Settlement School Today

The Hindman Settlement School continues as an active force in Eastern Kentucky life. The settlement grounds adjoin the public

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[1]Ruth Huntington, annual letter to WCTU members, 1912, n. p.

[2]WCTU annual letter, 1908, p. 5.

high school, now operated by Knott County, and are comprised of dormitories, a dining hall and activity building, a library that serves the entire county, an industrial arts building, a craft house for weavers and potters, and a playing field.

The Settlement houses some sixty high-school students whose homes are still inaccessible to school bus routes. These students are housed and fed throughout the week, though many go home for weekends in contrast to the earlier practice of remaining at Hindman throughout the school year.

The philosophy of the founders, one which sought to train students for life in the Kentucky mountain community by giving them appropriate skills and recognition of the worth of their own culture, continues unchanged. The present director of the school, Raymond K. McLain, has said:

> We have offered guidance in Christian principles, and through imaginative means have tried to further our students' experiences and social development; we have tried to increase their understanding of the rich heritage of the Kentucky mountain area (and incidentally have tried through the students' participation to interpret this area with its unique and little-understood richness to the outside); and have offered to our students a work training rich in vocational experience.[1]

The Settlement offers a number of extension services for Eastern Kentucky residents. A bookmobile that serves Knott County is operated by the Settlement. A resident teacher skilled in weaving and pottery-making gives instruction in those arts throughout the region and brings interested residents to work at the Settlement craft house. Kindergarten children are transported from rural areas

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[1]Raymond K. McLain, Publicity letter from the Hindman Settlement School, December 1965, p. 2. (Printed).

to the Settlement several times each week for group play and pre-reading experiences. The kindergarten teacher also teaches art in the high school; her salary is paid by the Settlement. Workers paid by the Settlement direct adult literacy classes in several nearby counties and work with school dropouts.

Graduates of the school are scattered throughout the United States; among distinguished alumni are physicians, bankers, teachers, and long-time Kentucky Congressman Carl D. Perkins. At least one graduate has used his knowledge of music and folklore in a professional capacity. Josiah Combs, who studied at Hindman for three years and called himself the school's first graduate, was granted the Ph. D. from the Sorbonne for his dissertation, Folk Songs of the Southern United States. Combs was the author of many books and articles about folk customs and dialects and was professor of languages at several universities.

Emphasis on music, dance, and folkways indigenous to the Eastern Kentucky mountain region continues at Hindman. The present director holds degrees in music and folklore and takes an active part in performing and teaching music and dances to resident students. Dancing parties are held at the Settlement for students every week and student performers are in demand throughout Kentucky for programs of ballad singing and folk dancing. Dancers from the school appeared at the New York World's Fair in 1965 and 1966.

The Knott County Board of Education has, since 1965, paid the salary of a music teacher who works in the town of Hindman; the money thus freed has gone to finance a highly interesting experiment. A musicmobile, a Jeep truck capable of traveling the rough roads

that are the only access to some remote areas, visits some twenty country schools each week. The musicmobile is driven by a music teacher, employed by the Settlement, who teaches one or two music lessons per week in each school that he visits.

The musicmobile has been in operation since 1962 and the number of schools it serves varies from year to year. The truck carries music books, record player and records, and instruments to help in the instructional program, one that reflects the interests of the instructor.

Charles R. Ward, music teacher in 1966-67, visited thirty-eight classrooms in twenty-four schools and taught one forty-five minute lesson in each room every other week.[1] Mr. Ward was particularly interested in dancing; he played accordion as he taught dances in various classrooms and culminated each year's activities with a folk-dance festival at the Settlement.

He also taught recorder; the Settlement furnished soprano recorders to students. Ward found his young students extremely receptive to music instruction and remarked: "There have been recreation teachers who are liked, some better than others, but the music teachers are always loved."[2]

The present musicmobile driver, George Alexander, was the music teacher in 1965-66, and has returned to the job after a visit to his native England. Alexander visits fourteen one-room schools each week. He reports that although he finds limited ability in

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[1]Private interview with Charles R. Ward, held at the Hindman Settlement School, August 1, 1968.

[2]Ibid.

expressing themselves, the students seem pleased with what he teaches.[1] Alexander uses an overhead projector to help teach notation from simple rhythm patterns and xylophones to perform simple rhythmic and melodic ostinati in material which he adapts from the teaching of Carl Orff. When asked what kind of songs he teaches, he replied that he teaches English folk-songs by rote, very much as he did in England. He teaches songs of the British Isles because that is what he knows and likes.[2]

There is no accurate, scientific way to measure the impact of the Hindman Settlement School or the effect, over the years, of its distinctive music program. Surely the school has enriched the lives of thousands of persons. Tribute can only be paid to its founders, who came to the mountains to serve with this ideal:

> These people of the mountains are our kin. Their good Scotch and Irish ancestors were ours also. When we share with them our means, our advantages, our culture, we are only dividing with our brothers . . . . This fact of kinship, which means so much to them (a thing, indeed, to live and die for), should have greater significance for us and should stir our hearts to tenderer thoughts and nobler endeavors for them.[3]

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[1]Private interview with George Alexander, held at the Hindman Settlement School, July 30, 1968.

[2]Ibid.

[3]Furman, WCTU annual letter, 1910, p. 11.

CHAPTER THREE

THE PINE MOUNTAIN SETTLEMENT SCHOOL AND ITS MUSIC

Founding of the School

As Hindman Settlement School was founded through the efforts of local citizenry concerned with education and the interest of young women in social settlement work, so, too, does Pine Mountain School owe its existence to these factors. The two schools have much in common, and, indeed, were founded by the same woman, Katherine Pettit.

According to Evelyn K. Wells, Miss Pettit became interested in the Big Laurel district that lies on the northern, more isolated side of Pine Mountain during a walking trip through Harlan, Bell, and Knox counties in the spring of 1899.[1] Wells states that "through all the years of work at Hindman, Miss Pettit never forgot her wish someday to work in Harlan County, and she never missed an opportunity of sending word to Big Laurel that she would come as soon as she could."[2]

Miss Pettit herself wrote, in 1911, to Olive Dame Campbell:

> For ten years I have been dreaming of getting a school started over there. There are really no plans, except that when I get $100,000 endowment for Hindman so that Miss Stone will not

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[1]Evelyn K. Wells, "History of the Pine Mountain Settlement School," (Located in the library of Pine Mountain Settlement School, Pine Mountain, Ky., 1937), p. 1. (Typewritten).

[2]Ibid.

> have so much trouble with money and can manage this school here, then I shall go over there and find a location and station. I dare say you think I have courage, but I want to do it bad enough, too.[1]

The exact location for the school was apparently recommended to Miss Pettit by Rev. Lewis Lyttle, a Primitive Baptist minister, who wrote on May 9, 1911, about the Godlessness of the people and the prevalence of moonshining. He concluded by saying:

> I think there is a good place here where Greasy, Middle Fork, Line Fork, Straight Creek, Leatherwood, Cutshin all head in against Pine Mountain. Pure air, pure water, and plenty of children to enjoy it. Invest something in the character of these boys and girls and someday you will reap a good harvest if not in this world it will be in heaven where there is now many stars in your crown for what you have already done. Yours for Christ and the uplift of these people.[2]

Miss Pettit arrived at Pine Mountain on April 10, 1913. She had assurances of support for her plans from interested citizens of the area, particularly the Creech family, who gave land, time, and money to the undertaking. Her financial support included some $400 from local residents, promises of lumber, land, and labor, and forty-five cents given by the Hindman Missionary Society.[3]

Miss Pettit brought as her assistant Miss Ethel de Long, who had been working as principal of the Hindman Settlement School. The months of April and May saw established at Mr. John Shell's cottage opposite the post office a family consisting of Misses Pettit and de Long; Miss Clara Davis, a nurse; Miss Norma Stoughton, an

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[1]Olive Dame Campbell, Life and Work of John C. Campbell, p. 240.

[2]Letter, Rev. Lewis Lyttle to Katherine Pettit, May 9, 1911, (Located in the library of Pine Mountain Settlement School). (Typewritten).

[3]Pine Mountain Settlement School, Notebooks containing information about the school, 1913-1937, (Located in the library of Pine Mountain Settlement School, Pine Mountain, Ky.). (Typewritten).

office worker; Fitzhugh Draughn, a Hindman boy; and Bertha Lewis, a granddaughter of Uncle William Creech.[1]

William Creech was an active supporter of Katherine Pettit's efforts to start a school at Pine Mountain. He gave 108 acres at the head of Greasy Creek as a site for the school and was active in school affairs until his death. He had long believed that farming should be taught and hand industries, such as weaving and quilting, be kept alive. He wanted a school that would arouse interest in the arts of farm and home.[2] His reasons for wanting the school, which came to be used as the school's creed, reads in part:

> I don't look after wealth for them. I look after the prosperity of our nation. I want all the young-uns taught to serve the livin' God. Of course, they won't all do that, but they can have good and evil laid before them and they can choose which they will. I have heart and cravin' that our people may grow better. I have deeded my land to the Pine Mountain Settlement School, to be used for school purposes as long as the Constitution of the United States stands. Hopin' it may make a bright and intelligent people after I'm dead and gone.[3]

Creech's gift of land, combined with money donated by Colonel William Durrett of Louisville, enabled Miss Pettit to build two houses and begin operation of the school in the fall of 1913.[4] Six pupils attended the school in its first year of operation.

Pine Mountain was, from the beginning, an independent, non-sectarian boarding school governed by a board of trustees. A 1914

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[1]Wells, "History of Pine Mountain School", p. 3.

[2]Pine Mountain Settlement School Calendar (Located in a scrapbook in the library at the school, 1914). (Printed).

[3]Pine Mountain Settlement School Calendar (Located in a scrapbook in the library of the school, 1943). (Printed).

[4]Notebook, 1913-1937, (n. p.).

report said that the board believed that

> the laws of health and sanitation, economic and intelligent ways of farming, a wise use of timber resources, practical cookery, sewing, home nursing, weaving and woodwork should be taught. They wish the school to cooperate in every way with the community; to help solve the problem of recreation, by clubs, outdoor games, and wholesome social diversion; to share in the religious life by Sunday School work, and non-sectarian Christian association.[1]

The school has, throughout its history, served the community and its residents well.

Early Years of the School

In the first year of its existence, workers at Pine Mountain Settlement School were concerned with providing physical facilities. Two buildings, Big Log House and House in the Woods, were begun; a well, lime kiln, and coal bank were put in order. Much of the school's food was produced on its farm lands; thus farming was a necessary part of school activities. A notebook that chronicles various events in Pine Mountain's history lists among important gifts received in 1913-14, mules and harness, farm tools, a years supply of seed, and $3000 to build a sawmill.[2]

In 1914, five additional buildings were begun, twenty-one workers were employed, and thirty-three children lived at the school.[3] The school expanded steadily. By 1919, the school occupied or owned 426 acres of land and had a net worth of $85,380.[4]

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[1]Calendar, 1914

[2]Notebook, 1913-1937, (n. p.).

[3]Ibid., (n. p.).

[4]Board of Trustees, Financial Report of the Pine Mountain Settlement School, 1919. (Typewritten).

At the end of the first decade of operation there were sixteen buildings on the Settlement grounds--among them residence cottages, a school building, an infirmary, an office and a chapel.

As the school's physical facilities were enlarged, the number of students increased. The number of students who lived at the school increased from four in 1913 to one hundred in 1923 and to one hundred twenty in 1932. In contrast to the Hindman Settlement School, which offered schooling to both boarding students and children in the town of Hindman, Pine Mountain served only boarding students until 1949 when it became a consolidated elementary school.

Originally, the Pine Mountain Settlement School educated children of various ages. In 1924, however, feeling that most children could obtain good teaching in early grades in nearby public schools, the Executive Committee excluded children "not ready for the fifth grade and younger than fourteen years of age."[1] The Committee's reasoning was

> that Pine Mountain would be a better school entity with a more uniform group of children; that we could not give the younger children the home influences that they were particularly in need of; and that since we could not tell for some time whether a younger child had the mentality and character deserving of a place at Pine Mountain, we were not justified in spending the money contributed by friends who assumed that we were doing all we could with it, in the training of a child during its trial years.[2]

Students who attended Pine Mountain Settlement School during the years when it was a boarding school worked four hours each day to help pay for their education. In addition, an entry fee and

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[1]Notebook, 1913-1937, (n. p.).

[2]Ibid., (n. p.).

tuition were charged. Although it was not possible to obtain figures for every year, it is known that an entry fee of $5.00 and monthly tuition of $2.75 was charged in 1924; monthly tuition in 1933 was $3.00 per month.[1]

An account that describes the early years of Pine Mountain Settlement School says: "We have always been primarily a school. It is book-learning our children have come for, and book-learning that has explained Pine Mountain to the countryside."[2] Academic subjects were part of the curriculum from the beginning; the number of teachers of academic subjects showed an increase from one in 1913 to six of a staff of forty in 1928.

Nevertheless, the school, through all its thirty-six years as a boarding school, emphasized vocational training to a great degree. That this is so is due both to the wishes of William Creech, who gave much of the original acreage for the school, and to the beliefs of Katherine Pettit. Weaving, sewing, cooking, and home management for girls; woodworking, mechanics, farm management for boys; and constant reminders of what students could do to make their environment attractive were stressed in classes at the Settlement.

In contrast to most other mission schools, Pine Mountain found employment after graduation for any student who wanted it. Girls were often sent into homes as nursemaids or cooks, and boys were employed as mechanics or clerks in the mining towns that are numerous on the south side of Pine Mountain. Some students attended

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[1]Article, Notes from the Pine Mountain Settlement School, November, 1933, p. 1.

[2]Notebook, 1913-1937, (n. p.).

college, but they were the exception. One account says:

> The Pine Mountain child, while far from lacking in mentality, is not intellectual, making a better craftsman than student, and . . . our best service must be available for the young person whose mind is the adjunct of his hands, and not for development per se. Our young people go on to more advanced schools, but few of them go to college. Nursing, farming, marriage, work in shops, claim most of them. Even the teachers are not the "born" variety, and soon marry.[1]

Music at the Pine Mountain Settlement School

The Use of Indigenous Music

Katherine Pettit's interest in mountain culture, so strongly evidenced in her work at the Hindman Settlement School, accompanied her to the new school she founded. Her influence made Pine Mountain School a place where there was "a constant emphasis on the saving of everything worthy in the children's lives--folk-lore, traditions, old customs, the beauty of the place, everything that was the base of Pine Mountain's cultural atmosphere in which the children were to learn new lives."[2]

That Miss Pettit found a viable musical life in the region is attested to by a letter to Olive Dame Campbell in which she said: "Of course, ballads can be found in any locality when you . . . go up the little creeks and stop in forlorn little houses, and listen to the plowboy singing."[3] During his 1917 visit to Pine Mountain, Cecil Sharp found the neighborhood a "prime one for songs," and

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[1]Notebooks, 1913-1937, (n. p.).

[2]Wells, "History of Pine Mountain School," Chapter 21, (n. p.).

[3]Olive Dame Campbell, Life of John C. Campbell, p. 478.

reported that singing was "more or less universal."[1]

The School as a Collection Center for Indigenous Music

The combination of readily available music, both at the school and in the neighborhood, and comfortable quarters made Pine Mountain Settlement School, like Hindman, a collection center for indigenous music. The earliest known collectors who visited the school were Loraine Wyman and Howard Brockway, whose trip to Pine Mountain in the summer of 1916 netted them at least seventy-five tunes.[2] These were later published in two collections, Lonesome Tunes and Twenty Kentucky Mountain Folk Songs.[3] The latter book is dedicated to the memory of Uncle William Creech. Miss Wyman, who wanted to increase her store of folk songs of English origin, is reputed to have said that she would be satisfied to find three additional songs at Pine Mountain, and left the school after three weeks with at least seventy-five.[4]

Many folk-lore collectors have visited in the mountains, but few have lived or worked there for any length of time. A notable exception was Evelyn K. Wells, who worked as a secretary at Pine Mountain from 1916 to 1928. During these years she listened to, learned, and taught indigenous music. By 1922 she had made a

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[1]Ibid., p. 550.

[2]Notebooks, 1913-1937, (n. p.).

[3]Loraine Wyman and Howard Brockway, Lonesome Tunes (New York: The H. W. Gray Company, 1916); and Loraine Wyman and Howard Brockman, Twenty Kentucky Mountain Songs (Boston: Oliver Ditson Company, 1920).

[4]Notebooks, 1913-1937, (n. p.).

collection of song texts which Pine Mountain children used in their twice-weekly ballad sings. The collection was printed in April, 1923, and is titled Song Ballads and Other Songs of the Pine Mountain Settlement School. It contains 132 song texts without melodies (See Appendix IV). Although Miss Wells initially wanted to include tunes, she was barred from doing so by Cecil Sharp's publisher, Novello, who held the copyright to many of the tunes that Sharp had collected at Pine Mountain and in the Cumberland Mountains area.[1] Of the book, Miss Wells wrote: "Our singing is from so many different sources that we don't sing together very well, so this is an effort to put the words of all of our songs into the hands of all the children."[2]

Miss Wells' interest in mountain music culminated in the publication of The Ballad Tree, written when she was associate professor of English at Wellesley College. Her autographed copy of this book in the library at Pine Mountain Settlement School bears the inscription: "If this book had contained a dedication, it would have been to the Pine Mountain Settlement School, where from 1916 to 1928 I lived, and sang folk songs."[3]

The Influence of Cecil Sharp

Cecil Sharp visited the Pine Mountain Settlement School in

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[1]Evelyn K. Wells, "Information, Please!," Mountain Life and Work, XXXVI (Summer 1960), 33.

[2]Evelyn K. Wells, Excerpts (by the author) from letters written 1915-1927. (Located in the library of Pine Mountain Settlement School, Pine Mountain, Ky.), Letter of April 8, 1922. (Typewritten).

[3]Wells, The Ballad Tree, (n. p.).

August, 1917, and called it "a model establishment."[1] His collecting trip that produced English Folk Songs from the Southern Appalachians had been completed in 1916, prior to his trip to the school. The songs that he heard in the neighborhood and in the school were included in later works.[2]

Sharp's attitude toward native music strongly influenced the course of musical life at the school. He turned the casual musical interest of amateurs into a fierce protection and reproduction of English tradition.[3] This notion of the sanctity of English balladry let to a "rigid censorship of songs" by the Pine Mountain staff, and such statements as: "We do not let in popular airs, in order that the children may not forget their own songs, a richer heirloom for them than stocks and bonds."[4] There is, of course, no way of knowing how such attitudes altered the natural course of musical life in the school, and ultimately, in the community.

Cecil Sharp's interest in ballads is well documented, but less attention has been paid to his work in collecting and reviving

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[1]Olive Dame Campbell, Life of John C. Campbell, p. 550.

[2]Much of the material collected by Sharp during his trips to Kentucky was subsequently published in Folk Songs of English Origin Collected in the Appalachian Mountains (London: Novello and Company, Ltd., 1921); American-English Folk Songs (2 series; New York: G. Schirmer, 1918-21); Nursery Songs from the Appalchian Mountains (2 series; Novello and Company, Ltd., 1921-23) and in a later, and enlarged, edition of English Folk Songs from the Southern Appalachians, published by Oxford University Press in 1932. These works along with those of Wyman and Brockway and the collections of Wells listed in Appendix IV may be considered representative of the indigenous song material under discussion here.

[3]Supra, p. 31.

[4]Notes from the Pine Mountain Settlement School, March, 1922, p. 1.

English country dances. This interest was also well served by his visit to Pine Mountain, for he saw there a style of dance similar to reels, which the Kentuckians called "set-running." His own account of the first time he saw the dance, which he named the "Pine Mountain Running Set," reads as follows:

> It was danced one evening after dark on the porch of one of the largest houses of the Pine Mountain School with only one dim lantern to light up the scene. But the moon streamed fitfully in lighting up the mountain peaks in the background and, casting its mysterious light over the proceedings, seemed to exaggerate the wildness and the break-neck speed of the dancers as they whirled through the mazes of the dance. There was no music, only the stamping and clapping of the onlookers, but when one of the emotional crises of the dance was reached . . . the air seemed literally to pulsate with the rhythm of the "patters" and the tramp of the dancers' feet, while, over and above it all, penetrating through the din, floated the even, falsetto tones of the Caller, calmly and unexcitedly reciting his directions.[1]

That Sharp saw any dancing at all in a school is rather unusual, for there was considerable objection to dancing throughout the mountains. Most, if not all, churches forbade their members to attend dances. In addition, dances were often the scene of excessive drinking and shooting and thus were unacceptable social outlets for many people.

Despite these factors there was dancing in most communities, though it often was disguised under the euphemism of "parties" or "play-parties" or "games." The difference between dances and parties, in the eyes of a contemporary writer, is as follows:

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[1]Cecil Sharp, Introduction to The Country Dance Book, Part 5, quoted in Maud Karpeles, Cecil Sharp: His Life and Work (London: Routledge & Kegan Paul, 1967), pp. 163-164.

THE DANCE

This form of social life is confined to certain localities and patronized by a small proportion of the people. The majority of the parents, and the young people who do not dance, believe that it is a sin to attend such a social gathering; so in the eyes of the people, a youth forfeits his religion when he attends a dance. In some of the larger towns the dance is regarded in a similar way to that of other towns and cities, but the best country people of the mountains do not "believe" in the dance, and this form of social life is passing away.*

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* The tuning of the fiddle and banjo is the signal and inspiration to the "Set." "Snap" is usually the first game. A young man and young lady "holds up," i.e., they stand in the middle of the floor while the boys and girls chase each other alternately around them. The young lady and young gentleman exchanging places consecutively with the one who is caught. Thus the game goes on while the music to "Cripple Creek" or "Love Somebody," furnishes merriment for all.

This game is soon over and the partners are on the floor for the first "set." "Hook and Line," the favorite tune is now called for and the violin and banjo walk enthusiastically side by side. The following is an extract from the "call." "Eight hands up and go to the left; half and back; forward again and partners 'sash-i-ate.' First four, forwards and back; forward again and swing in the center; own partners and half 'sash-i-ate.'

"Eight hands and gone again; half and back; partners by the right and opposite by the left--'Sash-i-ate'. Right hands across and howdy do; left and back and how are you? Opposite partners, half 'sash-i-ate' and go to the next; etc.," for each couple.

"All hands up and go to the left, -hit the floor, -corners turn and 'sash-i-ate.' First couple cage the bird with three arms around. Bird hop out and hoot owl in; three arms around and hootin' agin. Swing and circle four, ladies change and gents the same; right and left; the shoo-fly swing, etc.," for each couple.

The dance goes on for an hour and by this time all are very tired. A short rest is now taken and a fresh fiddler entertains the crowd by playing and talking off the "Arkansas Traveler."

THE PARTY

Invitations are extended to an "apple peeling," "bean stringing," or a "carpet tacking." It is understood that the social

gathering, after the work is finished, is to be in the form of a "party" and not a dance. Some of the dancers of the neighborhood are not invited, and those who are, do not ask for a "set."

The apples are peeled and the room made ready for the games. Music is not so abundant as at the dance, or "ho-down," but there is often the violin, or banjo and sometimes both which furnish music for the happy band as they work some and chat a great deal. The musician becomes inspired and the music more inspiring as the merry party forms a circle for the games.*

This kind of social life meets more general approval than the dance, yet there are some parents who do not permit their daughters to attend, especially where games are played in which it is necessary to skip over the floor. The writer has known a large crowd, assembled on the evening of a "working," to divide into two parties, the dancers and non-dancers, and to use the floor turn about. The most hearty good will prevailed. This shows a clear distinction between the party and the dance.

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*"Needle's Eye," "Thimble," "Boston," "We Fish Who Bite," "Who, Where, What," "Dan Tucker," "Grin and Go Foot" and "Good Night."[1]

Parties such as that at which Cecil Sharp saw the "Pine Mountain Running Set" danced had always been part of the Pine Mountain scene. The following account is indicative of the informal atmosphere which prevailed.

The children, from up and down Greasy for miles, and the Masonic Lodge, and all the community in general were there, and after we had sung "America, the Beautiful" and "How Firm a Foundation" and "Oh God, Our Help in Ages Past," we all adjourned to the playground for a squirrel and sweet potato roast, games and set-running, ending with an old man named Jonathon Gillam dancing a jig while Uncle John Lewis fiddled.[2]

During Sharp's stay at the school he taught dances to staff members and made suggestions for additional dances to be taught.[3]

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[1]William H. Haney, The Mountain People of Kentucky (Cincinnati, Ohio: The Robert Clarke Co., 1905), pp. 52-53.

[2]Wells, Letters, Letter of October 15, 1916.

[3]Karpeles, Life of Cecil Sharp, p. 161.

Though there had been May Day celebrations since the first year of the Settlement's operation, the day took on a new significance. A report from the school says:

> We are writing to you in this number of one of the results of the visit of Mr. Cecil Sharp to Pine Mountain. You must know also of his ideas for our May Day, which, he feels, should be a festival developing logically from the English ancestry of many of our children, and the fact that many of the old dances and singing games of the English countryside survive in the Mountains.
>
> This is the second year that our children have gathered on the playground to dance the ancient "Gathering Peascods" which symbolizes the worship of the tree and the joy in returning life in Nature. Our Maypole is no longer wound with colored streamers for the tree to be honored should have no other adornment than blossoms and new green. All the old contest games, such as "Nuts in May" (originally Knots of May), and "London Bridge," which spring from the ancient idea of the contest of light and darkness with the final victory of light, the little ones play with abandon, while the older children run sets and dance "Rufty-Tufty" and "Black Nag." In the country where set-running and such singing games as "Skip-to-my-Lou" are the only forms of dance, there is nothing artificial about the introduction of other singing games and English country dances. This year, on account of three days' rain, we had to give up our march to the playground, in which, carrying out the old idea of the procession of guilds and the glorification of labor, we have carried various things related to our industrial work in the school, --dishpans and brooms trimmed with green, planes and saws, baskets of eggs, or a white leghorn hen, schoolbooks, a tiny new lamb or a cow with wreathed halter. Last of all come the players, in antic line. Last year we had Robin Hood and his men, their Lincoln Green a "low visibility" dress for our background of rhododendron and laurel; this year there was to have been a traveling troupe who were to have set up their wagon in the gathering place and acted their show, but the fairy tale they had practiced was given in our open-air assembly room, The House in the Woods. We finished the afternoon on the playground, however, and no English market-place was ever merrier.[1]

The May Day festivities were readily assimilated into the life of the school. By 1923, Evelyn Wells wrote: "May Day imminent.

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[1]"May Day," Notes from the Pine Mountain Settlement School, May, 1919, p. 4.

Children dancing away like mad; boys who scoffed at the beginning are edging their way in now, and nearly everyone in the school came to one of the three parties we had for them last night."[1] She could report later that year that the students "sailed through May Day on the crest of a wave of wild enthusiasm about folk-dancing."[2]

Much of the impetus for continued emphasis on May Day dancing was provided by Miss Dorothy Bolles, a student of Cecil Sharp, who, in the years 1923 through 1933, spent the month of April at the school. Miss Bolles, assisted for five years by Miss Mary Cunningham, danced with children and prepared them for a May Day festival which gained renown throughout Eastern Kentucky.

The May Day festival was continued after Miss Bolles' death by other staff members. The 1937 program, typical of others which followed in later years, was organized by Arthur W. Dodd, principal and music teacher. The program began outdoors at 2:00 p.m. with general dancing around the May Pole.[3] Among the dances were "The Gisburn Processional" and "Gathering Peascods," performed by students and staff, followed by "Sellenger's Round," "Long Eight," "Halfe Hamikin," and "The Ribbon Dance" by the entire school. Individual classes performed various country dances, sword dances, and Morris dances. The afternoon closed with "Black Jack" and "The Durham Reel" for spectators and performers.

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[1]Wells, Letters, Letter of April 27, 1923.

[2]Ibid., Letter of May 4, 1923.

[3]May Day Program found in a scrapbook, 1937. (Located in the library of Pine Mountain Settlement School). (Typewritten).

The emphasis on dance at the Settlement resulted in several trips for students. Officials of the English Folk Dance Society, an American group despite its name, visited the school often during the nineteen thirties, and, in 1935, helped sponsor a trip to New York in which students danced before the Society's convention.[1] During the same year, another group of students performed in Washington, D.C., for the national congress of the Daughters of the American Revolution.

In 1936, a group of high-school age girls visited several midwestern cities, presenting programs of songs, ballads, and dances. A similar tour was made in November, 1937, to St. Louis, Kansas City, Chicago, Indianapolis, Detroit, Pittsburgh, and New York. In the spring of 1938, the same girls performed at the White House for President Franklin D. Roosevelt and in the autumn of the same year performed at Town Hall in New York. A typical program from the tours of these years included such songs as "Wondrous Love," "John Riley," "The Nightingale," "Deaf Woman's Courtship," "The Nightingale," "I Wonder When I Shall Be Married," and sword dances, reels such as "Newcastle," "The Old Mole," "Hey Boy, Up We Go," and "Pine Mountain Running Set."[2]

Through the years, student groups from Pine Mountain also participated in the Berea Folk Dance Festival, an event sponsored annually since 1936 by the Council of the Southern Mountains. Schools from all parts of the Southern Highlands have sent teams of students to participate in the programs of dancing and singing. At

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[1]Notebooks, 1913-1937, (n. p.).

[2]Scrapbook found in the library of Pine Mountain Settlement School, 1936.

this festival a typical Saturday night program that concluded three days of activities included English, American, and Danish dances, and singing of ballads, songs, and hymns.[1]

The appearance of Danish folk dances on these programs and in the schools was apparently the result of the school founded by Olive Dame Campbell and based upon the Danish folk-school example. One authority, when questioned about the inclusion of dances from Denmark, explained that all teachers who concerned themselves with dancing believed that only those dances which could be taught authentically should be included in the dance repertoire of mountain schools.[2] He pointed out that American dances were confined to play-party games, known to students already, English dances, taught originally by Cecil Sharp or his followers, and Danish dances, which came from Georg Bidstrup, a Dane associated for a time with the John C. Campbell Folk School at Brasstown, North Carolina. Some credit for authentic performance must also be given to Frank H. Smith, itinerant recreation worker employed by the Council of the Southern Mountains, who spent the years 1921-23 studying in Denmark.[3]

Dancing was an important feature of school life at Pine Mountain Settlement School, possibly more so than in any other school of its kind. In contrast, the development of a dancing program at Hindman Settlement School was delayed for many years by townspeople's

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[1]For a typical example, see Appendix V, which lists the program of the 1939 closing session of the Berea Folk Dance Festival.

[2]Raymond McLain, Private interview held at Hindman Settlement School, July 20, 1968.

[3]Elizabeth Watts, "Frank Smith Retires," Mountain Life and Work, XXXII (Fall, 1957), 11.

great prejudice against dancing because it was "associated with shooting and drinking and all kinds of rowdyism frowned upon by the staunch church-goers."[1] Despite the prejudice, Cecil Sharp saw set-running in the town of Hindman in 1917. His secretary, Maud Karpeles, remarked "all but the most religious-minded continue to dance, only they speak of it as 'playing' and not dancing."[2]

Simple singing games, acceptable to townspeople and parents, such as "Old Bald Eagle," "Skip to my Lou," "Old Dan Tucker," and "Cheer, Cheer, Old Betty Larkin," were danced at the Hindman Settlement School in the late nineteen twenties.[3] From this beginning dance activities progressed to the point where Miss Marie Marvel was hired as recreation worker in 1936. Miss Marvel was employed at Hindman for a number of years, moving to a position as itinerant recreation worker for the Council of the Southern Mountains in 1948. During the time she spent at Hindman she taught dances and games at the elementary school and conducted dance classes each evening at the Settlement for boarding students. In addition, she visited district public schools and taught games and dances.

While at Hindman, she collaborated with Olive Dame Campbell, Richard Chase, and Raymond McLain in a compilation of songs sung

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[1]Pauline Ritchie, "Hindman and Recreation," The Country Dancer, April, 1943, (n. p.).

[2]Karpeles, Life and Work of Cecil Sharp, p. 164.

[3]Ritchie, "Hindman and Recreation," In regard to what was acceptable to townspeople, Miss Ritchie comments "even today (1943) the square dancing and running-set cannot be taught at Hindman because of the former unpleasant associations connected with this form of the dance. There is a definite distinction between folk dancing and square dancing which is common to many mountain communities--folk dancing is all right, but square dancing is sinful and must not be permitted."

in mountain mission schools, Songs for All Times.[1] In discussing this book, she remarked that she felt that the great disadvantage of the book was the inability to include all versions of a song, inasmuch as each school had its own favorite versions, and students, when using it, would express disappointment at not being able to sing the version known in their school.[2]

Teaching of American, English, and Danish dances has continued at Pine Mountain, Hindman, and other mission schools as well. Much of the credit for this is due to the itinerant recreation program sponsored since 1933 by the Council of the Southern Mountains. This program has provided instruction in folk dancing, story-telling, puppetry, and music to mountain schools throughout the Southern Highlands.

The Dissemination of Indigenous Music By the Pine Mountain Settlement School

As has been noted throughout this chapter, workers at Pine Mountain Settlement School found an active musical life in the community and propagated it as they saw fit. No attempt was made to alter the style of singing, which was described as "lingering, with remarkable dwellings on certain notes, in a high-pitched, nasal, rather mournful voice."[3] Students were encouraged to sing for each other, for teachers, and for visitors.

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[1]Olive Dame Campbell, et al. Songs of All Time (Delaware, Ohio: Cooperative Recreation Service, 1946).

[2]Marie Marvel, private interview held at Homeplace, Ary, Kentucky, July, 19, 1968.

[3]Notes from the Pine Mountain Settlement School, March, 1922, p. 1.

Introduction of New Music and Customs by Settlement Workers

It is difficult to separate that music known to mountain people prior to the coming of schools from the music added to the repertoire by whatever influences the schools' presence brought to the scene. People sing whatever songs they enjoy, a state of affairs both natural and desirable. An interesting commentary on the absorption of music taught by settlement school workers came from Evelyn K. Wells, who wrote:

> And then there is the question of songs we fotched-ons have taught our mountain friends, which have since been collected as traditional. I think of the uniquely full text of "Mary Hamilton" recorded by Mrs. Texas Gladden for the Library of Congress, suspiciously close to a Child version, and now identified as having been learned from Miss Alberta Peel, a folk song collector; 1) of Aunt Molly Jackson's Robin Hood Ballads, apparently Child-inspired; 2) of Clara Callahan's "Lord Lovell", which I myself taught her when she was a child at Pine Mountain, Kentucky, and which she, quite innocently of course, gave to Dorothy Scarborough as a mountain version, years later; 3) of "Father Grumble", listed as a 'Kentucky folk song' in Songs of All Time; 4) which actually came from New Jersey with Mrs. Ethel de Long Zande who learned it there in her childhood and taught it to the Pine Mountain children. Such passing on of songs must and should take place, and always has.[1]

It should be noted that much of the music added to the existing repertoire came as a result of workers' introduction of holiday celebrations. As at Hindman, efforts to consolidate good feeling for the school and its personnel were made through the celebration of Christmas at the school. Thus at Pine Mountain School, in 1913, the entire community received gifts from settlement workers

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[1]Wells, "Information, Please!," 32-33.

at a community party where Santa Claus arrived astride an ox.[1]

By 1920 the Christmas celebration had grown to include a week's festivities for Pine Mountain students. Each residence cottage was decorated with a tree, wreaths of holly, pine, and rhodedendron, and stockings were hung at the fireplace. On the Sunday afternoon before Christmas, each cottage held open house for visitors. On Sunday evening a Christmas vesper service was held; carols were sung by various groups of students. The 1928 vespers program listed the following carols: "What Child Is This," "Holy Night," "Torches Bring, Jeanette Isabella," "A Babe Was Born," "Christians Awake," "Carol of the Russian Children," "'Twas in the Winter Cold," "Hark the Herald Angels Sing," "When Christ Was Born of Mary Free," "Joy to the World," and "As With Gladness Men of Old."[2]

Each night of the week preceding Christmas, a program was presented in the dining hall. The music used varied from year to year though the subjects of the skits remained relatively constant. Students from each cottage performed in a skit that depicted some aspect of the Christmas season.

In 1920, four skits were performed. On Sunday, girls from Laurel House decorated the dining hall with ropes of laurel while singing "The Holly and the Ivy." Younger children from Far House entertained on Monday with a dramatization of "The Night Before Christmas." Santa Claus and his family visited on Tuesday night

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[1]See Appendix VI for a letter which describes the first Christmas celebration at Pine Mountain Settlement School.

[2]Christmas Vespers program, 1928. Located in the library of Pine Mountain Settlement School.

and children from Big Log House sang "Silent Night" while a student dressed as an angel lighted candles on all the tables.[1]

By 1928, the week's events were more elaborate. A cantata titled "Childe Jesus" was presented in the chapel on Monday evening.[2] The Tuesday evening skit was performed in the dining hall as girls from Big Log House, dressed in white, performed the candle-lighting ceremony and students who lived in Old Log House dramatized "God Rest Ye Merry, Gentlemen" and trimmed small trees on each table. On Wednesday the balconies were draped with laurel ropes by Laurel House girls and students from Farm House and Country Cottage sang "Ye Shepherds Leave Your Flocks" and hung wreaths on the doors and fireplace.

Thursday night saw a dramatization, in medieval costume, of "Twelve Days of Christmas" by Far House girls. Additionally, Boys House residents sang "The Wassail Song" and carried a Yule log to the fireplace. Santa Claus distributed presents for each cottage, "after which there is general jollification, tooting of horns, blowing of whistles, throwing of streamers . . . ."[2]

Other skits were added to the celebration in the early nineteen thirties. In 1931, a Mummers' Play, which featured St. George and the Dragon, Old King Cole, and Father Christmas, and, in 1933, a minuet danced in costume were featured. These Christmas skits were an annual occurence at Pine Mountain until 1949, when the school became a consolidated elementary school without boarding

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[1]Scrapbook describing Christmas programs, 1920-1953. Located in the library of Pine Mountain Settlement School.

[2]Ibid.

students.

The final event of the Christmas celebration was the Nativity Play, performed in the chapel on the Sunday before students went home for the holidays. First performed in 1917, the play was probably written by Ethel de Long Zande and may be based on the "Second Shepherd's Play" from the Towneley Cycle of English mystery plays.[1]

The play traditionally begins with "It Came Upon the Midnight Clear," sung by the student body. The audience reads, in unison, the shepherd's story from St. Luke, then two students recite antiphonally the prophecy of Christ's birth as told in Isaiah. "Oh Come, Emmanuel" is sung by the audience as the shepherds walk to the chancel. As the scene unfolds, shepherds, angels, the three Kings, and Mary sing.[2] The play ends with "Oh Come, All Ye Faithful," sung by the audience. The play has been performed each year since 1917 and is known throughout the state of Kentucky.

Still another addition to the life of both school and community was the Fair Day, held in the fall. This event was open to the public and featured displays of food, canning, quilting, and weaving; hog, chicken, and cow-calling contests, for which prizes of money were awarded; horse-shoe pitching contest; races; and ball games.[3] Included in the festivities were ballad singing

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[1]Dorothy Tharpe, "The Whole Audience Takes Part," Courier-Journal Magazine, April 4, 1954, p. 14.

[2]There is no record of the music performed by these characters, though several accounts tell of "We Three Kings" being used as a processional for the Magi.

[3]Program of Pine Mountain Community Day, September 25, 1937. Located in the library of Pine Mountain Settlement School. (Typewritten).

contests, for district public schools as well as for Pine Mountain students, performances of ballads by local singers, and folk dancing for everyone. A 1939 report reads:

> School buses from Big and Little Laurel Fork, Evarts, Loyall, and other nearby county schools poured out their boys and girls and soon they were Durham Reeling and Circassian Circling along with the Pine Mountain children . . . . Abner Boggs was there with his "Lolly Toodum Day", followed by two little Boggses of the third generation singing "Willie Weaver, Gay Deceiver" with due solemnity. The school sent a special escort to bring down "Singing" Willie Nolan whose dramatic rendering of "Barbara Allen and Sweet William" was to me the most authentic and appealing part of the day's program. But the audience caught the flavor and enjoyed the familiarity of the old favorites dramatized charmingly by some of our children on the school house porch.[1]

Many other activities have been sponsored by the Pine Mountain Settlement School. All were designed to meet community needs for a wholesome and well-balanced recreation program. Running through the reports of these activities are constant references to the use of music, both indigenous and imported, as a means of entertainment and as a means of sharing pleasure.

Formal Instruction in Music

There is virtually no documentation of formal instruction in music at the Pine Mountain Settlement School. A 1929 notice says that piano and theory of music may be elected for a fee of $1.00 per term.[2] A story in a student newspaper tells of a gift to the

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[1]Pine Mountain Settlement School, Report of the Board of Trustees, 1939. Located in the library of Pine Mountain Settlement School. (Typewritten)

[2]Scrapbook containing information about school affairs, 1913-1930, (n. p.). Located in the library of Pine Mountain Settlement School.

school of a Carnegie Music Study Set in 1939.[1] There was no indication as to how the set (which contained a set of Grove's Dictionary, a four-drawer card index of recordings, and a six-hundred record anthology of recordings) was used.

In all the lists of personnel employed by the school only one person, Mr. Arthur W. Dodd, principal of the school from 1932 through 1938, was listed as a music teacher.[2] It was probably Mr. Dodd who was responsible for the performances of abridged versions of H.M.S. Pinafore and The Mikado which were presented in alternate years from 1934 through 1937. The name of one other person, Bradford Newman, hired to teach English and music in 1939, appears in a trustee's report.[3]

From such limited evidence, it is not possible to draw conclusions about music as an academic subject. There can be no doubt that music permeated the fabric of school life at Pine Mountain, and all evidence points to relatively informal and unstructured kinds of instruction as the means of transmission of music at the school.

Pine Mountain Settlement School Today

Now in its fifty-seventh year of operation, the Pine Mountain Settlement School is markedly different from the vocationally-oriented boarding school of earlier years. In the nineteen-

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[1]Article, Nonesuch, December, 1939, (n. p.). Located in the library of Pine Mountain Settlement School. (Printed).

[2]Notebooks, 1913-1937, (n. p.).

[3]Report to the Board of Trustees, 1939, (n. p.).

forties, and especially after the Second World War, construction of roads which provided daily schoolbus service and proliferation of both elementary and secondary schools in the area cut down on the number of potential students. The decrease in enrollment, combined with a shortage of personnel, forced closing of the residence cottages and the end of the high school program. In the fall of 1949, Pine Mountain became a consolidated elementary school, serving two hundred children who were transported by bus each day.

The cost of educating the young students who have attended school on the Settlement grounds has been borne by the Harlan County Board of Education. The Berea College Board of Trustees serves as the governing body for Pine Mountain's other endeavors. These include supplementary services to the public school; a librarian, for example, is paid by the Settlement for her work in the school.

The Settlement director, Burton Rogers, works closely with community leaders as he continues the Pine Mountain program of service to the Eastern Kentucky mountain region. Particular emphasis is given to the problems of the small farmer.

There is no formal instruction in music at Pine Mountain today. The present school principal, Miss Mildred Mahoney, reports that, except for occasional singing initiated by a classroom teacher who wishes to do so, there is no attempt to teach music.[1]

The Nativity play is the only vestige of the Christmas festivities that once were highlights of the school year. The pageant, directed by the librarian, Mary Rogers, is still performed

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[1]Mildred Mahoney, private interview held at the Pine Mountain Settlement School, July 23, 1968.

annually in the Settlement chapel.

The limited musical activities at Pine Mountain Settlement School today represent a great change from those practiced in the school's heydey. So, too, does every aspect of Pine Mountain seem different today from the image gained from reading about its early years. The willingness of the school's Board of Trustees and its director to be flexible and to meet current community needs can only be regarded as commendable and entirely in the spirit of Katherine Pettit's aims.

CHAPTER FOUR

ALICE LLOYD COLLEGE AND ITS MUSIC

Founding of the School

Alice Lloyd College, today an accredited two-year college located in the northeast corner of Knott County, was founded more than fifty years ago. Like Hindman and Pine Mountain Settlement Schools, it was organized, financed, and operated by women, and located in a remote section of the Cumberland Mountains. Unlike many schools of its kind, Alice Lloyd College has included two years of college-level education in its curriculum. More than three thousand students have graduated from the school. It is recognized as an important educational center in Eastern Kentucky.

Alice Spenser Geddes Lloyd, founder of Caney Creek Community Center, which was renamed in her honor after her death, was born in Athol, Massachusetts, and spent the first forty years of her life in the Boston area. She attended Radcliffe College for a time but was forced to terminate her studies after her father's death. She supported herself and her mother by working for several Boston newspapers and is known to have organized and edited the Cambridge Press, the first newspaper in the United States staffed by women.[1]

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[1]Leila Roberta Custard, Flowing Through Pippapass (unpublished manuscript, Pippa Passes, Kentucky, no date), p. 6.

Forced by illness to seek a milder climate, Mrs. Lloyd and her husband Arthur, a Boston newspaperman, traveled by horse and buggy, in the autumn of 1915, to Ivis, Kentucky, where a house on property owned by a Boston church had been made available to them. In this locale, Mrs. Lloyd organized a community club in November, 1915, and began a forty-year crusade against ignorance and poverty.[1]

After spending a year at Ivis, on Troublesome Creek, Mrs. Lloyd moved to a location on Caney Creek in Knott County. She purchased 153 acres of land from Abisha Johnson for $100 and began operation of a community center on the present site of Alice Lloyd College. As was the case at similar mountain settlements, labor was supplied by local residents, though lumber had to be brought in because the acreage owned by Mrs. Lloyd had been stripped of trees in earlier logging operations.

It seems likely that providing schooling was not initially Alice Lloyd's aim, for she made no effort to improve the elementary school that was in operation on Caney Creek. Instead, she worked to provide better homes, recreation, and nursing care for neighborhood residents. To this end, she initiated a project whereby members of the Caney Creek Community Center constructed homes for $300 and let families buy and pay for them on long-range terms. Nurses, mostly from the New England states, worked at Caney Creek in early years. Few of the nurses stayed for any length of time, for living and working conditions were primitive and pay almost non-existent.

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[1]Ibid., p. 10.

Mrs. Lloyd was apparently little interested in providing attractive surroundings for herself or her workers. The Center itself was located in a fifty-foot-wide valley and up the sides of two mountains so steep that the sun seldom shone on the valley floor. The houses were built of untreated logs and had few windows. The uncomfortable living conditions, combined with salaries which were seldom paid in full, made it extremely difficult to retain workers.

Despite this, Caney Creek Community Center continued to operate. Money raised from New England college girls enabled Mrs. Lloyd to build Radcliffe Cottage and Wellesley Recreation Hall.[1] An example of the type of solicitation favored by Mrs. Lloyd reads:

> If you could be here among these decaying pure-blooded Anglo-Saxons for a day, you would be rejoiced at being asked to assist in this constructive door-step work through remote trails, where in certain sections the U.S. mail does not go; and where there is no agency for relief.
> . . . . . .
>
> I should be glad to receive a letter from you, dear Radcliffe girl. I am a frail woman and need each friend. Then, too, I am lonesome; shut away in the mountains, isolated creekbeds and trails for a hundred miles; fighting daily a battle with isolation, illiteracy, poverty, and disease.[2]

By 1919, Alice Lloyd realized that her goal of improving living conditions in the mountains could not be realized without better education for residents of the area. She began to raise money to improve the existing Caney Creek school, a one-room log cabin with hand-hewn benches and desks that was attended by some

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[1]William S. Dutton, Stay On, Stranger (New York: Farrar, Straus and Young, 1954), p. 24.

[2]Alice Lloyd, letter to a Radcliffe student, February 26, 1917. Located in a scrapbook in the library of Alice Lloyd College, Pippa Passes, Kentucky.

sixty children.[1] The result of her work was a new school building, financed jointly by the Knott County Board of Education and by contributions collected from friends.

A plan for "homesteading" was worked out to enable children to attend school and live nearby with their families. The Caney Creek Community Center furnished timber and land, the homesteader built his house from plans furnished by the Center, and paid a rental fee of $10 per month in cash, labor, or produce. The tenant also signed a contract in which he agreed that his house would be open for inspection at all times, that his family would accept medical care from the Center's nurse, and that housekeeping, preparation of food, and care of children were to be under the direction of a person designated by the Center. The lease was automatically terminated if liquor or loaded guns were found on the premises; no "swearing, fighting, cursing or shooting were allowed."[2]

In addition to improving the school at Caney Creek, the Center sponsored reading classes for adults; a survey of adults living within a day's travel showed that 170 of 220 adults contacted could not read.[3] The Kentucky Illiteracy Commission provided workers who taught classes held at the Center.

Caney Creek school added high school courses to its curriculum as students completed the elementary school course. Accreditation was granted the high school in 1922, and a new building,

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[1]Custard, Flowing Through Pippapass, pp. 32-33.

[2]Ibid., p. 53.

[3]Ibid., p. 33.

constructed by members of the Community Center, was added in 1923.[1]

A junior college program, with two students enrolled, was begun at Caney Creek in 1923.[2] The junior college charged no tuition, nor did any Caney Creek school, for Mrs. Lloyd financed the entire operation by soliciting contributions from people outside the mountains. Though students worked a few hours each day, as they did in other mountain mission schools, they were charged no tuition, room, or board. Instead, those who were qualified to enter the college were expected "to settle in the Southland Mountains and take a decided stand for capable and consecrated citizenship."[3] Apparently this promise has been kept; school publications report that ninety per cent of the graduates of Alice Lloyd College return to the mountains.

The task of raising money to finance the Caney Creek Community Center took much of Mrs. Lloyd's time, for she wrote individual letters of appeal rather than relying on publicity letters or brochures. Much of the responsibility for running the school was delegated to Mrs. June Buchanan and Mrs. Ella Geddes. Mrs. Buchanan has been associated with the Center since 1919, and Mrs. Geddes, Alice Lloyd's mother, moved to Kentucky in 1916, shortly before Arthur Lloyd allegedly decamped with one of the Center's nurses, and lived at Pippapass until her death in 1945.

For many years, schooling from kindergarten through two years of college was offered at Caney Creek Community Center.

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[1]Ibid., p. 133.

[2]Dutton, Stay On, Stranger, p. 35.

[3]Ibid., p. 37.

The school was in operation twelve months a year to motivate children to stay in school, and all students were eligible for admission to the junior college. Custard reported:

> After examinations at the end of high school, lists are posted of those eligible to enter college. Beside it is another list of those eligible academically but not in other essential ways; perhaps they have not been helpful in assemblies or have not attended regularly; or their conduct has not been up to moral or social standards, which are analyzed as courtesy, moral speech, cleanliness of person and refinement at all times and all places, --standards that must be maintained also while away during vacations and weekends. A student may at all times be removed from the Center if, in the opinion of the administration, he has at any time or at any place failed to have respect for law and order, morality, personal honor, and the rights of others. But if a student's name appears on the second list, he may overcome these deficiencies and then be allowed to go to college.[1]

Whether or not these criteria for admission to college were enforced is not known, for all sources of information report that 100% of the Center's high school graduates entered the junior college.

Many male students who graduated from Caney Junior College were enrolled for further study in four-year colleges with all expenses paid by the Center. The college has maintained a house near the campus of the University of Kentucky in Lexington since 1934 where male graduates of Caney Creek Junior College live while attending the University.

Mrs. Lloyd's predilection for male students was remarked by many. Evelyn Wells, who visited the school in 1921, reported that there were "seventy-five children, mostly boys, picked for looks--a stunning looking lot. Beautiful manners toward their elders, mostly orderly and quiet, well dressed and groomed."[2]

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[1]Custard, Flowing Through Pippapass, p. 145.

[2]Wells, Letters, (n. p.).

A later report said:

> It should be noted that in each semester approximately two-thirds of the enrollment are men and one-third women. It seems to be the policy of the institution to maintain this proportion as nearly as possible. No reason for this policy was given, but the committee gained the impression that the institution maintains a decided bias in favor of men students.[1]

Men and women students were strictly segregated during Mrs. Lloyd's lifetime. While students of both sexes apparently attended classes together, they had separate study hours in the school library, separate school clubs, and separate hours to visit the school store. Girls were dressed in white cotton uniforms with hems four inches below the knee, and wore red or black neckerchiefs to mark their academic status as college or high school students. A 1944 newsletter described the rules of conduct for girls in the following way:

No social meetings with the opposite sex
No cosmetics
No leaving school on weekends except by special privilege. and accompanied by responsible persons
No going to the store or post office
No visits to other homes or leaving the campus
No visiting other girls without special arrangement through the office
No social privileges[2]

The rules for boys were:

No smoking
No drinking
No banjo-picking
No dancing
No card-playing
No cursing or rudeness
No social meetings with girls

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[1]Report of a Survey of Caney Junior College, Maurice F. Seay, director (Lexington, Kentucky: Bureau of School Service, University of Kentucky, 1938), p. 9.

[2]Caney Creek News Letter, December 1944, (n. p.).

No guns
Boys must care for their own quarters[1]

Mrs. Lloyd defended her rules of behavior by saying that "if boys and girls were left free to follow the traditions common to backward regions, where sex is the only interest in life, they would assume family responsibilities so early as to crowd out all chance for education."[2]

While these regulations may seem bizarre to the outsider, they were apparently accepted by those who attended school at Caney Creek. That they produced noticeable results was remarked by many. An editor of Mountain Life and Work, when writing about the school, said:

> The attractive student uniforms and well-groomed appearance bespeak an inner dignity that needs no apology. Like the Congressional Medal or the Phi Beta Kappa key, the bearing of Alice Lloyd graduates distinguishes them and honors all who meet them anywhere.[3]

Music at Alice Lloyd College

Inasmuch as Alice Lloyd College was located in the heart of the Cumberland Mountains, some eight miles north of Hindman, and served a population much like that of other mountain settlement schools, it seemed reasonable to assume that there would be a corresponding interest in music on the part of residents of the area served by the school. Working from this assumption, an effort was

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[1]Dutton, Stay On, Stranger, p. 40.

[2]Custard, Flowing Through Pippapass, p. 155.

[3]Mace Crandall, "Alice Lloyd's Light is Spreading Out Beyond the Hills," Mountain Life and Work, XLII (Fall 1966), 5.

made to deduce whether workers and teachers at Caney Creek capitalized on the musical life that existed in the community.

To document the nature of musical activities at Caney Creek Center was a more difficult task than at the two schools discussed in previous chapters. Alice Lloyd herself left no diaries or personal papers, and no workers at the Center have compiled memoirs. The publicity brochures that detailed musical activities at other schools yielded no information in this instance.

The lack of documentation made it necessary to rely on information collected in interviews with persons who had been connected with the Center, as students, workers, or teachers. In these interviews, the impression was given that there was no formal instruction in music, but all persons remembered occasions when students sang together or performed individually. Songs such as "Groundhog," "Barbara Allen," "Sourwood Mountain," and "Down in the Valley" were performed during informal singing sessions that took place in the school's assembly hall.

While there is no clear picture of the amount of music used, even informally, by workers and students at Caney Creek, the available evidence points to the use of indigenous music on those occasions when music was performed at all. For example, groups of students, called the Caney Crusaders, appeared before civic groups in eastern cities, sang ballads, songs, and hymns, acted in plays written by Mrs. Lloyd, and told of the school's goal to educate mountain people. A scrapbook of press notices about the Crusaders details the annual tours which began in 1922 and continued until about 1941, and occasionally mentions song titles

from programs. Among the titles are "My Old Man," "Bury Me Beneath the Willows," "Sourwood Mountain," "Down in the Valley," and "Bring Back My Blue-Eyed Boy To Me."[1]

A 1940 press clipping contains the following information: "The program included two old-time mountain hymns; one, "I'm a Weary Traveler," being sung in old-fashioned mountaineer style as the soloist 'lined out' the words and the chorus sings as a chant. 'Lonesome Valley' was the second hymn."[2] This reference serves as a reminder of the religious music and concomitant performance style that was unique to the Southern Highlands. Mountain hymns, particularly those of the Primitive Baptist sects, were largely ignored by early collectors but were, in all probability, part of the repertoire of students at mountain schools.

Religious music as part of the musical tradition of the region was reported by Combs[3], who classified music of the Southern Highlands as:

1. Folk-song airs, mostly of the traditional type
2. Love-song airs, traditional and more recent
3. Play-party-song airs, largely of the children
4. Nursery and lullaby airs
5. Nonsense airs
6. Airs played on the fiddle, usually without words
7. Airs played or picked on the banjo
8. Primitive Baptist hymns
9. Hymns adopted from the hymnals of other churches, sung in Highland towns and villages
10. Miscellaneous tunes, picked up here and there by the Highlander outside the mountains, or coming from circuses, vaudeville, etc., including a wide range of love-song airs.

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[1]Scrapbook of press notices about Caney Crusades. Located in the library of Alice Lloyd College, Pippa Passes, Kentucky.

[2]Ibid., from a 1940 account in the Newark, New Jersey, Advocate and American Tribune.

[3]Combs, Folk-Songs of the Southern United States, p. 45.

Of these, the Primitive Baptist hymns were probably part of the repertoire performed at Caney, for the immediate area around the Center was, and is, one of the few places where the Old Regular Baptist denomination can be found.[1]

The hymns of the Primitive Baptists have been described as

> music in the modal scale, rich in melodic line, austere, worshipful, strong. It is, in fact, music of the seventeenth and eighteenth centuries, lost to the outside world of Protestantism, but surviving here, unshaken by change or the restless fingers of fashion. In this idiom there is no need for harmony, although it could be used. The melodic line is complete and satisfying because it was conceived in the era preceding the use of harmonic instruments and the tempered scale. It has the quality of Gregorian music, not because it copies the exact noting of the Plainsong, but because it speaks in the accents of those centuries when modal music was the universal style.[2]

The style of performance includes lining out of the text, one phrase at a time, in a steady chant without recognizable meter,

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[1]George Pullen Jackson, in White Spirituals in the Southern Uplands (Chapel Hill: The University of North Carolina Press, 1933), p. 313, says of the southern Baptist churches that "Every time, for over a hundred years past, when a certain group . . . would take a notion to advance along the line of church activities and tenets, that group would be opposed by another faction that preferred to 'ask for the old paths and walk therein.' After many decades of these conflicts of opinion--over the introduction of organs into the church, the engaging in foreign missionary work, the paying and education of preachers, the instituting of Sunday schools, the giving up of the foot-washing rite, etc., etc.,--they seem to have agreed to disagree; and as a result of each major conflict a new brand of Baptist came into existence. Dr. E. P. Alldredge, Nashville statistician for the Southern Baptists, tells me there are twelve different sorts of Baptists in Alabama, thirteen in Tennessee, and twelve in Kentucky. The extreme reactionaries in each and every dispute, those who have objected to every innovation and retreated from every 'wordly' minded group of their brethren are the 'Old Line' or 'Primitive' Baptists, or simply the 'Old Baptists.'"

[2]Gladys V. Jameson, "Hymns of the Mountains," Mountain Life and Work, XIV (July 1938), 7-8.

by a leader.[1] The phrase is then sung, with melismatic flourishes and swoops, sometimes called "graces and quavers", by the congregation. The hymns are still sung in a few Regular Baptist churches in Knott County and are highly prized as specimens of a performance style from an earlier era.[2]

Only hymns sung without accompaniment were permitted the members of the Primitive Baptist churches. This sect, once a religious force in the Cumberland Mountains, has been described as "the most deadly enemy of the folk song."[3] Its members give up singing and dancing when they are baptized and are opposed to any kind of love song or ballad. If there is any truth to rumors that Alice Lloyd permitted only the Regular Baptist denomination to construct a church at Caney Creek, it might serve to explain the rule forbidding banjo-playing at the school. There is no way of knowing whether the limited use of music at Caney Creek Community Center was due to the influence brought to bear by the Primitive Baptist congregations in the neighborhood or to lack of interest in music on the part of workers at the Center. It seems unlikely that there was no musical tradition in the area. There may have been such music woven into the fabric of school life that went unreported. The available evidence points to informal use of

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[1]Lining out has been likened to sprech-stimme by William H. Tallmadge in "Dr. Watts and Mahalia Jackson--The Development, Decline and Survival of a Folk-Style in America," Ethnomusicology, V (May 1961), 99.

[2]Examples of the style may be heard on the recording Ritchie Family of Kentucky (Folkways 2316).

[3]Combs, Folk Songs of the Southern United States, p. 99.

music that was wholly generated by student interest, with little faculty interest or sanction.

Alice Lloyd College Today

Caney Creek Junior College was renamed after Alice Lloyd's death in 1962 and continues to operate on the same principles which its founder stressed during her lifetime. Control and operation of the elementary and secondary schools that were part of the Center are now in the hands of the Knott County Board of Education.

The college has, at the present time, an enrollment of more than three hundred students, evenly divided between men and women. Ninety-five percent are natives of Appalachia, and 90 percent of all students are reported to transfer to four-year colleges to continue study.[1] Many of these students continue to receive financial aid from Alice Lloyd College funds and many return to the Southern Highlands to live.

Since 1966 the college has operated an Upward Bound program, financed by the U.S. Office of Economic Opportunity, as a means of developing the educational potential of high school students. One hundred young people from a six-county area live and work on the Alice Lloyd College campus each summer and are given instruction in English, mathematics, and science to motivate them to continue their college education. Additionally, Alice Lloyd College students serve as supervisors in the Community Organization and Enrichment Program, operated by the college in fifteen isolated communities

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[1]"Alice Lloyd Facts," leaflet published at Alice Lloyd College, Pippa Passes, Kentucky, 1967.

during the summer months.

During the school year students are enrolled in liberal arts courses and study English, history, social studies, art, economics, physical education, mathematics, foreign languages, and science. Courses in music appreciation are listed in the college bulletin, while an English course titled "The Mountain Ballad" has been offered at least once.[1] The college choir, named "Voices of Appalachia," makes annual tours under the direction of Abner H. Grender, instructor in music. Mr. Grender is particularly interested in mountain hymns and has arranged for the choir several hymns collected from students.[2] The 1968 Spring Tour program demonstrates the emphasis currently placed on music indigenous to the region.

Alice Lloyd College, though no longer the rigidly structured educational center it once was, continues to carry on a program of education in the area of social service. Its future goal is best described in a college publication:

> The College will continue to provide education in leadership and service to mankind. It will provide opportunity to capable young people, primarily of the Southern Mountain region, although the area's isolation can be expected to lessen, and the purposes of the College to expand through leadership education for a broader region.[3]

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[1]The Caney Junior College Bulletin 1961-1962, p. 17. The course description reads: "A preservation of an authentic but fast-disappearing pioneer culture, with roots in the British Isles of the fifteenth century. These evocative ballad songs are studied as our Appalachia possesses, alters, and lives-alongside them; and as traditional English Ballads."

[2]"Voices of Appalachia to Tour Southeast," Hazard (Ky.) Herald, February 4, 1969.

[3]"Alice Lloyd College Looks At Its Future," Alice Lloyd College Newsletter, XLV (June 1968), p. 2.

CHAPTER FIVE

THE HENDERSON SETTLEMENT SCHOOL AND ITS MUSIC

Founding of the School

The Henderson Settlement School, located in the southwestern corner of Bell County, Kentucky, was founded through the efforts of Hiram M. Frakes, a Methodist minister interested in improving living conditions for mountain citizens through better education. Frakes, born in Branchville, Indiana, had been pastor to several congregations in Eastern Kentucky, and was, in 1921, assigned a church in Pineville, Kentucky, county seat of Bell County.[1]

In February, 1925, while visiting a Pineville judge at the county courthouse, Frakes became fascinated by a court case, dismissed by the judge for lack of evidence, in which a murder had been committed and mountain men refused to testify, preferring to bring justice through a feud. Hearing from the judge of the need to bring some civilizing influence into the "South America" region, a valley that lay between Pine Mountain and Big Log Mountains, some eighteen miles west of Pineville, the minister determined to investigate the region for himself.

Although Mr. Frakes was interested in establishing a

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[1]Don H. Eddy, "The Pastor of Middle Laurel Fork," Readers Digest LXI, (January 1950), p. 87.

Methodist church in the neighborhood, he found, on his first trip, no interest in such a project and turned instead to establishing a school as a means of insinuating himself into the community. As was true in other places, people were eager for education for their children and tolerated outsiders in order to obtain schools. Among these who were interested in education and donated land were Uncle Scott Partin and Bill Henderson, both known to be moonshiners and feudists.[1] Others who contributed land to make up the original 122 acres were Lawrence Partin, Shird Partin, Floyd Partin, R. J. Murray, Rosa Murray, Frank Jones, and Evan Partin.[2]

Hiram Frakes solicited the support of Methodist bishop Theodore S. Henderson, for whom the settlement was ultimately named, and was given permission to proceed with the project. The Ohio Methodist Conference and the Board of Home Missions and Church Extension of the Methodist Church also lent approval. An abandoned log house was the site of the first school which opened in September, 1925, with thirteen pupils enrolled.[3] The first teacher was a Methodist deaconess, Bertha Riel, a graduate of the Chicago Training School, who volunteered her services.[4]

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[1]The author was asked by a life-long resident of the area to note in this account that the South America neighborhood was known to be a law abiding, prosperous farm country until 1920. Moonshining became profitable after passage of the eighteenth Constitutional amendment and the Volstead Act and the urge to make a profit from the sale of whiskey was the overriding factor in the spread of lawlessness in the area.

[2]Kentucky Mountain Missions, XVI (September 15, 1950), p. 11.

[3]Henry Harvey Fuson, History of Bell County, II (New York: The Hobson Book Press, 1947), 435.

[4]"Into the Hills," taken from the Annual report of Missions and Church Extension Division of Home Mission, December, 1950, reprinted in a leaflet at Henderson Settlement, Frakes, Kentucky, p. 2.

After taking a survey that indicated a school-age population of more than twelve hundred students living within a six-mile radius of the school, Mr. Frakes spent two years soliciting financial backing for Henderson Settlement. Most of the money was obtained from Methodist congregations, although one sizeable donation came from a non-Methodist, Mrs. Alvin T. Hert of Louisville.[1] The donations were used to finance construction of Partin Hall, completed in 1927. Partin Hall served for a number of years as school, dormitory for both boys and girls, and chapel. It was destroyed by fire in 1939 and replaced in 1941 by a structure given the same name.[2]

School enrollment increased steadily after 1927. From a student population of 200 in 1927, the school grew to include 438 pupils in 1950.[3] A high school course was initiated in 1929 for four students; enrollment in the high school was more than eighty in 1950.[4] The settlement provided room and board for students who lived in remote areas, although, as was the case at Hindman, the school served day students as well as boarders. The Bell County Board of Education paid teacher salaries, although land and settlement buildings were the property of the Methodist Board of Home Missions.

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[1]Clarence W. Hall, "Sky Pilot of the Cumberlands," (publicity brochure published at Henderson Settlement, Frakes, Kentucky, 1942.) p. 7.

[2]Twenty-fifth anniversary newspaper, October 1, 1950, (n. p.).

[3]"In the Beginning," Kentucky Mountain Missions, XVI, (September 15, 1950), 12.

[4]Ibid.

The physical facilities of the Settlement were increased as school enrollment grew. All buildings were financed by money raised by Mr. Frakes. In some instances, local men were hired for construction work, although many buildings were constructed by workers from Methodist churches who came for summer work camps initiated for the purpose of enlarging Settlement facilities. A 1942 account noted that the school had, at that time, fourteen buildings located on five hundred acres of land.[1] Among these were the school, a church, dormitories, an infirmary, a store and postoffice, cottages for staff members, and a farm which supplied much of the settlement's food. Although buildings have been modernized or replaced from time to time, school enrollment has fluctuated only slightly and the Henderson Settlement has become an integral part of the community it serves.

Music at the Henderson Settlement School

Investigation of the use of music at Henderson Settlement showed that there was no use of indigenous music by settlement workers, nor has any formal instruction in music been included in school curriculum. A quartet of singers, students at the school, accompanied Mr. Frakes on trips made to raise funds for school operation. In early years the quartet, composed of both boys and girls, was called the "Jubilee Quartet" or the "Kentucky Cardinals", but in later years all members were girls, usually costumed, known

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[1]Hall, "Sky Pilot of the Cumberlands," p. 7.

as the "Sunbonnet Quartette".[1]

Members of the first quartet were Wayland Jones, Elmer Partin, Ethel Bowlin and Margie Bowlin.[2] Accompanist for this group and coach for later quartets was Mabel Henderson, whose father had given land for the settlement.

Included in the repertoire of this group, which may be considered typical of the music usually sung by various quartets, were such secular songs as "Little Logwood Cottage in Kentucky," "Down the Old Road to Home," "Kickin' Mule," "Perfect Day," and "Sourwood Mountain." Among the hymns which were performed by the original quartet, and by others which succeeded it, were "Farther Along," "Have Beautiful Heaven," "Jesus Hold My Hand," "Old Time Religion" "Do Lord," "Constantly Abiding," "Never Grow Old," "Jericho Road," "This World Is Not My Home," "Closer Walk With Thee," and "Wonderful Story of Love."[3]

References to Sunbonnet Quartettes appear in school publications until 1956, the year of Mr. Frakes' retirement. There is no indication of the songs used in any performances, only the statement that the quartet was available for performances.[4]

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[1]Notes on the history of the South America community compiled by Mrs. Ruby Partin Lambdin, Frakes, Kentucky.

[2]Personal interview with Mrs. Wayland Jones, held at Frakes, Kentucky, August 17, 1968.

[3]Ibid.

[4]One notice reads: "Sunbonnet Quartet dressed in costume symbolic of the fine traditions of the mountains. Symbolic of the days when mountain people were self-reliant and depended upon their ability to get along the best they could with what they had. Symbolic of the days when great personalities were hewn from the sterling, sturdy character of the pure Anglo-Saxon blood line. Great

The use of student performers as a means of publicizing and raising money for schools was common practice at Henderson Settlement and Caney Creek. Students were withdrawn from school for long periods of time to make tours and were presented as less fortunate by reason of their residence in the mountains. That the music they sang was represented as less valuable or attractive is unfortunate, but it may also be said that the exploitation of cultural difference was calumnious.

Lacking evidence of any musical activity at the school, it might be supposed that there was little music in the community. Those persons interviewed gave the strong impression that there was, on the contrary, a significant musical life operant in the neighborhood, but that it was wholly ignored by mission workers. Mrs. Ruby Lambdin, pupil at the school in 1925 and presently a teacher at the school, sang a number of old songs remembered from her childhood, while another neighborhood resident, Estill Partin, reminisced for several hours about the fiddle-tunes he had played at dances in earlier years.[1] An obituary notice for Uncle Bill Jones, whose farm adjoined the settlement grounds, reads: "On many occasions our visitors have gone to Uncle Bill's mountain

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souls have been produced in these mountains and there are still diamonds in the rough. These girls not only interpret mountain life in song, but in their very character, attitude and behavior. These girls will bring the mountains to you so you will love and appreciate them. They come from deep in the heart of the rural sections of the mountains. They thrill and inspire wherever they go." Taken from a publicity leaflet printed at Frakes, Kentucky, 1951.

[1]Private interview with Mrs. Ruby Partin Lambdin, Frakes, Kentucky, August 15, 1968; and private interview with Mr. Estill Partin, Frakes, Kentucky, August 23, 1968.

home. Uncle Bill would play his fiddle and pick his banjo and everyone would go back to the settlement perfectly delighted that they had had such a fascinating experience."[1]

Although the number of persons interviewed was not large, all were life-long residents of a remote area with a homogeneous population and may be assumed to be representative of the populace as a whole. Their descriptions of their own musical interests lead to the conclusion that workers at Henderson Settlement failed to capitalize on the musical life of the region. That this was so may have been at the heart of a remark of the settlement's second director, who wrote when he left the school: "In the field of music we have missed the boat."[2]

Henderson Settlement Today

Frakes, Kentucky, site of the Henderson Settlement, is today accessible to anyone who wishes to travel there. The settlement grounds, some eleven hundred acres, are the heart of the community. The Bell County Board of Education operates the school founded by Hiram Frakes; enrollment is at present about five hundred students in grades one through twelve.

The National Division of the Board of Missions of the United Methodist Church owns the property on which the school is located and continues a program of mission work and community

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[1]"Uncle Bill and Aunt Judy Are Gone!," Kentucky Mountain Missions (June 15, 1965), 1.

[2]Rev. Glenn Evans, "In Some Areas We Failed!," Kentucky Mountain Missions (February 15, 1966), 4.

enrichment through the settlement. Among the projects which serve the community are a day-care center for preschool children, a craft shop that retails products made by area residents, and a store that distributes clothing and miscellaneous items at nominal cost.

A farm program that includes land development, beef cattle production, soil conservation, and reforestation projects is also carried forth. A volunteer fire department, a community action program, and a medical clinic which serve parts of several counties are headquartered at the settlement, as are volunteer workers from such organizations as VISTA and Appalachian Volunteers.

Henderson Settlement, though no longer a boarding school, does house and care for school-age children who are orphaned or unable to live at home. Hundreds of children, over the years, have been served by this custodial child care program, one not found at other schools discussed in this study.

Students, except the thirty-odd youngsters who live on the settlement grounds, are transported to school by bus each day. A new school, which will be financed by the Bell County Board of Education, is being planned to relieve the present overcrowding of the school facilities.

There is at present no instruction in music at Henderson Settlement School, nor are there plans to employ a music teacher. Interest in and performance of music remain the pleasure of the individual. One can only be grateful that citizens of a remote mountain valley have been provided an education without quarreling that education did not, in this case, include instruction in music.

CHAPTER SIX

SUMMARY AND CONCLUSIONS

The present study was begun in an effort to describe musical practice and instruction in music in four mountain mission schools. The schools, Hindman Settlement School, Pine Mountain Settlement School, Alice Lloyd College, and Henderson Settlement School, were selected because all have been in continuous operation since their inception and because each has offered a distinctive way of dealing with the musical life of the community in which it was located.

All four schools are located in the Cumberland Mountains of Eastern Kentucky, part of the Southern Highland region settled during the late eighteenth century by immigrants who were largely of English origin. The geographic isolation of the Southern Highlands formed an effective barrier against outside influence and migration and was a significant factor in the development of a folk society in which oral tradition, particularly singing, was strong. Thus when socially-conscious persons came into the mountains in the early twentieth century to establish schools, missions, and social settlements, they found an active musical life that was reminiscent of eighteenth century English practice.

The need for schools in the Kentucky mountains was due to several factors--among them the unwillingness of the state government of Kentucky to finance public education and a carryover of the

English belief that education was the responsibility of the individual or the church. Nevertheless, citizens of the communities in which settlement schools were founded were eager for educational opportunities for their children and donated land, timber, and services to help establish schools. The social reformers and missionaries who came to live and work among mountain people may not have foreseen that they would operate schools, but the need for better education was exigent, and establishment of schools offered a base from which other services, ranging from improvement of farming methods and medical care to the salvation of souls, could be offered.

The first rural social settlement, Hindman Settlement School, was founded in 1902 by Katherine Pettit and May Stone. Both young women had participated in experimental summer school programs, financed by the Kentucky Federation of Womens Clubs, that were held in several mountain towns at the turn of the century. Misses Pettit and Stone, responding to the urging of Hindman citizens, raised money, supervised construction, hired workers and teachers, and were responsible for all facets of the Settlement's operation.

The Hindman Settlement School was, from the beginning, partially financed by the Knott County Board of Education, and the school served to educate children from the town of Hindman and boarding students from the surrounding area. In addition to academic subjects, the curriculum included instruction in woodworking, home management, and other subjects designed to help students improve their living standards.

A remarkable feature of life at the Hindman Settlement School was the emphasis placed on indigenous music. Encouraged by Katherine Pettit's interest in their music, students sang for settlement workers and for each other. A visitor to the Settlement, Olive Dame Campbell, became fascinated by the music she heard and collected ballads, songs, and hymns as she traveled through the Southern Highlands with her husband John, secretary of the Southern Highlands Division of the Russell Sage Foundation. Mr. and Mrs. Campbell arranged Cecil Sharp's trips to the Appalachians; Mrs. Campbell and Sharp collaborated in writing English Folk Songs from the Southern Appalachians, which was based upon music collected in mountain areas where mission schools were located.

As an agent for the preservation of English ballad tradition in the Southern Highlands, Cecil Sharp was a powerful force. Because of his influence, settlement workers came to realize that much of the music they enjoyed and taught was to be prized because it represented an inheritance from a previous era. His insistence on the use of music from English tradition may, on the other hand, have caused other types of music to appear less valuable to its practitioners.

Hindman Settlement School, although notable as a collection center for indigenous music, also filled an important role in the preservation and dissemination of that same music. Instruction in music was largely informal; students were encouraged to sing for workers and teachers and for their own pleasure. Formal instruction in music has been part of the school curriculum since 1914, and indigenous music has been used to a great extent in the

instructional program. A ballad club, to which students gained admission by singing a song learned at home, has been a feature of the high school music program since about 1933, and long-time music teacher Ruth White made much use of mountain songs in her music program.

Still another school in which indigenous music of all types has been much prized is Pine Mountain Settlement School, founded as was Hindman, by Katherine Pettit. Aided by contributions from citizens of the Big Laurel district of Harlan County, and assisted by Miss Ethel de Long, Miss Pettit opened the school in the autumn of 1913. Both physical facilities and enrollment showed steady growth; the school owned more than four hundred acres of land and enrolled one hundred boarding students by the end of the first decade of school operation.

Vocational training was stressed at Pine Mountain Settlement as a means of preparing students to earn a living and to improve living conditions. The stress on vocational subjects was due to Miss Pettit's belief that students should be educated to return to their homes, and to the wishes of William Creech, donor of much of the Settlement property.

Formal instruction in music is not known to have been a regular feature of the school curriculum. However, students were encouraged by workers and teachers to sing music that they knew. Programs of informal singing, referred to as ballad assemblies, were weekly occurences during the tenure of Evelyn Kendrick Wells, who worked at the Settlement from 1916 to 1928. Commendation is due Miss Wells, who collected and taught indigenous music with

great care and enthusiasm.

Evelyn Wells, whose book The Ballad Tree was consequent to her work at Pine Mountain, was not the only collector of folklore to benefit from the musical life of the Settlement. Richard Chase, Howard Brockway, Loraine Wyman, and Cecil Sharp were also among those who visited the school. Sharp was particularly interested in the dancing he saw at the Settlement. He described a square dance variant popular in the mountains in Country Dance Book and labeled it the Pine Mountain Running Set.

In contrast to many mission schools in the Southern Highlands, students at Pine Mountain were permitted and encouraged to dance while at school. Many dances from American, English, and Danish folk dance traditions not previously found in the mountains were taught at the school.

New music was added to existing repertoire by workers and teachers. Music appropriate to the Christmas season, in keeping with Christmas customs also introduced by Settlement personnel, is known to have been added, as were dances for May Day celebrations, based on English country dance tradition, that were performed at Pine Mountain. A widely known Nativity play, performed by the elementary school children who attend school on the Settlement grounds at the present time, is the last vestige of a musical life, with informal but effective teaching, that once flourished at Pine Mountain Settlement School.

Alice Lloyd College, founded as the Caney Creek Community Center in 1916, presents many contrasts to Hindman and Pine Mountain Settlement Schools. Its founder, Alice Spenser Geddes

Lloyd, was not a Kentuckian, nor was she initially interested in improving education in the remote area of Knott County where the Center was located. She did not have any interest in setting a personal example by providing attractive surroundings for herself and her students or by showing interest in native arts, things that were an intrinsic part of life at Hindman and Pine Mountain.

Mrs. Lloyd's dismay at the quality of mountain life was undoubtedly responsible for her attempts at improvement, but like many reformers, she did not distinguish between those things that should be improved and those that could be retained. This lack of discrimination caused her to overlook the musical life of the neighborhood and provides still another contrast to the operation of the schools established by Katherine Pettit.

A distinctive feature of the educational program of the Caney Creek Community Center, and one that was not found elsewhere, was a two-year college course. This junior college course was initiated in 1923 as an outgrowth of elementary school instruction begun in 1919. Students who completed the high school course were eligible to enroll at Caney Junior College at no expense and many graduates were sent on to complete studies for a bachelor's degree with expenses paid by Mrs. Lloyd. A promise to return to the Southern mountains to live and work served as payment for the investment.

Mrs. Lloyd is noted for having raised funds for operation of Caney Creek Community Center and the education of students by writing individual letters to any person who might help. Another means used to publicize Caney Creek Center's activities was that of

sending students on tours to talk about the school. Accounts of these tours note that students always sang indigenous music, including hymns that were lined out in eighteenth-century style.

Little else is known about the use of music at Caney Creek. Persons connected with the Center, which was named for Alice Lloyd after her death in 1962, recall occasions when students sang informally at school; the songs mentioned were those popular at other mountain schools. Because the neighborhood was a stronghold of the Old Regular Baptist sect, it is assumed that the hymns peculiar to that denomination were part of students' repertoire.

Hymns such as "Old Time Religion" and "Just a Closer Walk With Thee" comprised the repertoire of quartets used to publicize and raise funds for the operation of the Henderson Settlement School, the fourth school discussed in the study. These quartets, usually costumed and called the "Sunbonnet Quartette," accompanied Hiram Frakes on fund raising tours during his thirty-one years as head of the Settlement.

Frakes, a Methodist minister, became interested in the South America region of Bell County and went there to establish a church. Finding a great need for improved schools and realizing that residents were far more interested in education than evangelism, he turned his energies to the fund raising necessary for the construction and operation of a mission school. The result of his efforts is a school that has grown from an enrollment of thirteen students taught by an unpaid volunteer to one that enrolls more than five hundred students annually.

The quartet that traveled with Mr. Frakes represents the only documented evidence of the use of music of any kind at Henderson Settlement. Interviews with residents of the area indicate that there was an active musical life in the neighborhood when the school was founded in 1925, but there is no indication that any attempt was made to capitalize on community musical life or to supplement it with any other music. When asked if he thought students at Henderson Settlement had special interest in music, Mr. Frakes remarked: "Well, they were all natural-born singers."[1]

There has never been any formal instruction in music at the Henderson Settlement School, although every other secondary school operated, as Henderson Settlement is, by the Bell County Board of Education, has at least one full-time music teacher. Although instruction in music is not included in the instructional program, Henderson Settlement has served through the years to provide adequate education, custodial care for homeless children, and programs of land management, home improvement, and medical care for residents of the area in which it is located.

The conclusions that accrue from the present study are best understood if the reader is mindful of the musical tradition of the mountain region where all schools are located. An opportunity rare in this country and in this century was afforded those who founded mountain mission schools, that of making use of a flourishing musical life, one which had been virtually free of outside influence for over a hundred years. In the present study the uses

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[1]Private interview with Hiram Frakes, held at Frakes, Kentucky, August 17, 1968.

of music represented by two schools that did make a serious effort to preserve a lively tradition are contrasted with two schools that did not make any effort to capitalize on that tradition.

In the case of Alice Lloyd College and Henderson Settlement School, it should be noted that the use of music, indigenous or other, was not a significant feature of school life. Just as interest in music and its inclusion in school life at Hindman and Pine Mountain can be attributed to the attitude of school personnel, so can the exclusion of music from a prominent place in school life at Caney Creek and Henderson Settlement be ascribed to lack of interest on the part of workers at those schools.

The contrast in attitude may have been more than indifference to musical sound or lack of awareness of the importance of the music. Rather, it may have to do with the personal values and attitudes of Alice Lloyd and Hiram Frakes, who did not find mountain life attractive and saw no reason to preserve any part of it. They had no interest in music and did not feel it necessary or desirable to ingratiate themselves with mountain people through acceptance of indigenous music or any other part of mountain culture. Their zeal for reform had unfortunate consequences in that a viable folk culture was relinquished under the guise of progress.

That there was no attempt to utilize indigenous music at Caney Creek Community Center, Henderson Settlement School, and at the great majority of mountain mission schools is highly unfortunate. Had there been more schools where indigenous music was valued, and more individuals motivated by the settlement ideal, there might today be more widespread use of the music once commonly performed

in the Southern Highlands.

At the remaining institutions, Hindman and Pine Mountain Settlement Schools, the conscientious efforts made to perform, collect, disseminate, and reinforce the value of indigenous music must be regarded as extraordinary. Despite all claims that education bears the responsibility of promoting the cultural heritage, there are virtually no instances in the history of American education where schools have consciously utilized an indigenous musical culture.

The assiduous nurture of indigenous music must be credited to the interest of workers and teachers at the schools. A complete list of persons who were responsible for the continued interest in indigenous music is not possible. Even a partial listing would include Katherine Pettit, May Stone, Elizabeth Watts, Lucy Furman, Ruth White, Marie Marvel, Raymond K. McLain, Ethel de Long Zande, and Evelyn Kendrick Wells. All of these and others, some unknown to the author, contributed to the singular music programs that were part of life at Pine Mountain and Hindman Settlement Schools.

Not every person who was responsible for operation of a mountain mission, settlement, or school had the sense of the merit of the individual that Katherine Pettit possessed, nor were all persons inculcated with the settlement ideal of shared living conditions that included interchange of aesthetic ideals. Underlying the settlement ideal, and permeating all dealings with mountain people by settlement workers such as Misses Pettit and Stone, Miss Furman, Miss Wells, and Mrs. Zande, was the belief that there was much of value in the life and culture of the individual. Thus

each person should be taught to have pride in worthy endeavor, to treasure whatever was useful, good, and beautiful, and to work to improve those things that could be made better.

Special recognition should be given to Katherine Pettit. It is probable that without her determination and vitality there would have been no manifestation of the settlement ideal in the Kentucky mountains. It is further possible to surmise that she not been intrigued by the music she heard in the mountains, the schools she founded would never have placed any emphasis on indigenous music.

Further, in dealing with Hindman and Pine Mountain Settlement Schools it can be said that the importance of these two schools as collection agencies and centers for dissemination of indigenous music has not previously been well understood. Those who pay homage to the influence of Cecil Sharp, admire the folklore collections of Combs, Wells, and Chase, or listen to the concerts and recordings of the Ritchie family and other folksingers are seldom aware that one common factor in all of these is the presence and influence of Pine Mountain and Hindman. Those who note the continued performance of folk music in the Appalachians often attribute it to the lack of other forms of entertainment or to survival of oral tradition. While these may be causative factors, the educational process provided by Pine Mountain, Hindman, and the small number of other schools with similar emphasis on music, must surely be credited for the continuity of the indigenous musical tradition.

There may be a pertinent lesson to be learned from the example set by schools such as Hindman and Pine Mountain. In the

rapidly changing world faced by the present generation, there is a continuing call for curriculum reform in schools, and nowhere is the need for revision more apparent than in the field of music education. Music educators find themselves faced with students who reject, in large part, that repertoire which comprises much of present-day school music literature. Many persons urge the inclusion in school music programs of jazz, soul, rock, country and western music, all of which may, by broad definition, be called indigenous to contemporary American culture.

It seems unfortunate that many music educators do not, for whatever reasons, find themselves willing or able to admit to their music programs some examples of the music that is overwhelmingly present in our culture. Not to do so seems to the author unwillingness to admit that the rhythm, melody and harmony of today's music are shared by all Western music and leaves music educators open to accusations of musical snobbery.

Those who find it difficult to accept the idea that school music programs could include contemporary music from the popular idiom may be encouraged by the example of settlement workers at Hindman and Pine Mountain who, by their acceptance of community musical repertoire, derived personal satisfaction and gained the confidence and respect of the people they taught. The use of music known in the community was a significant factor in their acceptance in the community and may be seen as one reason why workers were able to accomplish much good in programs of health care and community betterment.

The willingness of these workers and teachers to accept and work with community musical standards is praiseworthy and could well be emulated by today's teachers. Surely the contemporary music educator can benefit from the knowledge that music programs based on indigenous music can be successful and that acceptance of community musical standards does not necessarily mean loss of integrity but may lead to increased understanding of the importance of music to the human condition.

APPENDIX I

TITLES OF BALLAD TEXTS IN KATHERINE PETTIT'S DIARIES

Ballad (I Heard the Soft Wind Blowing)

Ballad (Oh Bury Me Not)

Drunkards Dream, The

Ellen Smith

Hiram Hubbard

I Wished I Were Some Little Sparrow

Little Oma

Lord Daniels Wife

Loving Hanner

Pretty Polly

APPENDIX II

MUSIC TEACHERS AT HINDMAN

1904-1905	Mrs. Dan Pratt
1905-1906	Fanny C. Rogers
1913-1915	Mrs. Elizabeth Helmbold
1919-1920	Mildred Emerson
1920-1921	Mrs. Rachel Welty Gibson
1923-1924	Katherine Wilder
1924-1925	Mildred Emerson
1925-1926	Catherine Sutherland
1926-1927	Mary Wheeler
1927-1928	Mrs. Mary Nottag
1928-1929	Harriet L. Taylor
1929-1932	Naomi Manshardt
1934-1935	Nancy Haughton
1935	Mrs. Ethel Barry (second semester)
1936-1937	Jean H. Davis
1937-1938	Mrs. Grace Zimmerman
1938-1939	Eleanor Giessen
1938	Hazel Williams (second semester)
1939-1940	Zellah Ireland
1940-1966	Ruth S. White

APPENDIX III

TITLES OF BALLADS AND SONGS USED WITH THE HINDMAN BALLAD CLUB BY RUTH S. WHITE

Barbry Ellen

Barnyard Song, The

Carrion Crow, The

Cherry Tree

Down in Yon Forest

Edward Ballad, The

Frog and the Mouse, The

Frog Went A-Courtin

Geordie

Ground Hog, The

Gypsy Laddie, The

Hangman's Song, The

I Wonder When I Shall Be Married

Jackaro

Jesus Born in Bethany

Jesus, Jesus, Rest Your Head

Jesus the Christ Is Born

John Riley

Keeper, The

Lady Gay, A

Little Sparrow

Little Willie

Lord Batesman or The Turkish Lady

Lord Randal

Lord Thomas

Lulle Lully

Merry Golden Tree, The

Milking Maid, The

Nightingale, The

O Maiden I Have Come A-Courting

Old Maid Song, The

Old Man in the Wood, The

On the First Day of Christmas

Paper of Pins

Pretty Polly

Riddle Song, The

See Jesus the Savior

Seven Joys of Mary, The

Sing All, Men

Skye Boat Song

Soldier Soldier

Sourwood Mountain

Swapping Song

Sweetheart in the Army

Three Little Pigs

Twelve Apostles, The

Two Sisters, The

Under the Greenwood Tree

Whistle, Daughter, Whistle

William Hall

Wraggle Taggle Gypsies, The

APPENDIX IV

TITLES OF SONG BALLADS AND OTHER SONGS OF THE PINE MOUNTAIN SETTLEMENT SCHOOL, PRINTED IN APRIL 1923, COMPILED BY EVELYN K. WELLS, WITH SOURCES OF TUNES AS LISTED BY MISS WELLS

Annie Laurie	Morning Stars
At Summer Morn	Morning Stars
Auld Lang Syne	Morning Stars
Away in a Manger	
Barb'ry Ellen	Local
Barnyard Song, The	Lonesome Tunes
Bed Time Song, The	Lonesome Tunes
Begone, Dull Care	Morning Stars
Billie Boy	Lonesome Tunes
Blue Bells of Scotland, The	Morning Stars
Brisk Young Widow, The	School Songs
Brother Jacob	Morning Stars
By the Moon's Pale Light	Morning Stars
Canons	
Campbells Are Comin', The	Morning Stars
Chairs To Mend	Morning Stars
Cherry Tree Carol, The	English Folk Songs
Child This Day Is Born, A	Stainer
Cockles And Mussels	Morning Stars
Come All You True Good Christians	Morning Stars

Come Lasses And Lads	
Comin' Through the Rye	Morning Stars
Coventry Carol, The	Stainer
Crawfish, The	100 Songs
Cradle Song	Morning Stars
Cripple Creek	Nursery Songs
Crystal Spring, The	100 Songs
Cuckoo, The	Sharp II
Dabbling in the Dew	Chanteys
Donkey, The	Morning Stars
Driving Away at the Smoothing Iron	Chanteys
Duke Marlborough	Morning Stars
Edna's Song (Easter Carol)	Local
Edward	Sharp I
First Nowell, The	Stainer
For Health and Strength	
Frog and the Mouse, The	Nursery Songs
Frog Went A-Courting	Lonesome Tunes
Gipsy Laddie, The	Sharp II
God Rest Ye Merry, Gentlemen	Stainer
Good Christian Men, Rejoice	Stainer
Good King Wenceslas	Stainer
Good Night to You All	Morning Stars
Green Broom	100 Songs
Green Wedding, The	Sharp II
Ground Hog Song, The	Lonesome Tunes
Hangman's Song, The	Lonesome Tunes
Hark Hark the Lark	Shakespeare

Highland Lad My Love Was Born, A	Morning Stars
Holly and the Ivy, The	Stainer
In Poland There's An Inn	
I Saw A Ship A-Sailing	
I Saw Three Ships	Stainer
It Was A Lover and His Lass	Shakespeare
I Wonder When I Shall Be Married	
Jackaro	Lonesome Tunes
Jog On, Jog On	Shakespeare
John Peel	Morning Stars
John Riley	Lonesome Tunes
Keeper, The	Chanteys
Lark in the Morn, The	100 Songs
Lavender's Blue	Morning Stars
Le Cycle du Vin	
Little Family, The	Local
Little Mohee	Lonesome Tunes
Little Pig, The	Nursery Songs
Little Sparrow	Lonesome Tunes
Loch Lomond	Morning Stars
Lord Batesman or The Turkish Lady	Lonesome Tunes
Lord Lovel	100 Songs
Lord Thomas and Fair Ellendor	Local
Low-Backed Car, The	Morning Stars
Madam Will You Walk	Local
Marianina	Morning Stars
May Day Song	

Merry Golden Tree, The	Lonesome Tunes
Merry May the Keel Row	Morning Stars
Milking Maid, The	Local
My Love's An Arbutus	Morning Stars
My Man John	Chanteys
Nightingale, The	Lonesome Tunes
Now the Day Is Nearly Done	Morning Stars
O Dear, What Can The Matter Be	Morning Stars
O Give Thanks	
O How Lovely Is The Evening	Morning Stars
O Hush Thee, My Baby	Morning Stars
Old Maid's Song, The	Lonesome Tunes
Old Man in the Wood, The	
One Man Shall Mow My Meadow	100 Songs
O No, John	Chanteys
Paper of Pins	Local
Paul's Steeple	
Pretty Polly	Local
Red Herring, The	Chanteys
Riddle Song, The	Sharp I
Robin Hood and the Tanner	100 Songs
Rounds and Catches	Morning Stars
Row the Boat	Morning Stars
Silent Night	
Skye Boat Song	Morning Stars
Sleep, Baby Sleep	Morning Stars
Softly Sleep Thou	Morning Stars
Soldier, Soldier	English Folksongs

Song of the Vine	
Sourwood Mountain	Lonesome Tunes
Spanish Ladies	100 Songs
Squirrel, The	Morning Stars
Swapping Song	Kentucky Mountain Songs
Sweetheart in the Army, The	Lonesome Tunes
Ten Commandments, The	100 Songs
Tottenham Toad, The	Nursery Songs
Three Blind Mice	Morning Stars
Tree in the Valley, The	Local
Tree in the Wood, The	Chanteys
'Twas in the Winter Cold	Stainer
Twelve Days of Christmas, The	100 Songs
Two Sisters, The	Sharp II
Under the Greenwood Tree	Shakespeare
Virgin Unspotted, A	Stainer
Wassail Song, The	Stainer
Wee Man in the Wood, The	
What Child Is This	Stainer
Where the Bee Sucks	Shakespeare
White Sand and Grey Sand	Morning Stars
Who Is Sylvia?	Shakespeare
Widdicombe Fair	Chanteys
Will You Walk Into My Parlor?	
William Hall	Lonesome Tunes
Wraggle Taggle Gypsies, The	Chanteys
Ye Shepherds, Leave Your Flocks	Lonesome Tunes

The following reference appears immediately after the index of titles in the original source.

References in the Index of Titles are made to the following volumes where the tunes of the songs may be found:

Local	Not in any printed collection.
Stainer	Christmas Carols, New and Old, edited by Bramley and Stainer, London: Novello and Co.
Morning Stars	Folk Songs for Children: The Morning Stars Sang Together, Boston: Oliver Ditson Co.
Lonesome Tunes	Lonesome Tunes, Wyman and Brockway, New York: H. W. Gray Co.
Folk Carols	English Folk Carols, Cecil Sharp, London: Novello and Co.
Nursery Songs	Nursery Songs from the Southern Appalachians, Cecil Sharp, London: Novello and Co.
Chanteys	Folk-Songs, Chanteys and Singing Games, Farnsworth and Sharp, New York: H. W. Gray Co.
100 Songs	One Hundred English Folk-Songs, Cecil Sharp, Boston: Oliver Ditson Co. (Musicians' Library).
Shakespeare	Fifty Shakespeare Songs, Boston: Oliver Ditson Co. (Musicians' Library).
Kentucky Mountain Songs	Twenty Kentucky Mountain Songs, Wyman and Brockway, Boston: Oliver Ditson Co.

Sharp I	American-English Folk-Songs, First Series, Cecil Sharp, New York: G. Schirmer
Sharp II	Folk-Songs of English Origin, Second Series, Cecil Sharp, London: Novello and Co.
School Songs	Novello's School Songs

Many of the songs in the Index are sung by the children, to tunes known only in this locality and not printed in any collection. Some come from sources too miscellaneous to print.

APPENDIX V

PROGRAM OF DANCES FROM THE 1939 BEREA FOLK DANCE FESTIVAL

Gisburn Processional	Berea, Brasstown, Hindman, Homeplace
Abrams Circle	
General English Country Dancing	
Circassian Circle	
Yorkshire Square Eight	
Durham Reel	
Old Mole	Lees College
Rufty Tufty	Stuart Robinson School
Oranges and Lemons	Berea Recreation Center
Singing Game: Charlie's Neat and Charlie's Sweet	Viper
Flamborough Sword	Davidson
American Quadrille	Homeplace
Vesterbo-Polsk	Brasstown
Nonesuch	Brasstown
Singing	
General Danish Dancing: Trallen, Little Man in a Fix, Crested Hen, Napoleon	
Old Rustic	Asheville
Parsons Farewell	Berea College

Hunsdon House	Berea College
Nutting Girl	Georg Bidstrup, Frank Smith
Bacca Pipes	Pine Mountain
Swiss Dancing	East Bernstadt
Dargason	Berea, Brasstown, Pine Mountain
Pipe Playing	John Morgan and pupils
Boosheck Sword	Berea, Hindman
Czech Dance	Louisville
Lads of Bunchum	Berea, Brasstown
Broom	Pine Mountain
St. Martin	Pine Mountain
Danish Grand March	

APPENDIX VI

THE FIRST CHRISTMAS CELEBRATION AT PINE MOUNTAIN SETTLEMENT SCHOOL

The following letter was written in January, 1914 by Ethel de Long, principal of Pine Mountain Settlement School, to describe the Christmas celebration to persons who had contributed money for establishment and operation of the school.

January 2, 1914

My dear Friend;

Just before Christmas, when, in accordance with the ancient rhyme,

So now has come our joyfullest feast
Let every soul be jolly
Each room with ivy leaves is dressed
And every post with holly.

we decked our windows with holly wreaths and tied the post of our narrow little porch with spruce, pine and ivy, one of our little School boys referred to our house as "The Christmas House." And crowded as that little five-room cottage was through all the holiday season, it was overflowing with Christmas cheer and had the happiness to be a center for such a Christmas time as never had been in all our country. For our neighbors, December twenty-fifth has in other years been a day of drinking and shooting, uncelebrated by any tree, any Santa Claus, or any telling of the story of the Babe of Bethlehem. So when we planned to invite everyone to the first Christmas tree on the "fur side of Pine Mountain", we tried to

"norate" it about that we did not want any drinking or shooting. When I went to the last day of school exercises at the Big Laurel Schoolhouse the week before Christmas, I asked one of our local advisory board to let it be known that we wanted folks to "be nice", which with us always means to be sober. To my surprise, after I had made a little speech inviting everyone to come, he rose up for what proved to be a speech on Proper Manners for Christmas Time. He said, "Hit's been put upon me to tell you folks that the school women don't want no whiskey on Christmas day. Now you know Christmas is a great time for drams for us, but we want to try to do what they say. Let's us drink none on Christmas day, but we take our drams the day before or the day after, and then we will make Christmas twice as long." So almost total abstinence was the rule of the day out of courtesy to us, and all the Christmas drams were consumed at home.

We began to practice Christmas carols early in December, and since our new organ had not come then, we learned the melodies by the aid of the old English dulcimer which suited well the ancient song of Schumann-Heink's "Stille Nacht" and the children sat around the supper table as quiet as mice, learning to love the beautiful song. The post rider came in three times a week loaded with parcel post bundles and had to take an extra nag every time he went across the rough mountain road to the railroad. We hardly see how Pine Mountain of Hell-for-Sartin could have had any Christmas at all without the parcel post, which brought us safely "play pretties" of all sorts, poppets, gum balls, horns, the "prettiest tricks you ever did see."

On Christmas Eve just at dusk our entire household made a pilgrimage a mile one way to Uncle John Shell's and then a mile the other way to Uncle William Creech's. To each household we carried a tiny tree gay with tinsel and shining things, and stockings full of presents for Uncle John and Aunt Sis, Uncle William and Aunt Sal. Silently we crept up to Uncle John's house, lighted the tree, and then sang, "Oh Little Town of Bethlehem," "Noel," and "It Came Upon the Midnight Clear." At the first note Aunt Sis opened her door and stood, a quaint, stooped-shouldered old figure in old time linsey-woolsey, listening in absolute silence. When our songs were done we turned and went away, while she stood there looking at a sight such as she had never seen before. While the others went on to make ready the tree for Uncle William and Aunt Sal, Miss Pettit and I stood by the road to watch. Not knowing what to do with so bright a wonder, the old woman went in and closed her door. Some neighbor men, just finishing their day's work on our farm, came by, and we told them to tell her to take the tree in before the candles burned it up. We still stood watching while they walked around the tree and said, "Ain't that the prettiest sight you ever did see?" and, "I'd just love to see that by daylight." We heard Aunt Sis tell them she just didn't know how to behave when we all come, how our doin's was quare to her, and she didn't KNOW to take the tree in. We heard the men advise her, "No, don't set it on the bed, you will have to set it on the floor; but she told us afterwards that she had "set it on the bed" and locked her door, (a more rare proceeding in our country) so as nothin' shouldn't bother it, and how everybody had come from all over to see her tree, folks she had

never known, folks that had never been in her house before, and she had unlocked the door to show it to them. We had to make our way to Aunt Sal's by the aid of fatty pine torches, and after our carols there, we were asked in. The house was full of Aunt Sal's grandchildren come to "take the night" with her so as to be ready for our big Christmas tree on the next day. You could not imagine a more interesting sight than Aunt Sal, her bandanna over her head, her pipe in her mouth, sitting on the side of the bed pulling little packages out of her stocking with her grandchildren all around her, and she like a queen in the midst.

That night thirteen stockings were hung by our chimney, but the unlucky number did not scare our Santa Claus, who put a doll in the top of every one. He must have heard our eighteen-year-old Will saying that he would like a doll to play with on Sunday afternoons.

In the morning our little boys, Charley and John, promptly sat on the floor to pull out their presents. Each had five little toy cavalrymen down toward the toe. When Charley had pulled out three he exclaimed, "Gee! If there ain't a terrible sight of mules!" John, absorbed in his own stocking, was setting his up one behind the other, and suddenly he called on us, saying, "Lookie here, the three wise men afollerin' the star." He had been learning in school, "We Three Kings of Orient Are," and had sung it with the greatest delight coming home in the starlight from Aunt Sal's Christmas tree. Each little boy interpreted the Cavalrymen after his own fashion and imagination.

We had to put away our play pretties long before we wanted

to, to get ready for our Christmas tree. Because we had no room large enough for it, it had been set up out doors the day before, at the foot of a little hill near the cross roads and not far from a big cliff so that people could find shelter under it if it rained. The young folks for miles around got a "soon start" that morning, and "gathered in and help" make ready the tree. I suppose it was a beautiful tree to us all because we all had a share in trimming it with baubles that looked as if they had come from fairyland. All the while neighbors were coming from far and near, men with their wives behind them holding wee little babies, and some mules carrying little folks plumb down to the nag's tail. We had a busy time writing the names for Christmas presents that people had brought to put on the tree. It hardly seemed possible that our neighbors could have been as pleased with their sacks of candy and the gifts the school put on for them as we were with the pokes full of chesnuts, the fresh eggs, the big sweet potatoes, the "Sasifras" root, and the old-time hunter's pouch that were put on for us.

Nobody had any idea how Santa Claus would come, but when we heard the sounds of horns and bells way off behind the laurel thickets people rushed to the cliff, the hills ide, and fence post so as to get a first glimpse of him. All we could see at first was a jolly red figure that seemed to be riding a mighty slow mule, but as it disappeared and reappeared from the ivy thickets, we discovered to our intense joy, that he was astride an ox. Never did Santa ride a more deliberate steed, and he himself seemed the most leisurely creature in the world till you discovered that the proverbially swift old saint was impatiently prodding the ox's side with his heel.

I am sure that the people who live on Greasy Creek will always believe Santa Claus had all the time in the world. Never was such laughter as greeted him or such mirth over his unavailing efforts to hurry up the ox. When he got up to the tree everybody called out with one accord, "Christmas Gift, Santa Claus, Christmas Gift." Fortunately his pack was so full that he had a gift for everybody, but before he could get everything distributed the rain that had been threatening for days came down. Some people took shelter under the cliff, some people hastily rode home, thinking they might as well get wet early as late, others came to see us. We learned that day how to make three chickens do for more than thirty people by the aid of dumplings, gravy and rice.

The young people spent the afternoon in their favorite way, running sets whose very names suggest hilarity and merriment of the figure, Boxing the Gnats, Caging the Bird, The Wild Goose Chase, and Killie Crankie Is My Song. Of course we could not send them home in the rain, for some of them came from eight or ten miles away. So our little house with only one extra single bed, let out a reef and kept eleven guests that night. They said on leaving the next day, "We've had the best time. We did not know you folks were so clever."

On Saturday Mr. McSwain and I started our fifty-mile trip to Hell-fer-Sartin. We felt like knights of Malerey's time going for the far adventure, for people predicted that Cutshin and Middle Fork would be past fording, but we said if we could not have a tree in one place we would in another. We filled our pockets with tiny gifts in case we found children on the way, and down the length of

Cutshin we found them aplenty. Children with bright, eager faces, not shy, but with the prettiest ways of saying "Thank you." I wish those of you who sent us things to distribute could have seen the pleased surprise of the many little boys and girls who had a Christmas trick dropped into their hands by us unknown strangers, and the way they held the "play pretty" like a little bird in their hands as if they were afraid it would get away, and then ran with it to show Maw and the younguns in the little gray house back up from the road. Cutshin is very remote and the homes on it are most of them very old fashioned little log cabins. No one would take any money from us for meals or lodging, but said, when we asked what we owed, "nothin' but to come again." I am sure no home could look more inviting than the one we reached on Sunday night, a great old log house with glowing fire light shining on the snow through its open door and its two windows. As we stopped our mules, the widow Begley came out to the gate and bade us "light and stay all night."

Sitting in front of the fire after our good supper of fresh country ham and honey and biscuit, we heard of her husband just dead, a wonderful old yarb doctor, and how he'd heap ruther have roamed over the hills ahuntin' him Indian tomahawks and arrows than raised a corn crap. How all such matters as these he was allus astudyin' about and readin' books that told on 'em. He never lost a case of pneumony fever; fust he gave Epicac, then he gave three doses of calomel and rhubarb and Epicac, then yarb teas and oil, and in a week he'd have 'em able to walk wherever they was wanting to. We brought away two treasured relics of the old man Begley, a tiny tomahawk that he studied out the Indians must have used to dress

skins with, and a sword captured from a Confederate officer in the Civil War.

Next morning when we rode over, a great party of us, to the little house near Devil's Jump Branch that runs into Hell-fer-Sartin, we found the tree set up and the room garnished with spruce pine. We turned everybody out while about a dozen of us decked the tree and asked everybody please not to look in the windows. You would be amazed to see how even the curiosity did not overcome their wish to do as we had asked them. The tree was the prettiest one we had ever seen, just the sort children dream about, with dolls and drums and horns and ribbons hanging from every limb. Yet in spite of the joyous laughter with which everyone hailed it, there was the utmost quiet in the close packed room while we told the Christmas story and while the school teacher made a speech of welcome. "These folks have come a long way to show their love and friendship for us, and we want them to know they are welcome. They are welcome, we are welcome and ever'body is welcome."

Mr. McSwain as Santa Claus had to shake hands with grown women as well as little boys and girls, and enjoyed immense popularity. People wanted to know, when the presents were off the tree, if they might have the ornaments, and in no time at all the tinsel and the red balls were stripped off, to go into a dozen or more homes, so that the younguns, who didn't know there was going to be such a tree "or they'd a come" might draw up some notion of it, the prettiest sight that ever was in these parts.

People wanted to take us home with them as much as the tree trimmings and could not imagine why we could not spend a week with

them; but we started on our two day's journey back up Cutshin as soon as the tree was over.

Yet with us the festival season extends over to the Twelfth Night as it did in the days of Queen Elizabeth, and our last Christmas Tree, to be held over on the head waters of Line Fork, will come on old Christmas Day, January the sixth. It is the common belief in our country that on midnight of the night before, the cattle mourn and low, and kneel down to worship the Lord. Perhaps nobody knows for sure, because they are scared of the solemn feelings thay would have--as one eighteen year old boy put it, "hit would make you mighty solemn to see them kneel--you wouldn't feel like beating them no more." It seemed to us fitting that the holiday season should close with a tree in this remote neighborhood on old Christmas Day.

The girls and boys are mending toys that have come to us broken, fixing eyes in dolls that have been badly shaken, gluing on arms and legs so that the children over on Line Fork will have as fine a Christmas as anybody.

We are sure that our little house can never forget the happiness it has held during our first Christmas season on Pine Mountain.

Sincerely,

Ethel de Long

APPENDIX VII

1968 SPRING PROGRAM OF VOICES FROM APPALACHIA CHOIR OF ALICE LLOYD COLLEGE

What Wondrous Love	Appalachian Hymn
Gloria Patri	Palestrina
Jesu, Priceless Treasure	Bach
Consolation	Appalachian Hymn
Evening Shade	Appalachian Hymn
Hymn of College Youth	Grender
Jacob's Ladder	Spiritual
I Wonder as I Wander	Appalachian Carol
Wayfarin' Stranger	American Folk Ballad
Kum Ba Yah	African Spiritual
Foot-Washing Hymn	Appalchian Hymn
Garden Hymn	Southern Folk Hymn
Ballad of Alice Lloyd	Grender
Riddle Song	Kentucky Folk Song
Legend of the Dogwood	Grender
Gypsy Rover	Irish Folk Song
Bound for the Promised Land	White Spiritual
Amazing Grace	Appalachian Hymn
Go, Tell It On the Mountain	Spiritual
Jimmy Randall	Mountain Song

We Saw An Angel	Grender
Deep Down in a Valley	Grender

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