AN ASSESSMENT OF THE LINGUISTIC ART FOUND IN THE
LANGUAGE OF THE WORKS OF JAMES STILL

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ABSTRACT FOR A THESIS

AN ASSESSMENT OF THE LINGUISTIC ART FOUND IN THE LANGUAGE OF THE WORKS OF JAMES STILL

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Whatever thinking, feeling, or sensing is evoked from the reader or expressed by the writer must be subsumed through the words, themselves. Even the intent of the writer must come through the words, or through words about the words of the work.

Such is the case with all writing, literary or otherwise. For the purpose of this thesis, an assessment of the linguistic work of a writer is made specific through considering the linguistic art found in the language structures of James Still: novelist, short-story writer, and poet from Eastern Kentucky.

The position taken in this thesis is that any significant answer as to the linguistic nature of his work must come through the use and usage of language in the following areas: use of /-ing/ constructions, applicability of dynamic and stative verbs, employment of the language of violence, reliance on dialect, and multi-level handling of English Syntax—a handling involving sociological and psychological levels.

Still's /-ing/ use or usage to reveal his major focus is to open with the independent clause, with /-ing/ statements using key words to make concrete the clause's assertions or observations.

Still obtains terseness of expression and economy of style through careful selection of activity and process verbs as dynamic
and through relational verbs and inert verbs as stative.

The nature of Appalachia’s violence is such that Still must reveal the nature and incidences through the ordinary power as well as the raw power of the verb and the basic noun statements of mountain-folk idiom.

This idiom must involve dialect which comes through simply and powerfully in the dialect of Eastern Kentucky—in poetry, in the short story, and in the novel. The phonology, morphology, and syntax of the dialect are used in natural and truthful representation, not for any dramatic effects. The levels of syntax are not only those of changes in tone, word, and word order but also changes in levels of meaning which involve use of the following: infinitive, verb+judgement, willing and hoping, obligation, factual, fanciful, the narrative as assertive and as non-assertive, the sensorial, the historical, the colloquial, the substandard, the metaphoric, or the personificational.

Many examples are given to reveal that Still’s art is both natural and studied. In equating the rhythms of his thinking, feeling, and sensing with the world he describes so truthfully, his work is functionally selective. His flexibility in reflecting the world of the heart as well as detailing the world of through and matter gives his works added and genuine dimensions.

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July 29, 1980 (Date)
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Chapter One

NATURE OF THESIS, PROCEDURE, BIOGRAPHICAL NOTES,
OVERVIEW OF AUTHOR'S WORKS, CRITICISM,
ELEMENTS TO BE PROVEN, AND DEFINITIONS

I. Nature of Thesis

In this thesis an assessment is made of the linguistic art found in the language of the works of James Still: novelist, short-story writer, and poet from the hills of Eastern Kentucky. The position taken in this thesis is that any answer as to the linguistic nature of his work must come from the following areas: use of /-ing/ constructions, applicability of dynamic and stative verbs, employment of the language of violence, reliance on dialect, and multi-level handling of syntax--a handling involving sociological and psychological levels.

Mr. Still's critics--few in number and sparse as to criticism--do agree that Still has a unique ability to avoid the unnecessary statement. In contradiction to the short story, which by its nature has a certain compression, the novel is said to have a need to accommodate the trivial and to reveal plateaus reflecting all parts of personality.¹ This supposition is based on the theory that a novel is true to all of

¹ All parts of personality are for this thesis stated as thinking, feeling, or sensing--or of the worlds of the mind, the emotions, and the senses.
a person's life. A short story is true to one aspect of a person's life. What a poem is true about depends upon the form of the poem. There is always room for the trivial in a novel. James Still manages to permit some of the world of trivia in his characters and in their experiences, while he uses language in a style fairly-enough called "terse." The very fact that there has been a consistent agreement on the parts of the few critics on James Still invites a close view of the way through which this Kentucky writer has achieved his effectiveness in making his literary statements.

The use of words ending in the inflections indicated by /-ing/ words must indicate process. In process there is the extension of an event over time. To what degree a writer consciously uses the /-ing/ construction as a specific tool for his art can be gauged only by researching a writer's art. In the case of Saul Bellow's The Dangling Man, the /-ing/ construction itself goes to the meaning of the novel. In Saroyan's short story "Going Home," the reader is quite lost if the process in "going" is overlooked. If the construction does not permeate the whole piece of art, the /-ing/ can be significant as to a part of the piece of art.

This thesis does not take the position that the /-ing/ construction is the entire work itself. The frequency of the /-ing/ construction is noted, but a relatively small frequency does not necessarily mean that the /-ing/ is not important. In the selection handling basic definitions the positioning of the /-ing/ affix is restated. After the /-ing/ construction is examined, Still's application of the verb is studied.
The speaker, the writer, the listener, or the reader must react to verbs in at least two ways according to two broad categories: there are verbs of activity, process, bodily sensations, transitional event, and momentary impact; and, on the other hand, there are verbs of perception and cognition, and relational verbs.² It is clear that the first sets of verbs are of the activity and process nature, and the second refers to man's world of thinking and reasoning. The style of a writer can be examined—in contrast to the styles of other writers—with respect to the relative proportions of the two categories set out. After verbs are discussed, there is the question of violence in Still's literature.

Discussed in some detail is this language of violence. Violence is seen in the speech of characters participating in the work and in the speech of the observers, who may be inside the action or outside the action—as in the case of the writer himself. Careful attention to his words as such will reveal that the external physical environment is itself a matter of violence. The whole atmosphere is that of a tearing and wrenching of the land—whether that tearing or wrenching comes from renting the coal from the mines or from renting a living from the soil. Even though language portrays violence, language portrays other behaviors as well, and dialect in language illustrates much about Still's characters—violent and non-violent.

The dialect in Still's novels and stories serves two purposes: first, the dialect furnishes to emphasize a certain way of using language in a certain time and at a certain set of places; second, the dialect functions to indicate a substandard way of using language. It is one of the positions of this thesis that James Still uses dialect to focus on the differences in different characters and to point out the deeper insights and motivations of his characters within themselves as revealed through speech rather than action. It is true that the verisimilitude that comes out of the use of dialect does reveal the respective positions of the speakers; however, it is not a part of Still's art to focus primarily on social distinctions. To those needing a comprehensive view of dialect in a literary sense, there is Sumner Ives' treatment to be noted. There is always the legitimate consideration as to whether the dialect used is set out to be truthful as to the linguistic output of the characters, or whether the author, per se, is using dialect for psychological reasons, or for sociological reasons. This thesis does include such a consideration to some extent. Is the selective dialect, then, employed by Still an invitation to look to the world of the semantic?

Since semantics is the study of meanings in language, syntax is important in how the meanings are carried. Under the section "Definitions,"


4 The most prevalent theory is that of S-F-M: one goes from structure-to function-to meaning. In this theory, close attention to the structure and function of language leads necessarily to meaning--to the world of the semantic.
later in this chapter, the syntax receives more detailed consideration. However, the point made here is that syntax is usually considered, overall, as pertaining to word order. Of course, dialect occurs in phonology, morphology, and syntax. It must be pointed out that while morphology refers to word change, morphology and syntax are not independent: they are interdependent. Nearly always a change in words will affect syntax. Until recently, syntax was simply defined in terms of word order. However, the strong emphases on sociolinguistics and psycholinguistics have forced a reappraisal of syntax. Syntax, today, demands a look at the sentence—or at the greater-than-the-sentence—and to look at different levels of meaning carried. The different levels of syntax are exhaustive, but a few are detailed and employed in this thesis.

II. Procedure

The thesis contains seven chapters. This first chapter details the nature of the thesis, the procedure, biographical notes, overview of Still's eight works studied, criticisms, purposes and specific elements to be proven, and essential definitions supporting positions taken in this thesis.

The method used in selecting certain constructions for analysis in this thesis is one of systematic-sampling (the systematic-sampling lists are found in the appendices): the sampling is designed to yield an 8-1/2% sample for novels and short stories. Random choice is made to ensure a systematic analysis of /-ing/ constructions, of verbs, and of syntax in terms of words, and sentences are done without a deliberate
selection of the starting point. Thus, working from the fourth page of novels and short stories, every twelfth item under consideration is analyzed. For the "rusties," riddles, and poems every sixth page is chosen for analysis, giving a 16-2/3 random-sample in these three types of literary production as well as for /-ing/ construction, verbs, and syntax.

It is not possible to examine every kind of a syntactical statement, and it is not possible to analyze every verb and /-ing/ word in Still's literature. Nonetheless, there is a substantial number of examples for each item surveyed. It is observed here that terseness and austerity in linguistic expression tend to turn the focus on nouns and verbs, rather than on adjectives and adverbs.

It is realized that in poetry, one reads to the first major punctuation. That is so because the poet thinks in the light or feeling of whole images. Random sampling tends to work against the natural flow of imagery through breaking lines into segments which may destroy, hide, or vitiate the total meaning of the passage disrupted. Because of this problem, in random-sampling, the sampling goes to the whole page. In no instance is a single line without major punctuation analyzed in isolation.

In checking the listing of verbs it is important to note the following: (1) verbs are to be seen in context in order for the researcher to identify correctly the proper category and class. Seen out of context a "stative" verb can appear to be a "dynamic" verb and conversely. (2) The standard verbs are substituted for the non-standard found in dialogue in order to facilitate the analytical process
(examples: "have (not)" for "hain't" and "are" for "air"). (3) Some verbs appear as nouns and adjectives but in fact are verbs when seen in context (examples: "tower," "worth," "white," and "pretty"). (4) In context dialogue the author often does not include many auxiliary verbs; therefore, many of the verbs listed appear incomplete.

Chapter Two contains a look at the /-ing/ construction in Still's works. The method used is one of random-sampling as discussed above. Each use of the /-ing/ word is evaluated within the context of the novel, story, or poem concerned. It is noted that the /-ing/ verbs are also used in other chapters for the specific purpose of that chapter. Conclusions are drawn at the end of the chapter as with other chapters.

Chapter Three contains the results of applying a random-sampling of the dynamic and stative verbs to determine narrative and descriptive aspects of novel, short story, or poem. Not only is there a view of the relative proportions of narrative and descriptive verbs, but also a view of Still's treatment of sensation and perception and cognition. Does the dynamic lead to the level of the contemplative?

Chapter Four contains the results of viewing Still's language of violence. Random-sampling is not totally used here because of the way sampling cuts across an episode or a major area of an episode, resulting in the fragmentation of the whole action. This language is not a simple matter of the language of disagreement between one character and another; the language involves characters' experience with violent

5 Quirk and Greenbaum, pp. 140-44.
events even though such characters are not always involved in violent action. The language also involves an observation of the violence done to nature herself and of the violence done by nature. The whole of Mr. Still's work leaves the reader with a feeling of a predominance of instability, threat, danger, and death.

Chapter Five borrows from the samplings of verbs and syntax for dialect. Three kinds of dialect are detailed--standard dialect for the region, substandard dialect, and "eye" dialect. A determination is made as to how selective the dialect is in the stories. Dialect set out simply to correspond with regional language, as contrasted to dialect for specific effects, is made.

Chapter Six contains a treatment of the different levels of syntax most obviously used by Still. This chapter results from the same technique of random-sampling as the other chapters. This chapter examines and attempts to answer the question: do the psychological and sociological levels cause these different levels of syntax as to style and content?

In Chapter Seven there is a look at the treatment of the six major areas of concern of the thesis. Conclusions are made as to James Still's style, a style considered by critics to be terse, exclusive, but far richer than would appear at first sight.

The background of approaches for a linguistic view of Still's handling of language comes from modern approaches of such critics as
Bolinger, Robson, Greene and Petty, Crane, Milic, Beardsley, Culler, Fillmore, Carroll, and Garey.

8 Harry Greene and Walter Petty, Techniques and Methods of Language, (Boston: Allyn and Bacon, 1978).

III. Biographical Notes

James Alexander Still, Jr. was born in 1906 in Alabama. He obtained his B. A. degree from Lincoln Memorial University in Tennessee. A year later, he obtained his M.A. from Vanderbilt in 1930. In order to widen skills that would make him more employable during the Depression, he obtained his B.S. in Library Science from the University of Illinois.
For over fifteen years, during the 1930's and 1940's, Still worked at the Hindman Settlement School in Eastern Kentucky's Knott County. From this area he made many friends and had many experiences, some reflected in his writing.

His literary output ranged from the poem to the novel. His poems, short stories, novels, and scholarly articles appeared in an array of journals from Poetry to American Speech.

In 1937, Viking published Still's first thirty-five poems in *Hounds on the Mountain*. Other works, as listed in the overview below, followed through 1978. Interestingly enough, Still had no new books published during the 1950's and 1960's. In the 1970's his imagination was revitalized: during this period he published six works. During his teaching of creative writing at Morehead State University, he found his teaching and his creative spirit at odds with each other. When he retired to the world of Knott County, Kentucky, he entered that second period of literary productivity.

IV. Overview of Each of Still's Work Treated in the Thesis

*Hounds on the Mountain* is a book of thirty-five poems written under the topics of "Hounds on the Mountain," "Creek Country," "Earth Bread," and "The Hill-Born." The verses are peopled with men and women of the Kentucky hills--the highland farmers, the hunters, the horse-traders and the miners--being at one with their environment.
They are of a pure and uncomplicated mountain speech with a vocabulary enriched by Elizabethan English. In the author's "Horseback in the Rain," the poetry is illustrated:

Being of these hills, being one with the fox
Stealing into the shadows, one with the new-born foal,
The lumbering ox drawing green beech logs to mill,
One with the destined feet of man climbing and descending,
And one with death rising to bloom again. I cannot go.
Being of these hills I cannot pass beyond.16

River of Earth (Viking, 1940 and University Press of Kentucky, 1978), first of Mr. Still's novels, is a story told seen through the eyes of a small Eastern Kentucky Appalachian boy during three years of the 1930's depression. He sees his family and others torn between the meager hill-side farm life with its stern independence and proud sense of self-determination and the mining camp existence with unreliable promise of material prosperity. The stark contrast between these two experiences illustrates, on the one hand, a world of dignity, humor, natural beauty and love of the land and, on the other hand, privation of hope, real violence, and finally death.

On Troublesome Creek (Viking, 1941), Mr. Still's second work of fiction, is a collection of ten stories under the sub-titles: "Up-Creek" and "Down-Creek."

These stories are adventures seen, as in some of his other works, through the eyes of a boy who is a hero in most of them. They describe

in a vocabulary of a young boy akin to the wilds of Eastern Kentucky such incidents as being part owner of a fighting cock, being in on the surprise wedding during a "Sugaring Off" party, visiting a mountain medicine man, deliberately stampeding a herd of cattle of a man who has cheated him, and listening to and trying to imitate the salty conversation of the local "Methuselum." The boy experiences and expresses the deeper emotions felt in his parents, the rowdy spirit of the young fighting men of the area, and the quick wisdom of older people.

Way Down Yonder on Troublesome Creek (Putnam's, 1974) is a group of Appalachian riddles and "rusties." The book is named for Troublesome Creek, a part of Appalachia found on a 67-mile stretch meandering through the eastern section of Kentucky in Knott, Perry, and Breathitt Counties into the headwaters of the Kentucky River. The book contains a collection of ninety-four riddles and "rusties" (turns of wit, tricks of words, or common pranks) told in the dialect, manner, and philosophy of the Appalachian vernacular as it has been handed down from England, Scotland, Ireland and the Black Forest of Germany.

The Wolfpen Rusties (Putnam's, 1975) is a work for which the title is taken from "Wolfpen," a two-mile creek in Eastern Kentucky, and "Rustie," a witty saying or practical joke told in the language of the Appalachian dialect, sprinkled with words found in such writings as Edmund Spencer and William Shakespeare. Along with the rusties the book contains Appalachian riddles and "Gee-Haw Whimmy Diddles."
humorous verses composed to accompany Appalachian handmade toys).

These together are a collection of sixty-four sets of verses and stories handed down by past generations of Appalachia folks to the present; they are meant to amuse, tease and prod. The Appalachians had no other amusement than themselves:

In their tight valley the folk on Wolfpen lived and toiled and found their pleasures well into the twentieth century.

For more than a hundred years they were almost forgotten by the world. And they almost forgot the world. 17

Pattern of A Man and Other Stories (Groman, 1976) is a collection which includes, besides "Pattern," ten other short stories:

"Mrs. Razor"
"A Master Time"
"Snail Pie"
"A Ride on the Short Dog"
"The Nest"
"Maybird Upshaw"
"The Sharp Tack"
"Brother to Methuselum"
"The Scrape"
"Encounter on Keg Branch"

These stories are spun from the lives and speech of Mr. Still's neighbors in Knott County, Kentucky and portray the humor, customs, traditions, language and tragedy of an Appalachia which has almost disappeared in the past few decades. The characters include such colorful people as Maybird Upshaw, a woman so large regular scales cannot weigh her and the front of a house is dismantled in order to get her through the door; Uncle Mize, an old-timer at age 103 grows hair on a bald head and plans to marry and begins to live life all over again; and Crafton Rowan, a fellow who runs for jailor against forty-two other politicians.

Jack and the Wonder Beans (Putnam's, 1977) is a familiar tale told not quite as in the classic "Jack and the Beanstalk" but in the "down-home" language of Appalachia. It begins:

Way back yonder there was a widow woman and her son Jack and they were as poor as Job's turkey. The way some tell it, their homeseat was here on Wolfpen Creek. Or around about. . . .

It continues:

'Fee, fie, chew tobacco, I smell the toes of a todwacker.'

And ends:

And an odd thing. On earth the little hen would lay only common brown eggs. Regular eggs.

Ay, no matter. Jack had his barrel full enough. And he bought a second cow with ribbons to her horns. A pretty cow. One to come fresh while the other was dry.
They lived on banty eggs and garden sass and crumble-in thereinafter. And nobody could rightly say Jack didn't know beans. Now, no.

Sporty Creek (Putnam's, 1977) is a novel about an Appalachian boy whose life is filled with kinfolks, friends and enemies, all with one common trait: daily experiences that illustrate their love for the land and of living. The characters include from Pap, Mother, Uncle Jolly, Sister Holly and Baby Brother, so surprised by the world that he doesn't want to speak of it,19 to the teacher, "Mama Bear," and "the tallest woman earthly,"20 widow Sula Basham. For these people the mines close and they go hungry, but they survive very much aware of the dangers of living during a great depression and of the beauty and joy, even in hard times, of living in the mountains of Eastern Kentucky.

V. Criticism

A few significant comments on the art of James Still follow: Gold commented on the Still's form, with little attention to the material itself:

Its [River of Earth] material is drawn from the mountains of Kentucky, and the story is told with the same clarity and strength born of restraint.

20 Still, p. 33.
that characterized his earlier book [of poems, Hounds on the Mountain].

The economy of its style and the directness of its aim give evidence of a mature and intelligently used talent.

It is a segment of life, presented with unassuming and quiet simplicity.

It can be seen that the direction goes to the form. Here, however, the criticism is in keeping with the subjectivism inherent in American Literary Criticism.

Cadle in his article on James Still, a 1968 review, notes Still's lack of omniscience:

One observes his objectivity and exactness of detail present in his written accounts of natural and seasonal relationships.

Qualities that a careful reader may find in Still's writing are his convincing characterizations, the exactness and colorfulness of his language, his emphasis on place, and his poetic interludes.

Time, in an early review on Still's work, saw Still's poetry as clothed with an idiom suitable to the themes of the poem:

22 Gold, p. 5.
23 Gold, p. 6
25 Cadle, p. 240.
There is a sense of what is fitting. There is a restraint in idiom and in imagery. He seems to have solved the problem of being sectional without being affected. His is a finer imagery than that of the better-known Mountaineer Poet, Jesse Stuart. 26

Sister May Browning catches the poetic-realism at the heart of Still's syntax:

His images are simple and sparse, but they have the honesty of the homespun. He captures the imagination by a poetic description. It is tender but not sentimental, realistic without being sordid, gay, youthful but understanding of the depths of life. 27

In an unsigned article, The Lexington Herald-Leader settled on Still's form:

Still's trademark is his sensitive use of mountain dialect. He etches character with it; less successful regional writers mishandle it to the point of caricature. 28

VI. Purposes and Specific Elements to be Proven

One purpose of this thesis is to determine the style of James Still, as author, short story writer, and poet, by a set of linguistic

26  Review of River of Earth, Time, February 5, 1940, p. 64.
28  Lexington Herald-Leader, F. P. 1, Col 1, p. 11, issue November 12, 1978.
approaches. Another purpose is to determine the degree of agreement between non-linguistic critics and a set of linguistic approaches used in this thesis. A third purpose is that of determining whether his total style is used to give an objective view of the places and people he writes about, or whether he uses his style to set out or to evoke specific responses he expects from his readers. A fourth purpose is that of evaluating his uses of dialect, and a fifth purpose is that of determining whether he reaches universal significance in his writing, and, if he does, is that goal reached through language techniques.

To give affirmative answers, it is essential to show that his dialect is used selectively, that the division of verbs into stative and dynamic is useful, that there is more than one level of syntax, that more than one level of syntax leads to behavioral analyses, that process in his work can be shown by /-ing/ construction(s), and that his art considers violence and its nature as being an integral part of the portrait of the Kentucky mountain people.

In this thesis much of the previous research enters uncharted areas because little work has been done on Still, and more significantly, this methodology has not been previously applied or used by any other individual. Many linguistic approaches have been used in the field of literature, but none which measures style in a way that this thesis looks at Still's style.

It is true that an investigation of any style in literary areas must have a look at description and narration. A method frequently
used is that set out by Josephine Miles in her book of poetry. It was her thesis that the nonimal is measured in terms of its support by verbs and adjectives revealed, for poetry, a balanced style, a clausal style, and a phrasal style: the phrasal stresses the descriptive mode; the clausal, the narrative mode; and, the balanced, a synthesis of description and narration. The economy of language in Still reveals a paucity of adjectival and adverbial expression—save that of place.

In the section on definitions in this chapter, there is the glossary for terms relevant to this thesis for examination of narrative and descriptive modes. In the normal procedure it would appear that description is accomplished by detailed slotfilling, but that detail is not essential for Still's description.

It is difficult to know how to assess a statement as to the ability to "etch character with the use of mountain dialect." It must be assumed that character can be etched with any kind of dialect that is normal or appropriate to its user. It is difficult to consider that mountain dialect is used any more sensitively than any other kind. However, this statement, taken in context with other critical statement, suggests that one must look to dialect used by Still as revealing character naturally and honestly, rather than as being used as a tool or technique for separating people on psychological or sociological levels.


30 Slotfilling is the filling of places reserved for certain verbal constructions in every language. In English, particularly, order is most important.
A specific linguistic analysis at least affords a closer look at the words or sentences themselves. To be helpful, a close linguistic analysis makes the handling of dialect more complex.

VII. Definitions

Nearly all linguists take the position that words do not mean: they carry meanings. In any specific place at any specific time, it is desirable to show that a word or set of words carries one meaning rather than another. Therefore, any word that carries more than one meaning should have that meaning defined even if only a part of the oral or written statements might be discussed over the whole oral or written piece of work. It is a matter of general knowledge that texts in many different disciplines have a specific glossary for each.

In this thesis certain terms are defined according to the meaning intended for this thesis. In a wide sense, nouns and adjectives are classified as "stative." Nouns refer to items which are stable whether they are concrete like "bell," "paper," "knives," or "books," or whether they are abstract like "courage," "love," or "joy." Quirk and Greenbaum see verbs and adverbs as dynamic. However, some verbs such as "realize," cannot be used with the possessive. Such a verb, however, is stative. Not all nouns need be "stative." A man may be a criminal one moment and a near-saint another moment. Also, some adjectives may be non-stative. Consider the statement "He is being

31 Quirk and Greenbaum, pp. 140-144.
vicious again." In this thesis, these specific variations are not considered exceptions. Rather, they are considered as going to the style and meaning of the literary statement.

/ -ing/ Construction

The /-ing/ form indicates the progressive, that sustained over time. In an acute form, the /-ing/ represents a linguistic tool in the hands of the existentialist. Normally, the /-ing/ form indicates a more concrete approach than the use of the infinitive: "fishing" is stronger than "to fish." The /-ing/ form can be either dynamic or stative; however, using the /-ing/ form makes the stative more dynamic than would otherwise be the case.

Such terms as "kicking the ball," "fishing in the pond," "running a race," "frying chicken" or "baking a cake" speak for their own dynamic selves. On the other hand, using the /-ing/ form gives more vigor or force to "realizing the problem," "impressing the audience," "needing more room," or "requiring an answer."

In chapter Two, this thesis contains a consideration of Still's use of the /-ing/ forms. As compared and contrasted to the short story and the novel on the one hand, and the poem, on the other hand, short poems do not often employ /-ing/ forms. Still's poems are few and are generally short.

Dynamic and Stative Verbs

In this thesis the glossary set out by Quirk and Greenbaum\textsuperscript{32} is

\textsuperscript{32} Quirk and Greenbaum, pp. 140-144.
used insofar as the "dynamic" and "static" are concerned. Under "Verbal Meaning and the Progressive," the detailed meanings of the two terms follow:

[Dynamic]

1. Activity verbs: abandon, ask, beg, call, drink, eat, help, learn, listen, look at, play, rain, read, say, slice, throw, whisper, work, write, etc.

2. Process verbs: change, deteriorate, grow, mature, slow down, widen, narrow, open, close, etc.

3. Verbs of bodily sensation: ache, feel, hurt, itch, pain, etc.

4. Transitional event verbs: arrive, die, fall, land, leave, lose, etc.

5. Momentary verbs: hit, jump, kick, nod, tap, etc.

[Stative]

1. Verbs of inert perception and cognition: abhor, adore, astonish, believe, desire, detest, dislike, doubt, feel, forgive, guess, hate, hear, imagine, impress, intend, know, like, love, mean, mind, perceive, please, prefer, suppose, presuppose, realize, recall, recognize, regard, remember, satisfy, see, small, suppose, taste, think, understand, want, wish, etc.

2. Relational verbs: apply to (everyone), be, belong to, concern, consist of, cost, depend upon, deserve, equal, fit, have, include, involve, lack, matter, need, owe, own, possess, remain (a bachelor), require, resemble, seem, sound, suffice, tend, etc.

Meanings carried by verbs in the sense(s) stated above are applicable to the verb use and usage by Still.
Violence

Violence is not only physical force and intense energy in an action used to injure or destroy; it is also an unjust power used to violate rights, sensibilities, conduct, or expression—a non-physical wrenching of emotional feeling. In Still's work both facets are considered because each is indigenous in his scene and panorama. Nature, itself, is physically violent—setting off a chain reaction from physical to mental as the characters adapt to the environment through many years of anticipation and experience. The social and economical setting is violent in offering the Appalachian personality chronic discordance as he continually battles to maintain a living existence. Each aspect feeds upon itself, and the whole conception and application of violence are perpetuated in a circular pattern—physical to emotional and emotional to physical.

Dialect

The sentence is defined as follows: a word or group of words followed by the fade-out of the voice. The voice fades out on a rising-or falling note. It is considered that giving a definition for the sentence is essential for this thesis because where an author is considered terse or austere, there is some tendency to consider the author or the speakers in the literary work as using language in a fractured sense. However, when a single word or two words is set out, the specific statement may well be a sentence within the context of the definition stated. This observation is not particularly unique. Nearly all linguists consider the sentence from the above-noted
phonological point of view. The reader is referred to an extended presentation of this point of view by Carl Lefevre in his book *Linguistics and the Teaching of Reading*.

It is reasonable to suppose that "Ouch!" represents a sentence carrying a meaning close to "I am being hurt."

Since there is a sampling of Still's dialect, "dialect" is defined for this thesis. Dialect is considered as a regional variation for a particular time and place within a given language. However, "dialect" is also used in other senses. Dialect is considered as used in a non-formal sense as colloquial. Dialect is also used in Still's work as representing some substandard statements. Then there is the kind of dialect called "eye dialect." "Eye dialect" consists in respelling well-known words to be at one in pronunciation. The pronunciation is the same for any class of person. Examples at point are spelling "is" as "iz" and spelling dear as "dere."

**Multi-Level Syntax**

Syntax is fundamentally word order, but it must be seen that this word order comes from having developed a sequence characteristic of a unique language-speaking community. English syntax is fundamentally inflexible as to the three basic needs of an English kernel sentence with its noun, its verb, and its verb completer. The other two parts of any grammar are the aspects of sound and word change—phonology and morphology.

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In addition to the syntax of nominals, adjectivals, verbals, and adverbials, there is a syntax with sub-classes of syntax involving the infinitive, verb plus judgement, willingness and desire, obligation, fact, fancy, the narrative, the sensorial, the historical, the colloquial, the substandard, the metaphor, the simile, and personification. Examples are given revealing how the various sub-classes of syntax meet psychological and sociological modes in Still's art.
The language of fiction is the language of the past tense, but a description of the language of fiction is one in the present tense. In discussing Still's art, the present tense is used, even as to what happens in the novel, short story, or poem. Still's own language of the short story and novel must be mainly in the areas of the past tense. In a subdivision of the past tense, one expects to find the past tense, the past perfect, and the past progressive. Because it is essential to state the meanings carried by terms in an analytical thesis, the following prescriptions are used.

In such a statement as "Plowing is a necessary attack on the land," three observations are made. The name of the action in a gerund certainly includes the name of the agent--the plow. There is the action of the plow itself in "plowing." Also there is the universal concept in the gerund as indicating an action or being of some duration.

Then there is the use of the past progressive where the term is indicating the action. In "We were always quarreling over the dried-apple pie," "were quarreling" indicates an action, but also indicates a state or an attribute of the individuals. "We quarreled" would not carry as much meaning. There is also such a statement as that involved where there are two or more past actions.

In the sentence "We had been wondering what you were going to do," the use of "had" as signalling the earlier event is clear.
However, there is more meaning involved because there is a historical continuity from the remoter past to the past progressive, itself extending over time. Another facet of the /-ing/ use comes where there is a total statement, followed by a part statement using the /-ing/ form.

In the assertion "He broke his pledge that day, thinking the need to tell the truth was more important," the sentence could have been restated as "He broke his pledge that day. He had a need. He told the truth." Each one of these statement needs to be embellished or expanded in normal writing. However, using the /-ing/ explanation makes the statement terse while giving every bit of information essential. "thinking the need . . ." gives the idea of a continued reflection and, at the same time, gives the reader an on-the-spot explanation for the action. Several examples of the /-ing/ construction will now be taken from Still's works.

In *River of Earth* there are many significant uses of /-ing/; in nearly every instance the /-ing/ statements are made by the one whose character is being highlighted. Father is strong on duties to one's kin, no matter how painful being faithful to one's kin turns out to be. Mother continually demands that Father must stop taking food out of their own baby's mouth. After growling grimly at Mother who carries on the argument for expelling the poor relatives, Father storms out.

Still reveals much in a few words. It is true that were one to insist that for a novelist, Still relies often of omniscience, no
difficulty exists in finding statements of omniscience. Still does "tell." Sometimes this "telling" accomplishes much of the austerity and verbal economy noted in his style. Nevertheless, much of his art comes from the ways through which the words, when used, are used.

Although Still tells the readers directly about Harl, Tibb, Mother, and Uncle Samp, the key points are revealed in such statements as the following:

Father was so angry he took his rifle-gun and went off into the woods for a day, bringing in four squirrels for supper. He had barked them, firing at the tree trunk beside the animals' heads, and bringing them down without a wound.¹

The past tense would have sufficed for all the statements. However, note the /-ing/ statements. So much is accomplished by "bringing in." The need for food is taken care of in a construction that clothes Father with a providing power. What is necessary is accomplished through obtaining what is essential for Mother and for the kin.

The competence of Father is provided directly, but unmistakably, through the employing of "firing," and then through the emphasis of "bringing." The second employing of the /-ing/ in "bringing" characterizes Father not only as a provider for kin, but also as an economist in food--since through bringing the food in without a wound, the wastage of torn sign and fur is avoided.

In the same novel, Father is again at his compassion. Father always avoids using terms such as "down" or "out" as a way of life. He avoids them, and he denies their validity in his own actions. Father is telling unemployed miners, their wives, and their children to help themselves to the garden produce, as scarce as it is. Mother weeps silently and bitterly. Father speaks with no real logic, but with every part of his moral sense:

"You can't turn down folks who are starving," Father said at last, and he knew that his words sounded foolish and with no weight. He began to hang a tub-ful of clothes on the line, spreading them out clumsily until it sagged, and the shirt sleeves were barely clear of the ground. He tightened the line, drawing the raveled cord with all his strength.

Placing the /-ing/ form of "to starve" in the dependent clause gives the plight of the people more drawn-out and more terrifying effects. The phrase starting with "spreading" becomes quite symbolic in paralleling his extending his humanity beyond himself and Mother. "Drawing" indicates a sustained action that transcends more than the idea of tightening the line. In the few lines where he employs his /-ing/ technique, Still describes an action, indicates a continuing action, and also clothes Father with character attributes. In a third observation of the /-ing/ technique, in the same novel there is Grandma's characterization of Jolly:

Still, p. 18.
"Jolly always did take to birds," she said. "When a wee chip of a body, he'd point at everyone he saw, setting or flying. He kept the martins scared, forever climbing their poles and shaking their gourds. Couldn't keep tame pigeons for him sticking his head in their boxes, a-watching. 3

Still takes care of the action and the nature of Jolly at the same time. The concentration of /-ing/ forms used removes Jolly from the logic and reality of an earthbound nature. Jolly seldom looks directly out or directly down.

Still's Hounds on the Mountain reveals frequent employment of /-ing/ constructions. He is able to keep the descriptive and the narratives in synthesis. The ability to handle "What It Is" and "What It Does" at the same time is no small art. In "Child in the Hills," are the following lines indicating his /-ing/ range:

In the dark hours I have heard your questing words Creep out of nowhere in the mountain silences; I have heard your small heart beat with low whispering In measured breaths of deep night, ebbing and returning. 4

There is an historical sense induced by the progressiveness of "questing," "whispering," "ebbing," and "returning." There is more than description. Something is happening, but the /-ing/ element gives the statements a dynamic force. The extension of "ebbing" is much more powerful than would have been the word "ebb." The very

3 Still, p. 150.

4 James Still, Hounds on the Mountain, p. 3.
moving away over time of the ebb of experience makes more significant
the realization that ebb can never be completed with any other idea
than "surging," or "returning," or "welling." Still uses the force
of "returning." The "ebbing" and "returning" statements are powerfully
epic.

In the poem "Mountain Dulcimer," from the Hounds on the Mountain,
a stream of /-ing/ words gives power to the continual stream from
the instrument. The array of verb forms is indeed interesting. The
dulcimer as such is not a powerful instrument, but one which normally
provides a relatively calm and muted background for words themselves.
The dulcimer is not noted for having a rich melody. Even the most
accomplished player could scarcely maintain that the instrument has
orchestral effects. Nonetheless, its resonance is felt in the word
forms of the poem.

The forms indicated by "fleeting," "stirring," "drumming," "hunt-
ing," "drenching," "crying," "singing" and "straining" yield no
thundering symphony for mankind. Yet within the context of the short
poem, the /-ing/ forms are appropriate to the worlds of the fox,
quiet night, hunting horns, the sounds of lambs, and the drenching
effects of salt. Altogether, there is a final effect of an endless
sucession of dulcimer sounds signalling a never-ending minor world of
a rather remote nature.

"Horseswapping on Troublesome Creek" sustains the /-ing/ concept
in the title all through the poem. This trading is an event which
goes on not for one time, but for nearly all time. There are three
distinct movements in the poem, with each of the three using the
verbal constructions uniquely. The form of the first movement indi-
cated by "hemming," "wheeling," "champing," and "straining," relates
to the mares and stallions hemmed to this fate as the drifts of sand
are hemmed in.

The second movement shifts to the traders who are as condemned to
what they must do as the horses are condemned to what they must experi-
ence. Only one "stinging" refers to the traders—to their lash. The
terms "swinging," "lucking," and "bedding" relate to the horses. The
power of the one /-ing/ form "stinging" relating to the traders indicates
the fate of the horses.

In the third movement, "trembling," "quivering" and "flexing,"
describe and narrate a particular event and a universal situation.
However, noteworthy is the absence of such /-ing/ words as "sub-
mitting" and "taming."

From the "Earth-Bread" section of the book, in "Mountain Coal Town,"
stark, short words outline the ten-line portrait of a mountain coal
town. The whole is brought to life in a narrative sense through the
words "waiting" and "flickering." But outside through only the river
that can escape is the gerund "flowing." The same effect of escape
is the gerund "flowing." The same effect of escape and the same
sense of living are obtained through "cardinal singing." It is
worth observing that Still often uses his /-ing/ forms to distinguish
that which is within and that which is without. It is doubtful that
many other writers have obtained as much as from the various uses of
/-ing/ as Still has obtained.
The poem "Earth-Bread" itself, a five-six-two line poem, is replete with the /-ing/ forms. The first movement, of five lines, simply and starkly states that miners are working below surface in a rich-damp environment in sharp contrast to the clear and cool outer environment. The second movement—a six line statement—includes "straining," "bulging," "crumbling," "shelving," "breaking," and "slow-yielding."

One must note that each statement, whether using the gerund, whether using the participial, or whether simply using the verb, parallels what is being done to the coal to what is being done to the miner, and to what happens to the miner. What the miner is doing is what he is becoming.

_Sporty Creek_, a novel about an Appalachian Boyhood, asserts in the opening chapter, entitled "Simon Brawl," the concept of endurance. Still uses Conrad's

> I remember my youth and the feeling that I could last forever, outlast the sea, the earth and all men.5

...to set the tone for the boy's idea of permanence and triumph. The opening paragraph in "Simon Brawl," combines a wealth of description and narration in a few lines. In that paragraph are four /-ing/ words of some significance.

Unlike Conrad who relied so intensely on feeling, with a strong intuition, Still combines thinking with feeling in becoming more

5 James Still, _Sporty Creek_, p. 6.
exclusive in his art. Still, in prose, and Frost, in poetry, combined fact and fancy. Still is more aggressive, more dynamic, and more intense in his literary assertion than was Frost. Consider the first paragraph in Sporty Creek:

I ran into the fields one April morning, thinking to climb to the benchland where Uncle Jolly was breaking new ground. The sky was as blue as a bottle. A rash of green covered the sheltered fence edges, though the beech and poplar trees were still brown and bare. I began to climb, hands on knees, the way being steep. I went up through a redbud thicket swollen with unopened bloom and leaf, coming at last to where Uncle Jolly was plowing. He had already broken a half acre of furrows in the rooty earth. 6

The opening words "I ran into the field one April morning" are potent. What appears to be a simple statement of fact is highly symbolic, as "April morning" is equated with youth. Within that context the verb "ran" is most appropriate. The terse statement is tempered with "thinking." "Thinking" makes a shift to the world of the sense, of the intellect. The dash of "ran" is tempered or balanced by the shift in personality. There is direction, not aimless excursions.

The same sentence contains the extension in "breaking new ground." The "new" goes along nicely with "April morning." The "new" also is at one with the entire idea of the "I" bursting into experience. "Breaking new ground" intensifies, extends, and completes "I ran into the fields one April morning."

6 Still, p. 7.
The entire statement "where Uncle Jolly was breaking new ground," is one example of many, many examples of Still's insistence on location or place. Following the opening sentence analyzed, Still gives detail in that opening paragraph which is as much location as any statement opening with "where" can be. Midway through the paragraph is the sentence "I began to climb, hands on knees, the way being too steep." "Being" with its stativeness and with its extension reveals a physical fact in the narrative, but also describes universally a steepness in life which even the exuberance of optimism of youth must heed. The next-to-the-last sentence in this paragraph returns to the opening clause in the paragraph in "coming at last ...." The challenge has been met, and he has arrived--at last--at his destination. The end of the sentence is again location in "to where Uncle Jolly was plowing." The word "plowing" restates "breaking." The force of action is much more intense when "breaking new ground," is made synonymous with "plowing."

"Tight Hollow," the ninth chapter in Sporty Creek, describes and narrates another move for the family. The family moves from Plank Town to Tight Hollow on a bleak, windy March day. Pap's staunch, faithful, and open nature prevails. After throwing up his job which had reached the point where he worked but two or three days a week, Pap moves. His moving distresses Mother who is not comfortable about Pap's desire to dig ginseng and to rely on nature for a living reached other than through mining, through farming, or through lumbering.
Pap decides to lay a few traps along the branch. It must be pointed out that several pages narrating various experiences have gone by in *Sporty Creek* with the mention of very few gerundial, participles, and verbs in the /ing/ areas. When Still decides to narrate and to describe, when he decides to extend over time, when he wishes to intensify his symbolism, and when he wishes to deepen characterization, he brings in his /-ing/ arrays. The frozen dialogue of past events and present inactivity comes to life as Pap moves his traps:

Pap set up his trap line along the branch and then started a search for sugar trees and game. There was scarcely a maple to be found. "Sweetening rots teeth anyway," he told us. "What sugar we need we can buy later." Hunting and trapping kept him gone daylight to dark, and he explained, "It takes hustling at the outset. But after things get rolling, Granny Nature will pull the main haul."

"Sweetening" is used rather subtly. There is the fact itself; Pap rationalizes his failure to find sugar trees by assuring everyone that the product will ruin the teeth. On another level, the term casts aside the cloying and effete effects that a soft life or a weak spirit have on the human soul. The words which aid in telling the tale also jump to a higher level of abstraction.

Pap's searching for work to do, Pap's assault on the outside world, and Pap's dynamic nature are paralleled by "hunting" and by "trapping." Of course, hunting and trapping are concrete pursuits that men follow in wringing enough from nature for survival. But

7 *Still*, p. 107.
it can be seen that the two terms are also universally true in a
descriptive mode. Pap cannot let the world move against him; he will
not let nature roll over him.

He makes that quite clear in "It takes hustling at the outset."
"Hustling" is a magnificent (meaning "indirect" or "hidden") term here.
As a substitute for "get-up-and-go," it is more than sufficient.
"Hustling" also suggests on a higher level of symbolism a little
chicanery or craft, or cunning, or out-maneuvering. Also, from
Mother's point of view his maneuvering permits him to escape the present
unpleasant situation. Still follows his "hustling" with things get
"rolling." Here is reinforcement as to the meanings carried by
"hustling." The whole environment of their lives has been static.
Even the movement has been reluctant and resisted. However, Pap
changes the growing inertia by his vigorous and defiant challenge to
the status quo.

Many other examples can be obtained from his use of the //-ing/
constructions. It is not that they are so numerous in a strictly
numeral sense--as seen in Appendix A.

It is vital that it is realized that when Still wishes to tell
in a narrative sense some important qualities of his key figures, he
uses the constructions described in this chapter. When he uses the
words for narration, he invariably handles the words in such a way
as to make clear to the perceiving reader that what it is is what
it does, or as the anatomists invariably state "Structure Determines
Function!" "Function Determines Structure."
Additional comments about Still's use of participials, gerundials, verbs, and absolutes may be useful. Seldom does Still commence a sentence with the gerund, that is, in proportion to what he uses to indicate the beginning of a sentence. He very often employs a participial phrase to open a sentence. When he does so, his statements on the surface relate to some physical action. When Still wishes the reader to concentrate on the physical event only, his sentences are indeed quite short and quite free of any /-ing/ assertion. Reiterating, the reader would be wise to look for a relatively high concentration of sentences opening with a terse independent clause. The clause is often followed by phrases or by dependent clauses with /-ing/ words. These words do highlight some key word in the opening clause. A list of /-ing/ words is found in Appendix A. This appendix contains the word and the page number of the work on which it can be found.

Of course, Still's array of verbs is formidable, as has been observed. Chapter Three contains a consideration of stative and dynamic verbs.
Chapter Three

STILL'S APPLICATION OF THE DYNAMIC AND STATIVE VERBS

Handling the key word in any sentence, Still makes careful use of the verbs in keeping with his style of terseness and conservation. The verbs in this thesis are chosen by random sample from each of his eight works and are studied according to two broad categories, each divided into classes as paralleled to what has already been explained under "Definitions" in Chapter One:

A. Dynamic
1. Activity verbs
2. Process verbs (both A-1 and A-2 indicates incomplete events in progress)
3. Verbs of bodily sensation
4. Transitional event verbs
5. Momentary verbs

B. Stative
1. Verbs of inert perception and cognition
2. Relational verbs

Appendix B contains sampling lists of these verbs.

An analysis of both types of verbs shows that Still uses the dynamic mode approximately two-thirds of the time in each of his poems, short stories and novels. Of the dynamic, two-thirds is A-1--activity verbs; one-tenth, A-2--process; one-fiftieth, A-3--bodily sensation; one-fifth, A-4--transitional event; and one-twentieth, A-5--momentary. Of the stative (one-third of all the verbs) one-third is B-1--verbs of inert perception and cognition; and two-thirds, B-2--relational.
It appears that one-third of the whole body of key words is of a stative nature; however, when Still's whole projection is noted, it is not out-of-keeping with his style to consider that the limited nature of these verbs is a deliberate restriction of intense thought and meaning evidenced in other constructions of this study.

The categories are studied in order of their earlier appearance: Under the category dynamic, the first classification contains "activity verbs," and this classification speaks for itself. No process is involved. In Still's "A Master Time" the author's narrative is at its best. The detail is complete: the verbs are charged with vibrancy. A passage relating to the further preparation of the hogs is an example of this category:

We men scalded the carcasses in a barrel; we scraped the bristles free with knives while the women dabbled hot water to keep the hair from setting. The scraping done, gambrels were caught underneath tendons of the hind legs and animals hefted to pole tripods; they were singed, shaved, and washed, and the toes and dewclaws removed. Ulysses and John served as butchers, and as they labored, John questioned: 1

These few lines highlight the entire procedure. The verbs are supercharged with activity. There are no questions needed for further clarification as to what is needed to do with the hogs. The verbs are complete in themselves.

The author uses many activity verbs, but he concentrates them. It is true that many single sentences will contain an activity verb

1 Still, Pattern of a Man, (Lexington, Kentucky: Groman Press, 1976), p. 11.
or so, but Still uses them in clusters when he wishes to isolate an entire event and when he desires to have the particular effect intensified.

Among Still's selective concentration of activity verbs, the scene in "The Stir-off," from On Troublesome Creek, is somewhat striking in the utilization of activity verbs. The "I" in the narrative is detailing an experience with a "flying-jinny." This flying-jinny turns out to be a long pole which is fastened through the middle to a stump. Still launches into his narration:

Though Jimp's face grew long with doubt he straddled the jinny. We latched our legs about the hickory pole. . . . We traveled swifter than a live jinny. . . . I hunkered against the log; I held on for bare life. The earth whirled . . . tiptops of the mountains swayed and rail fences climbed straight into the sky. . . .

There are a few memorable portraits in Still's works where such a concentration of activity exists and where such a sequence is evoked. Were a reader to close his eyes and were he to give himself over to reacting to the verbs, there are many reasons to believe that he might experience vertigo.

Other such examples can be discovered in Still's work. The appendices furnish the names of the verbs and indicate where the verbs can be located. But Still has another kind of dynamism to employ, the world of process verbs. Of course, events tend not to be complete when the process verb is employed.

Process verbs are seen as less than ten percent in Still’s works; nevertheless, they are indicative of the particular style of conservation numerated in this thesis. The word "process" itself as used here is defined in two ways: the course or method of operation in the production of something; and/or the series of continued actions that bring about a certain result or condition. These two ways are illustrated in context of the material studied. Many of the process verbs are clustered, as is seen for activity verbs, for concentration and intensification of feeling. One such cluster found in Sporty Creek portrays a young boy's first experience plowing the earth--one of the rites of passage in the training of a hill farm-boy:

The earth parted. It fell back from the shovel plow. It boiled over the share. . . . I grasped the reins and handles. . . . I plowed three furrows, and pride swelled in me as sap expands a willow bud. I was being master where till now I’d only stood in awe.

The reader shares with the narrator a camaraderie in witnessing the course of operation in the production of a man evolving rapidly from a little boy. A metamorphosis takes place before the eyes as the words "boiled," "swelled," and "expands" grow forcibly expressive, and it is the reader who stands in awe. The words, as well as the context in which the words are found, reveal a striking alteration in the character of the boy. The change is so definite it almost appears supernatural: maturation takes place in three furrows.

Still, Sporty Creek, pp. 10-11.
People are not the only part of nature that has a penchant for change: all nature is in a state of fluctuation. Still, a man of the hills, recognizes this condition well and uses process verbs to characterize his environment of seasonal change and the response of the earth to it.

In one passage of River of Earth process verbs especially reveal a series of continued actions that bring about a certain result or condition:

The flat fruit of the locust fell, lying like carved blades in the grass. August ripened the sedge clumps, and the days lengthened until Father came home from the mines in middle afternoon, no longer trudging the creek road at the edge of dark with a carbide lamp burning his cap.4

Generally one thinks that only living organisms can change, grow, and progress. Still displays personification to create an ambiance of being at one with the natural order of the universe. August takes on a personality and produces ripened fruit and grass; days lengthen to help in the welfare of both man and garden; and, finally, man is blessed because of the benevolence of nature. The "ripened" and "lengthened" verbs give a connotation and feeling of "peace and plenty." The processes are extended to offer leisure and utopia. Still sees Mother-nature as generous in this account, but he knows she can be miserly other times in the overall process of things.

4 Still, River of Earth, p. 79.
In discussing the third classification, verbs of bodily sensation, one does see the other side of nature. In the thesis, the category of dynamic verbs of bodily sensation is the smallest group quantitatively. Some speculation can be made as to the reason for this. Still's writing reflects the character of the Appalachian man, woman, and child. All through the stories one discovers neither children crying—even if they are not laughing all the time either—nor grown-ups overtly complaining, being affectionate or demonstrating physical weaknesses. Still's Appalachian is stoic; Still is stoic in technique and pattern: there is no need to show excess; his economy is too rigid for such indulgence.

Even if his children do not cry, they show more emotion, more bodily sensation, more discomfort, or more pleasure than do his adults. But only in extreme cases is this actually seen. The following is an example from Pattern of a Man. Nezzie is "... half past six by the calendar clock [Father had reminded before he and Mother went away]. Now [he says] be a little woman."5 She is lost in the hills and it is getting dark:

She began to climb and as she mounted her fingers and toes ached the more ... the cold quickened. ... Her memory spun in haste like pages off a thumb. She saw herself yesterday hiding in the brooder house. ... She had kept quiet, feeling snug and contented, and almost as happy as before her mother went away.6

It is important to notice here that it is not the child who says her fingers and toes ache, but the narrator. Nezzie certainly is aware

5 Still, Pattern of a Man, p. 43.
6 p. 45.
of the cold, but she chooses to think of something more pleasant. Small, cold, lost, hungry, afraid, she does not cry nor panic. Eventually she finds a cave-like nest and spends the night. Courage with silence which they learn early is the hallmark of Still's characters.

Sometimes he permits them to forget, to a small degree, late in life. The old folks, along with the children, are permitted occasionally to display some response to feeling. These are indulgences nonetheless. The narrator describes feeling of sensation in a poem "Infare" from Hounds on the Mountain:

There were busy fiddlers and elderberry wine,
And clumsy feet striking the boarded floor
With jarring notes that rimmed the flowing night
There the ashy face and faded rheumy eye
Blushed and sparkled in the tallow light.7

The verb "blushed" is interpreted here as being illustrative of bodily sensation caused by the music, dancing, wine, light, and reflections of times past. Still certainly gives enough excuses for this lapse in stalwart stoicism. He seldom does this, however; he is not overtly demonstrative in describing character's physical sensibilities, nor are his characters overtly demonstrative in describing their own feelings. Terseness and conservation definitely are observed in this classification. Poignancy if felt is not expressed, only surmised.

Terseness also abounds in the next classification, transitional event verbs, but not from the same points of view. The transitional

7 Still, Hounds on the Mountain, p. 10.
event verbs are more prevalent in Still's works: action moves quickly; people respond without delay; life and death are direct. These verbs are not found as much in clusters as in isolated pivotal strategic positions.

There is much arriving and departing, and coming and going among his characters and in context. This dynamism is all contained in the narrow hollows and valleys of Still's environment. Few make the transition and move beyond the mountains—hill farmers and miners remain: the mines open; they close; the crops are planted; they are harvested. Within these logistics other activities are viewed: church revivals commence; people get "saved"; schools take up books (expression for "begin"); students matriculate; babies are born; young people marry; men retire, usually ill; women never; all die. The terseness is suggested in the episodical nature of his novels, short stories, "rusties," riddles, and poems. In one of his novels, River of Earth, Grandma, talking of her daughter, says to her grandson:

"Child," she said, "I long most to see Baby Green. I hear Alpha sets a store o' love for him that's untelling. More than's good, for if he was tuck [took or taken] to die, it'd be more than could be borne." She closed her eyes, shutting away the damp sad glance of pain. 8

Here again is a reiteration that pain is not overtly disclosed. At the same time there is a revelation of the transitional event verbs both in dialogue and in description. In one sentence pain is under-

8 Still, River of Earth, p. 131.
stood, not shown; her eyes are "closed," and finality itself is expressed as well as understood in each of these verbs--"was tuck," "die," and "could be borne."

The author suggests, when one studies Still carefully, that transitions are traumatic for these people. Such a suggestion implies a natural inclination to remain as before and to resist all efforts that lead to change.

Eventuality is, however, a way of life for everyone and especially for Still's characters who live so close to the earth, and, through this type of existence, they ultimately accept fate. In *Jack and the Wonder Beans*, an Appalachian version of *Jack and the Bean Stalk*, Jack successfully steals the hen that lays the golden eggs from the giant in the sky, but the eventuality is quite different from the classic version:

> An an odd thing! On earth the little hen would lay only common brown eggs. Regular eggs.

> Ay, no matter. Jack had his barrel full enough [but not with golden eggs]. And he bought a second cow with ribbons to her horns. . . . They lived on banty eggs and garden sass and crumble-in thereinafter.⁹

Although Jack does not get the golden eggs, he accepts his fate gracefully. He is grateful for what he does have--eggs, milk (after he "bought" the second cow), and garden vegetables. He and his mother "lived" thereinafter. Still deliberately does not modify "lived" with "happily" with good reason. Jack is resigned, as an Appalachian, to

the inevitable and says, "Ay, no matter." He has had enough.

As the fifth classification in dynamic verbs, momentary verbs have impact almost to the degree of transitional event verbs. They describe action of short duration, and the action is quite as profound as total eventuality. As these verbs suggest repeated action, they take place seldom -- one out of twenty dynamic verbs. Still has no time for repetition except when it is needed. When they are used, consequently, they describe and narrate the action quite acutely. _Jack and the Wonder Beans_ again is representative:

> When Jack knocked on the biggest thickest door ever there was the tall high woman. . . . When the seventeen-foot giant showed up, she popped Jack into a skillet. A skillet the size to fry a whole boy. To hide him. And clapped on the cover. The giant came in, Tromp, tromp.10

The action here is intensive because of the sheer size of the giant, his wife, the surroundings, and because of the magnitude of the setting. Jack "knocked" on the door (in a visit shortly before, he had "banged" on it). An Appalachian being straightforward would have knocked at a dangerous door; whereas, in another kind of character, he would have slipped in unannounced. After he is in, he is "popped" into a skillet, and its cover is "clapped" on as one hears the heavy "tromp," "tromp" of the giant. All this happens rapidly. The reader can hear the rhythmic bang, knock, clap, tromp and feel the impact as he reads on rapidly to see what happens to Jack.

This technique is not accidental. Still makes careful use of the
temporary verbs, as he does with all verbs. In the following passage
from On Troublesome Creek, monotony and repetition are not as obvious;
nevertheless, the progressive aspect is recognized.

Jimp harped . . . "Rant's broke his swear-word. He promised me knucks to fit, and then made 'um shooting big. . . ." He fetched them from a
pocket and the finger places were the size of quarter-dollars. "I've struck an idea I don't
want that fence rail for a brother-in-law. . . ."

Jimp's feelings travel from one extreme to another in a quick step-
by-step process. At first he welcomes Rant as a prospective bridegroom
to his sister; then he is disillusioned and disappointed. He broods
until finally he makes a decision. The words "harped," "broke,"
"fetched," and "stuck" explain this rupture in their relationship more
dramatically than long descriptive accounts and drawn-out illustrations do.
But this is another demonstration of Still's style: his work is always
consistently concentrated. This concentration is continued in the
study of the stative verb.

Still applies this category a full third of the time, adhering to
the precedence of freeing his work from too many words. The stative
verbs deny the progressive: their functions are limited; they are to
the point; and they are specialized. A few of these verbs appear to
take other than a receiver-subject, in which case they should be
analyzed as A-1, activity verbs. Stative verbs have two classes:

The first contains verbs of inert perception and cognition. Perception is defined as a mental grasp in identifying the world through the senses; cognition is defined as the act or faculty of knowing. Again Still's verbal succinctness is noted and extends even to his lighter works—riddles and "rusties." In Way Down Yonder on Troublesome Creek, one imagines with the rusty-cutter:

The worldly wonders I'm dying to see:
The moon barking at a dog,
A root rooting up a hog,
A berry pie buzzing a fly,
A mossy rock sighing a sigh.
And what had I rather do than dine?
Spy a pretty girl
And she be mine.12

The author implies that the Appalachian is great with wonder: his world is close; his imagination extensive. Therefore, his mind lets him live vicariously but rather comfortably. He can sit on a hill, look away, and think, modifying his thoughts with familiarity. He dreams of seeing "worldly wonders," but examples of these are the "moon," a "dog," a "root," a "hog," a "berry pie," a "mossy rock," and a "pretty girl." His intuitions through perception and cognition permit him to be creative in presenting these familiar objects in novelty situations delicately and sensuously.

Conciseness in insight is observed in this example which illustrates Still's mastery of making his characters intuitive:

I hustled to Uncle Mize's room... hollering a time or two. I heard no answer... I waited till my eyes got acquainted [it was "dust dark"] and saw Uncle Mize flat o' his back... I thought to shake him... I stood there froze a minute, there skittered off to find Kell. Kell felt like I did, scared and shaky. We took a long look, and it was the truth.

Here in "Brother to Methuselum" is revealed the death of a hundred-year old man by the verbs "heard," "saw," "thought," and "felt." In the discovery, there appears a sense of the immediate knowing of "the truth" with evidence of the conscious use of reasoning.

Throughout Still's words there is a measured contribution of verbs of inert perception and cognition. These, in addition to being used sparingly, are seen only at strategic intervals, as with some dynamic verbs. In these, he relies heavily on such Appalachian favorites as "reckon," "beheld," "pleasure" (as in "I pleasure your good fortune"), "mind," and "behave."

The final classification is the stative's relational verbs. These Still uses quite extensively to relate and record everyday occurrences. Using them extensively does not mean that he gets careless with these "workhorse" verbs--mainly the "be" verbs. He uses them to recite in an unconventional style, as seen in the poem "Spring on Troublesome Creek":

Not all of us were warm, not all of us.
We are winter-lean, our faces are sharp with cold
And there is a smell of wood smoke in our clothes;
Not all of us were warm, though we hugged the fire
Through the long chilled nights.

13 Still, On Troublesome Creek, p. 158.
14 Still, Hounds on the Mountain, p. 20.
These are not simple lines in spite of the fact that the verbs "were," "are," and "is" lack sophistication: the reader suffers the pangs of cold, hunger, and sleeplessness; he fits with the narrator as shown in the "us" and "we" for an extended time; he belongs to the group as would an "unleaved poplar," metaphorized later in the poem.

Occasionally, Still concentrates the relational verbs, using the same ones consistently until an effect is achieved. One instance of this is found in *Sporty Creek* as Pap hunts work:

Then he got on at Cass Logan's sawmill for five months. Planktown, Cass Logan's camp, was nine miles from Houndshell, and Pap was at home only Saturdays and Sundays. He was away when the baby was born. It was a boy with a cowlick and two crowns.15

Every sentence contains a relational verb, with the last five all "was." By this approach, Still views a complicated world, through the eyes of a young boy, of need, isolation, birth/death, providence, and revelation--the baby dies after a short time; the two crowns are a "warning."

This presentation is by no means an exhaustive study of Still's employment of dynamic and stative verbs. The examples are typical, however, and give credence to the thesis statement that the author conscientiously practices austerity, verbal economy, and terseness in his linguistic arts.

15 Still, *Sporty Creek*, p. 33.
Whether stative or dynamic, Still's language is a language of violence, a language investigated in the next chapter.
Chapter Four

RECOGNITION OF VIOLENCE IN STILL'S WORK

Language does reflect the basic nature of the people portrayed. The subject of violence certainly needs to be addressed if one is to consider aspects of the art of James Still. Violence per se is not what Still writes about primarily nor thematically. He does not create violence for violence sake. His protagonists are not violent people; in fact, they are generally just the opposite. But they have to confront violence, and they have to deal with violence as a fact of life in their societal and geographical area.

The background for much of the action in Still's writing lies along the sixty-seven mile stretch of water in Eastern Kentucky called Troublesome Creek located in Knott (Mr. Still's home), Perry, and Breathitt Counties. This area has always been recognized as being located on one of the lower rungs of the economical and educational structural ladder. It has also been known as the scene of many natural and man-made disasters--floods, feuds, strikes, among others.

From reading Still, one must see that the entire way of life in Eastern Kentucky appears to have an undercurrent of prevailing violence. One feels the instability, the threat, and the danger of the precarious nature of existence in Still's whole panoramic setting. Early into Still's works the reader recognizes this feeling through the character's
anxiety for shelter, for food, and for life.

_Sporty Creek_ is a story narrated by a young boy, Todd, who with his family, moves from mine to mine as his father tries to find a permanent job and home for the family.

We moved to Hounshell... in February. We were startled by the altered camp. Three rows of houses were unoccupied with windows shattered and doors unhinged. Seven chimneys stood stark where dwellings had burned.¹

In the first chapter of _River of Earth_, Mother says,

"It's all we can do to keep bread in the children's mouths."²

The threat of starvation permeates this novel.

But no matter how hungry the family becomes, Todd's younger brother, Fletch, always keeps pennies stored in the mantle clock, guarding them carefully for the times they are needed to be extracted and placed on the eyes of the dead.³ In the mountains the very young child knows quite acutely of death's reality.

Being isolated from the rest of the world from her colonial period until recent times, Eastern Kentucky produced people who have developed their own code of ethics and law, a systematic statement which is very

¹ Still, _Sporty Creek_, p. 32
² Still, _River of Earth_, p. 3.
³ Still, p. 10.
simple in its structure. 4

It provided a strict code of honor which forbade abuse of women and helpless individuals. Thievery was and still is the basest of crimes in the mountain area. . . . If a thief was caught in the act, he was tried, condemned, and executed on the spot, if the owner of the property had a gun. When such a thing occurred, the neighborhood accepted it as the normal course of the common law. 5

However, if one neighbor is hurt or killed by another for any other reason—property dispute, love affair, trade misunderstanding, whiskey-making deal—all the people connected in kinship to that neighbor become enemies to the other neighbor and his kin. Fighting and killing are perpetuated between the two groups. Breathitt County is called "Bloody Breathitt" by many people because of the Hargis-Cockrill feud which flared in the early nineteen-hundreds. 6

Violence takes many forms in Still's work, and a volume would be required to list by name and explain all examples; consequently, only certain instances of violence found in his fiction will be examined in this thesis. It should be noted while reading these particular examples that Still's characters display violence of action and deed reflected in their speech: although they talk little about their anger, outrage, and/or fury (demonstrated in examples to be followed), language indicates they do act intently and extremely. The men are the main performers,

5 Clark, p. 407.
6 Clark, p. 407.
but the women are not totally out of the picture—neither are the children.

Violence appears to begin in childhood for these people. On Troublesome Creek has an account, "The Stir-Off," which purports to the reader that young boys try antics that are violent in their incipiency. The narrator (a young boy, Todd) and his friend steal away from the party, and Todd starts picking "nogging sticks."

Jim picked a bunch too, saying, "Let's crack each other's skulls and see who hollers first." I winced, dreading the pain, but I wouldn't be outdone. "You hit first," I said. "No, you." "I hain't mad. I can't hit cold." "I'll rile you," Jimp said. "Your pappy steals money off dead men's eyeballs." "I struck."7

Here these young boys are training to be future adversaries, if need be. Violence is almost an art to be learned, a way of life for which one has to be conditioned. And it is important to notice that accusation of thievery is the fighting word.

Later, in another book, Sporty Creek, Todd—much older now—associating with grown men, finds his training in violence continuing. He and his "friends" have just finished driving a herd of cattle many rugged miles only to discover the owner has cheated them out of their pay. Todd and the others decide to retaliate by causing a stampede:

7 Still, On Troublesome Creek, p. 95
It was like a wildcat's scream, long and blood-clotting and deafening... It was a woodsful, tearing each other's eyeballs out. It was Bedlam, hell broke loose... We could hear them charging the fence, crazy with fear. They butted the panels in anguish, and the ground rang with the thud of hooves. 8

They escape barely: a "gun lifted, steadied, and a spurt of flame leaped thundering." 9 Todd, himself, creeps home not totally disappointed by his experience. Revenge of wrong-doing is in keeping with the code of the hills, and Todd's education is according to plan.

*Pattern of a Man* offers two accounts, among others, of violence that are far more serious than head-nagging or cattle-stampeding. This time the characters are fully-grown young men. It appears that as the antagonists get more experience, the violence gets more intense.

In the first account from "A Ride on the Short Dog," three mountain ruffians flag a bus for a ride to town. Teasing the bus driver, one of them, Godey, steps out in front of the vehicle as it comes to a stop only a yard from him, and the driver seems to have a premonition:

"'You boys trying to get killed?" 10 During the ride the "boys" tease, goad (is "Godey" a play on this meaning?), insult, frighten, threaten, and bully the passengers and driver; eventually they turn on each other and begin to fight, taking turns hitting one another. The youngest

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8 Still, *Sporty Creek*, p. 91.
9 Still, p. 92.
10 Still, *Pattern of a Man*, p. 31.
"Is that your best?" he [Godey] belittled. . . . I would satisfy him, I resolved, and I half rose to get elbowroom. I swung mightily, the edge of my hand striking the base of his skull. I made his head pitch upward and thump the seat board in front; I made his teeth grate. "That ought to do." Godey walled his eyes and clenched his jaws. He began to gasp and strain and flounder. His arms lifted, clawing the air. . . .

And of a sudden we knew and sat frozen.  

The young man who murders Godey does not say a word during the whole ordeal. His deed is done quickly, furiously, and quietly. The response is physical, not verbal. His narration of the story is told to the reader, not to a sheriff, judge, or any other local authority. Consistently, Still's characters who do violence rarely speak of it except to a detached unseen audience. The next account from "The Scrape" is not as similar in action as it is in report. It is violent, nonetheless.

The narrator comes up on Jiddy who is loaded with whiskey, a knife, and a gun he regularly carries. Jiddy is lying in wait for Cletis who has been calling on Jiddy's girl, Posey, that night. The speaker hopes to get past him:

... for if ever one was routed to burning Torment, he was the jasper. Fractious and easily riled, and as folks say, too mean to live.  

11 Still, p. 41-42.

12 Still, p. 108.
He cannot get away after all, and Cletis arrives. After drinking and quarrelling, they ask him to stand clear:

They opened their knives with their teeth... Cletis struck first... I heard a rip like an ax cleaving the limb of a tree... Yet Jiddy only grunted and plunged his blade... Cletis rocked and gurgled... They kept to their feet, backing and filling... arms rising and striking. And they kept on striking. I've seen rams butt skulls till it thundered. I've witnessed caged wildcats tear hide... After a spell... Jiddy and Cletis were lying alongside each other, laying as stiff as logs. At night red is black, and there was black over and around them. They lay in a gore of black.13

The story ends with the narrator walking calmly away in the direction of Posey's house—"What was done was done. Predestination, church folks call it."14 Nothing more is said.

Thus far violence is demonstrated by young boys and young men in the forms of fighting, revenging, and killing detailed by the author with concise specification: each account is not prolonged; each gets directly to the point; each is graphic without wasted words. The action leading up to the climax is swift, but one understands exactly what is happening and follows as the movement progresses.

A sampling of some other forms of violence by other kinds of people is examined now. In the first chapter of River of Earth, Mother

13 Still, p. 116.
14 Still, p. 117.
is tired of Harl and Tibb, Father's lazy and cruel cousins, living in her home off the blind benevolence of Father, eating the food while the children starve, and hurting the children when the parents are not looking. One evening Mother takes the family to the smokehouse to look for scraps of food and at the same time to get away from her unwanted guests, and to comfort Fletch, one of the children who have been abused by Harl:

He [Fletch] gritted his teeth and showed us the purple spot where he had been kicked. Father rubbed the bruise and made it feel better. "Their hearts are black as Satan," Mother said. "I'd rather live in this smokehouse than stay down there with them." 15

The next morning, when all the men are gone, Mother carries everything out of the house, safely shuts the children in the smokehouse, and returns to the house for the last time:

When she came [back] out and closed the door there was a haze of smoke behind her, blue and smelling of burnt wood. . . . When the flames were highest, leaping through the charred rafters, a gun fired repeatedly in the valley. . . . rousing the folks along Little Carr Creek. When they arrived, the walls had fallen in, and Mother stood among the scattered furnishings, her face calm and triumphant. 16

Mother confronts the violent situation which overwhelms her home with violence itself but of a kind of a different nature than is seen

15 Still, River of Earth, p. 6-7.
16 Still, p. 10-11.
in earlier accounts.

Mother is not the only woman in Still's work who is capable of violence. Mother's mother, Ma, is also guilty of vindictiveness, but her retaliation is still more novel. The reader begins to understand the genesis of the problem when her grandson learns about his grandfather's death during a quarrel with Oates, the community bully:

"I heered tell you Baldridges is spotted around the liver, [Oates tells the narrator]. . . Aus Coggins killed yore grandpap Middleton, and none o' yore kin done a thing to him. He's living free as wind."17

When her husband is killed in a feud, Ma, a young woman with several small children, is without close relatives to vindicate the death of her husband, a vindication demanded according to the rules of the code of the hills. As her children grow up, her eldest, Jolly, goes to jail for taking certain retaliatory measures such as "dinnymiting mill dams, forever plaguing Aus Coggins."18 But Jolly is not guilty. When Ma dies, Jolly finally speaks about the matter and tells the truth to the family:

". . . Aus Coggins allus blamed me. . . . Then I larnt who was punishing Aus." . . . "Ma cut Aus' fences, burnt his barns, and strowed salt over his land. His farm got briny as the salt sea." . . . "I was that good tickled. Ma paid Aus his due, by juckers."19

17 Still, p. 30.
18 Still, p. 242.
19 Still, p. 242-3.
Not only does violence occur in particular families, it also extends indirectly to all segments of Still's society. This is seen, especially when the infliction of violence to satisfy one individual's revenge extends to the point of debilitating the whole community. Again River of Earth is consulted: an account of how one person's response in a personal vendetta can cripple a whole community is seen when the efforts for educational opportunity and advancement are curtailed.

After many months without a formal school of any kind, a teacher, Jonce, is hired to hold classes in the churchhouse. Believing in the "spare the rod, spoil the child" philosophy, Jonce corrects and punishes one of his students, Bee. One of the other students is afraid and prophetic and says to the narrator (another student):

"Uncle Hodge'll be coming," . . . "He vowed a feller ain't going to draw breath who whips Bee." [The narrator continues]. . . Hodge came into the churchhouse yard, bending a little to search the windows. We heard his feet clump on the front steps, the floor boards rub under his weight, and a pistol shot. I turned and ran down the creek road, sick with loss, running until there was no wind in my body. 20

Hodge never says a word; the children know their "loss" without need of verbal explanation.

As was emphasized earlier, schooling is a precious commodity for Still's Appalachian, but the desire for revenge takes a higher priority. "Getting Even," the foundation for the development of the strict code of

20 Still, p. 96-7.
ethics and law the Appalachian practices, is more important.

From the examples set out it is not too difficult to see that provocation is indeed the prominent reason for violent behavior of the major characters in almost all the samples given. Their violent behavior is illustrated in action, rather than in dialogue. Retaliation is mainly due as recompense to imagined violation or to real violation of intrusion of an independent way of life.
Chapter Five

DIALECT IN STILL'S WRITING

Still relies extensively on the use of regional dialect and folk speech. However, he does not use it to the point that it interferes with effective interpretation of actions and characterizations in his stories. Also dialect does not interfere with effective communication inside the narratives. His characters understand each other, and today's readers understand Still. Still's use of dialect is not simply the using of Eastern Kentucky speech for color and quaintness per se; it is a reflection of the history, life, and culture of the Appalachian of whom he writes.

Since most of Still's characters are of one class level of society—hill farmers and miners—there is not a marked difference in the levels of dialect as there is in the speech of the upper and of the lower classes of society in general. Nearly all of his characters have the same folk forms in grammar, including syntax and vocabulary. The survival of dialect difference between social classes reflects the degree of formal education, or lack of it. In Still's country and in his time-frame-of-reference, public and/or settlement schools were "few and fur between." In River of Earth, a novel spanning three years in the life of an Appalachian family, the children attend school only two days.
It is not only the lack of formal schooling that contributes to the particular dialect of Still's people. The fact that Eastern Kentuckians were virtually isolated from the rest of the world from early settlement days—one ship and one great mountain away from Europe— to the time of World War II—has to be considered:

In their tight valley the folk . . . lived and toiled and found their pleasures well into the twentieth century. For more than a hundred years they were almost forgotten by the world. And they almost forgot the world.¹

Still uses three kinds of dialect in his accounts: standard dialect of the region, substandard dialect, and "eye" dialect. Appendix C contains samplings of colloquial and substandard expressions found in Still's eight works studied.

In Chapter One under "Definitions," explanations of these kinds of dialect are presented; nonetheless, more expansion of the definition is needed here in order to understand better how selective the dialect is. Generally, for standard dialect of a region, there is no "correct" or "incorrect," except in purely grammatical terms, and there are no rigorous laws to protect it; dialect is relative to the history and complexion of its speakers. But for this, Still's work is fixed in time and space, and a norm is set in the words of Still's Appalachians and becomes a touchstone for them. These Appalachians are not what Plato called "lovers of discourse." Their use of standard dialect is

practical for their conversation: it encourages conservation of words; it gets to the core of the matter quickly; it has no use for idle chatter. In essence, Still practices in his characters what he preaches in them.

Regional dialect is found in all but one of the eight works studied: in his book of poetry, *Hounds on the Mountain*, it is absent; in the riddles and "rusties," regional dialect is written within the liberty of poetic license and in proper standard English form; and in the short stories and novels, regional dialect is found in standard, substandard, and "eye" dialect.

Americans speak a various language. "Speaking at large, we may say in this country . . . there is no standard or pronunciation that is universally recognized, the dictionaries to the contrary notwithstanding."

The subtlety of pronunciation is not found in dictionaries but in the voices of various peoples. The Kentucky Appalachian is no exception.

Still's regional standard dialect is rustic as seen rather by his character's pronunciation of careful vocabularies. His characters do not lack for words; their conversations, though often short, stark, and direct, run a long line of recognizable words not to be confused with more archaic or old-fashioned words.

A few writers of American dialect, one of whom is Joel Chandler Harris, tend to season their work with too much flavor through dialect, destroying some reality and credibility by caricaturing their people. Reading them can be painstaking and even pleasureless. Not so with Still! This example offers a small flavoring of regional dialect as Still has Mother speak of her dream in "I love my Rooster":

"My notion has followed me through all the coal camps we've lived in, a season here, a span there, forever moving. Allus I've aimed to have a house built on the acres we heired on Shoal Creek o' Troublesome. . . . Elbowroom a-plenty."³

"Allus," "heired," "o'," and "a-plenty" are not difficult terms to read in context: Mother has always wanted a home on Troublesome Creek; "allus" and "o" come softly off the tip of the tongue and come softly to the ear. These pronunciations do not de-emphasize the need certainly. They emphasize the longing, the yearning, and the waiting. The verb "heired" gets to the point easier and quicker than does the verb "inherited." One syllable is used for "heired," four for "inherited." The same reason is seen with "a-plenty." Had Mother said, "There is plenty of elbowroom," "elbowroom" would have been said last, and the point would not have been reached as quickly, nor its impact felt as acutely. Still's characters often say the most important words initially. This point is observed in the same story when the narrator, a young boy, says:

³ Still, On Troublesome Creek, p. 13.
I told Fedder of Mother's prophecy [that the mines will close]. . . "Be-hopes the boom lasts till I git me a glass eye," he said, "My mind's set on it. I'd better have a batch o' garden seed ordered and start selling."  

Instead of saying "I am hopeful of . . .," Fedder says "Be-hopes" which is far more conservative in words and concentrative in projecting the main idea. His hope leads him to plans of action, even though his action is secondary to his desire to get a glass eye before the mining boom bursts. "Boom" indicates the traumatic nature of the precarious "fat or famine" existence. Surely enough, in the next scene of the story, Fedder is busy selling garden seeds.  

Jack and the Wonder Beans offers another incident, regarding seeds, which exemplifies regional dialect. Jack, in trying to sell his cow for food, is offered, among other things, a "crippled hammer" and a poke (sack) for catching snipe (an imaginary four-footed creature); the story continues:  

Now, no. You can't eat airy a one of them. Then Jack got up with a gipsy who offered three beans for the cow. . . . "Sow them and they will feed you your life tee-total." Now hit looked like Jack was being tooken. . . . Seeds for the sass patch.  

Here the reader does not have to make a strong effort to read these words. And as he understands the words he appreciates; he is  

5 Still, Jack and the Wonder Beans, pp. 4-5.
not overwhelmed by the regional flavor. "Airy a" is more colorful than the word it stands for "any." "Airy" suggests air, lightness, and frivolity. It is easier to say, especially as "any" is pronounced, Appalachian style, "eney."

The next words "got up" exhibit more activity than Jack's simply meeting or encountering the gipsy. In light of the final outcome, the beans are indeed valuable; Jack "got" enough; the word "tee-total" proves this. "Tee-total" could be used here as a substitute for the adverb "totally." But as "tee-total" is said, the term makes a greater contribution to the sentence. "Tee-total" serves as an adjective to modify "life."

Then there are the words "hit" and "tooken," common verbs pronounced regionally but used correctly in the sentence structure according to the rules of standard English. As with some other regional pronunciations, mentioned earlier, these words take less effort to utter. The final word "sass" is translated as "garden vegetables" but it means "sauce"--one of the definitions for garden vegetables.

Other examples of regional dialect are as follows: in Sporty Creek, one hears Uncle Jolly tell his nephew, "I'm going to let you work over what I've already broken. You can try busting the balks." "Busting the balks," which means "cut down the weeds from the center of the rows of crops," is a phrase heard in a hill farmer's language. Uncle Jolly speaks rather correctly until he gets to "busting." Still

\[6\] Still, Sporty Creek, p. 10.
does not appear too far fetched in having Uncle Jolly say "bust" rather than "burst," but it keeps him from seeming too stiff and proper. Also there is the element of alliteration: "bust the balks" flows better than "burst the balks."

The same principle applies with the expression by Ulysses in Pattern of a Man: "'I ought to of got a jug for the occasion.'"7 "Jug" is a metaphor and colloquial for alcoholic beverage. The dialect in the sentence contains "jug" more effectively than the word, as the Appalachian would say, "likker" or "whiskey" because, when read in context, the vowel sounds appear throughout. For that same reason "of" is read instead of "have."

And then there is this account in River of Earth. Father speaks regarding trouble in school:

"I'm not blaming the scholars. It's their folks forever tearing up the patch, putting fool notions in their heads. I figure a man ought to rack his own jennies, and stop piddling in other fellers' business."8

Immediately one recognizes that the word "scholar," the substitution for "students," and "forever" for "always," and the figures of speech "rack his own jennies" and "piddling in other fellers' business" are colloquial. The pronunciation of "fellers" for "fellows" is dialect.

7 Still, Pattern of a Man, p. 8.
8 Still, River of Earth, p. 90.
Standard regional dialect is found along with the substandard even though no conscious effort is made to illustrate whether the speaker is aware of the difference. One should remember that Still's people have not had the benefit of much formal education. The only difference here between standard dialect and substandard is the violation of grammatical (including syntax) rules. The reasons for the application of dialect itself remain the same as stated earlier. It is a deliberate technique to display, as a two-edged sword, Still's Appalachian's personality in kinship with Still's own writing profile—terseness, conservation, and intensity—the distinctive individual qualities considered collectively.

Dialect representing substandard forms is not prevalent in Still's works, but it is representative, as in the following excerpt from "The Scraper":

I jist walked along peart, thinking o' what Jiddy had once said about wanting to be buried in a chestnut coffin so he'd go through Hell a-popping. . . .

Here are several pronunciations in regional dialect—"jist," "o'," and "a-popping." However, "peart" is the word that is substandard grammatically. "Peart" has a close relationship with the words "pretty" or "perk" (to become lively) as in "peart up." In this vein, the boy is thinking of an adjective or even a verb in place of the correct adverb "peartly." Nevertheless, Still uses this for a particular purpose. "Peart" gives a short quick sound presenting a momentary

9 Still, On Troublesome Creek, p. 90.
signal to be followed directly by the understood "pop!" "pop!" "popping" of chestnut wood burning. The scene is more intensified and dramatized by this technique.

Another place where substandard structure is noticed is in "A Ride on the Short Dog":

Godey screwed his eyes narrow. "My opinion, the jailbirds have you scared plumb. You're ruint for trickpulling." He knotted a fist and hit me squarely on my bruise [where Godey had hit him earlier].

Here again the reader sees an adjective, noun or even a verb used in the adverbial position: again the substitution is done for a purpose. "Narrow," serving as three parts of speech, gives more versatility and flexibility to the meaning and gravity of the situation. Godey is a narrow person, narrow-minded, limited—he taunts, insults, humiliates and fights innocent people during the bus ride. He narrows his life-span—violence leads to more violence, and by the end of the trip Godey is murdered.

In keeping with his austerity, Still employs the substandard dialect guardedly. Each time he does, however, the reader appreciates Still's mastery of the language even more objectively. The same approach can be taken for analyzing the expressions "scared plum" in the same passage. Also, there is a the third form of dialect, "eye" dialect.

Still, Pattern of a Man, p. 3.
"Eye" dialect is practically as scarce as substandard dialect, but, as in the substandard, it is found. Because of the potential impact it yields, a few thoughts should be expressed about this technique. "Eye" dialect is the method of deliberately using nonstandard spellings to indicate inferiority of people and situations. It is closely-related to the limits of substandard dialect and regional dialect but should not be considered always analogous.

When Still uses "eye" dialect, he is not attempting to distinguish a social delineation in his characters since they all appear to be of one class. He uses "eye" dialect only to show order within the existing class structure. By reserving this approach for that particular purpose, Still applies "eye" dialect so sparingly that the reader does not have to unravel a world of unfamiliar spellings to decipher the intended message. Future readers may be thankful that Still's narrator is not an Uncle Remus.

Still's spellings which are recognizable as a form of "eye" dialect include "air" (are), "git" (get), "kin" (can), "larns" (learns), "puore" (pure), "yore" (your), "yit" (yet), and "females" (females), among others. These words are so close to regional dialect on the surface, a closer look needs to be taken to understand this concept.

Nearly all of these kinds of words are not spoken often by respected older people, teachers, students ("scholars"), nor by the narrator's mother, sister, and girlfriend, nor in severe situations. They are spoken rather by neighbors, politicians, small children, uncles, horsetracers, peers, and sometimes by the narrator's father,
and are spoken in lighter predicaments as the following examples illustrate. In *Sporty Creek* children are telling frightening stories to each other during which time "a primer child whispered, 'What air we aiming to do when the Deil comes?'"  

In another place in the same book, two boys plan to run away and enter their rooster in a cock fighting contest. One says to the other, "'Don't breathe hit to a soul . . . . Cleve would try to git him back, and my pap would throw duck fits.'"

*River of Earth* has an example of Father being pleased by his children attending school the first day (he has had little schooling himself); he asks: "'Kin you spell swampstem?'"  

Again from the same work, "'What he larns, I want hit got proper.'" says another father to the teacher about his own child. Later when the family decides to move, Mother gets some advice from a "nosey" neighbor: "Nezzie Crouch said, 'Alpha, you haint never been in such a good fix. You'd be puore foolish moving . . . again.'"

From *On Troublesome Creek*, after a "stir-off" (sorghum-making party), the guests are invited to sleep: "'Dive in, boys, and you kin stand yore breeches in the corner tonight.'"  

On another part of the

11 Still, *Sporty Creek*, p. 27.
12 Still, p. 46.
13 Still, *River of Earth*, p. 89.
14 Still, p. 93.
15 Still, p. 179.
creek Uncle Mize, age 103, decides to marry and asks a friend to help him find a woman: "'You can allus git one out o' the paper,' Bot said."

Finally, from "A Master Time," the speaker is not the brightest of the bunch:

As we ate, laughter ripped the kitchen. Leander's wife came with hot biscuits and her face was so merry, Leander inquired, "What's tickling you females."18

Still does use selective "eye" dialect mainly for symbolic purposes. Again it should be emphasized that this is another technique in relation to the others studied in this thesis--a technique which gives more insight into the dimensions of his style. The next chapter offers even another view of Still's style, but from a different perspective--syntax.

17 Still, p. 150.
18 Still, Pattern of a Man, p. 15.
Chapter Six

LEVELS OF SYNTAX IN STILL'S LITERATURE

Questions to be answered in this chapter relate to two major queries. Does the psychological nature of some of Still's writing cause certain sequences? Does the sociological nature of his art cause certain sequences? Students of syntax take the following approach: they consider that syntax is a part of grammar. Grammar consists of phonology, morphology, and syntax.

Even on the purely instructional level, one does not go far without realizing that a change in phonology affects and effects word change—morphology and word order—syntax. Any intense study of separate courses of syntax, morphology, and phonology will soon find the student of language unable to isolate any one course of study from the other two. It is important to agree that phonology takes its first claim in nearly every language. Writing is but a representation of language. Language consists of an overall system of articulated sounds comprehended by members of a like-speaking community.

Syntax is word order; in some language word order is flexible; there is little flexibility in word-ordering in the English language. Phrase structure rules fairly well point to the order the statements must take. However, there is another kind of ordering, and that is through meaning. Phonology, itself, has limited specific semantic
statements: certain sounds in themselves and a certain ordering of phonemes may well point to one level of meaning, rather than to others. Even when the purely inflexible ordering of structures is understood, the different parts of human personality that must involve psychological behavior and social behavior intrude themselves on syntax.

There can be no syntax without the world of semantics, a world dealing with meanings carried. No one word itself has a totally absolute meaning, but, rather, each word carries different meanings. There is more than a syntax of the gross structure of Nominals + Verb Phrases. There is more than the syntax of slotfilling, a technique which reveals the order of predeterminers, determiners, postdeterminers, adjectivals, proper prenominal nominals, the subject, the postnominal adverb, the postnominal preposition, the modals, the world of (have + en), the realm of (be + ing), the verb, the verb completers, and the adverbials.

There is more than the world of tagging, a technique through which a modifier can become a postnominal, and one tag can refer back to other tags. There is a syntax of other matters, a syntax by no means complete in this thesis.

In this thesis many kinds of syntax have been chosen as appearing in Still's art. The designation of the kinds or types are obviously from a psychological or sociological position. There are others than the ones chosen, but these discussed appear to be the more significant.
1. Syntax of the Infinitive
2. Syntax of Verb + Judgement
3. Syntax of Willing, Hoping, Desiring, Yearning, and Needing
4. Syntax of Obligation
5. Syntax of Fact
6. Syntax of Fancy
7. Syntax of the Narrative—violence, quick movements, volatile situations—outside dialogue
8. Syntax of the Narrative—non-assertive action, descriptive movement in contrast to #7.
9. Syntax of the Sensorial
10. Syntax of the Historical
11. Syntax of the Colloquial
12. Syntax of the Substandard
13. Syntax of the Metaphor or Simile
14. Syntax of Personification

In some instances, it is pointed out that two work together, as in Number 5 or Number 6. Appendix C offers the sampling of syntax.

Still's concern with location or place has been noted in this thesis. A special syntax is not used since his employment of location can never be unique insofar as its position in the sentence is concerned. Adverbials can appear in several positions. His selection of the numerous references to location requires no special observation—no special treatment.

There are two points to keep in mind when looking at the infinitive: one is that there are at least two sentences involved for each infinitive; the other is that the use of the infinitive tends to make a more general or universal statement than the use of the gerund. In a sentence such as "I am determined to go there," the two sentences synthesized are "I am determined," and "I go there." The infinitive does not have the narrative force of the gerund. When the statements in Still are composed in part of the infinitive, Still is pointed
toward a larger significance.

In Sporty Creek, when the boy declares "I aim to learn proper," the boy looks to a wider environment, to a more universal environment, when he uses his infinitive. In the same novel, the boy is narrating a not uncommon problem with a mule--the matter of getting it to move. He could have said, "The mule started moving, shivers quivering his flanks." Instead, he uses the infinitive "to move:" when he does so, he make the experience less personal, but more objective or universal.

In The Wolfpen Rusties, two infinitives are used to describe a horse that is very, very slow: "to fall" and "to make." Noah's statement, "So slow it wouldn't hurt him to fall off a cliff." does narrate the description of an event. It can be seen that the use of "to fall" ensures a comparison that can be used on any other occasion. Had the sentence read "He wouldn't have been hurt had he fallen from a cliff," there would have been no universal speculations to follow.

Here is also the matter of a verb + judgement. There seems to be a painless bit of Puritanism in Still, for he does, on occasion, move to judgement. Part of the time Still uses the verb directly stated, followed by a judgement. On other occasions, Still has the verb "to be" understood, but not written out.

1 Still, Sporty Creek, p. 10.
2 Still, p. 10.
3 Still, The Wolfpen Rusties, p. 16.
In Sporty Creek, there is a discussion of the mule's obstinacy: Uncle Jolly is having his troubles in getting the mule to move the plow. After using standard methods of clucking and stirring the plough's handles, he makes another try:

The mule didn't move. He whistled and shouted, but he might as well have been talking to a tree.

The "he might as well have been talking to a tree" is relational, but the syntax is primarily verb + judgement. Still makes the statement and makes the judgement, or the conclusion. At times the statement comes through as stemming from the characters, at other times as coming from the author.

In Jack and the Wonder Beans, there is a cluster of verb + judgement. The passage opens with a sort of "Once upon a time," Still's restatement is "Way back yonder"; the whole sentence is complete with verb + judgement:

Way back yonder there was a widow woman and her son Jack and they were as poor as Job's turkey.

Quite often Still "slips in" his omniscience by making such judgements.

When Jack encounters the gypsy, she offers him three beans for the cow. "They are" is understood as being the subject and the verb. The statements occur as short judgements:

Still, Sporty Creek, p. 10.
Not common beans
Not regular beans
Wonder beans.\textsuperscript{6}

In addition to furnishing judgement, the technique of making this judgement lends to an air of terseness and to an environment of verbal restriction.

From Still's \textit{Pattern of a Man}, Aunt Besh, Ulysses, Dee Buck, and Godey highlight the scene as the bus moves away for a trip--the bus is so short that it is called "The Shorty Dog." Advice is not given verbally; however, the advice is stated for the reader as:

The bus wheezed and jolted in moving away, yet we spared Dee Buck our usual advice: Feed her a biscuit and she will mend, and, Twist her tail and teach her some manners.\textsuperscript{7}

It is this kind of author intrusion that aids in keeping the stories compact. Yet the intrusions are such that more often than not they appear an integral part of the scene.

The people are ordinary people although they may have their moments of being extraordinary. Because their experiences are with the basics of life, verbs of willing, desiring, yearning, and needing, among such others, must be present in the work of this writer. Yet, the incidence of such words is not as high as one might expect. When this category is used, it is used in the sense of what is needed out-

\textsuperscript{6} Still, p. 6

\textsuperscript{7} Still, \textit{Pattern of a Man}, pp. 31-32.
side the family situations.

In River of Earth, there is the scene when men are going back to work for the first time in eight months. The whole world seems to come alive in different ways as men make their way to the mine by walking or by riding. Father responds to the entire situation rather briefly as he observes:

"They're wanting coal on the big lakes," Father said. 8

Rather than talking about needing, desire, hoping, willing, nearly all the inhabitants would rather cover the category with "ought to."

In the majority of events where this category appears, Still has the women using the syntax of this state-of-being tone or diction. In a scene from On Troublesome Creek, Father is quite happy with the stirring of the coal mine again. He makes his outgoing statement:

"They's a lack afar north at the big lakes, and in countries across the waters." 9

But, mother, in a more protective mood, observes and wonders, as she questions:

"Will there by plenty in the camps?" 10

Whatever happens, the wanting and needing in subjective settings try to avoid at all costs the intrusion of pity.

8 Still, River of Earth, p. 66.
9 Still, On Troublesome Creek, p. 10.
10 Still, p. 10.
In On Troublesome Creek, all the basic elements of existence are revealed. Among these must be death. There are practical matters associated with death. Still has a habit of making certain that all practical matters are aired, however fancifully they may be treated. Loss, pointing at Sula, makes his comment on widows:

"I allus did pity a widow-woman," he said. He spanned Sula's height with his eyes. "In this gathering there ought to be one single man willing to marry the Way Up Yonder Woman." ¹¹

Sula blurts out a protest to keep up her pride. Whether she feels a need for someone to marry her or whether she wants someone to love her, or whether she simply wants to protest cannot be known as she states tersely:

"I want none o' your pity pie." ¹²

Although negation in this category is substantially masculine in quantity, where pride is involved, there are several such incidents of feminine rejection of wanting and needing.

The term "ought" is frequently used. When used, the characters furnish the word quite casually and with no small degree of frequency. Whenever some event is expected, "ought" often appears. The "ought" is used in a sense that what is expected should happen. Of course, there are occasions when "ought" refers to religious demands or to

¹¹ Still, p. 178.
¹² Still, p. 178.
moral demands. Within Appalachia, people's social customs tend to take on a demand equal to the "ought."

Again attention is called to On Troublesome Creek: apart from statements of obligation made directly, there is the "if clause," leading to what should be done. A stranger looking at Father's poverty-stricken ramshackle house and ungrubbed land shakes his head and exclaims:

"If you had fitten neighbors, they's not fail to help."\(^{13}\)

But Father expects that obligations, at least those of a social nature, will be met:

"... And there'll be Old Izard and his woman and all his rhymers a-walking, coming to help grub, plow, and seed. Such an ant bed o' folks you'll swear hit's Coxy's Army."\(^{14}\)

In such "if" clauses, there is always present sociological time, the time of social institutions, all of which include obligation. For family to stick together, for family to resist outside influences, and for family to aid neighbors are "musts," however strained family relationships at times may be.

The fact must triumph in regional writing and in the regional writer. Literature does consist of thinking, feeling and sensing. If there is no thinking with feeling, there can be no literature. It is

\(^{13}\) Still, p. 56.
\(^{14}\) Still, p. 58.
true that some readers do not experience thinking with feeling from reading. Such readers do not experience literature, or the literature, for them, does not evoke the world of thought and emotion. However, although the fact may not be the sweetest experience, the fact is essential in a writer like Still. Still's titles, names of individuals, and detail of the countryside command the presence of the fact.

The fact does also give rise to fancy: it is one of the significant features of his style that Still commands a flight from fact to fancy. Although some of his statements are uniquely set in the world of fancy, nearly all of his statements are set out in a factual ground level which suddenly explodes into fancy.

From Sporty Creek come many such examples, of which a few are given here:

- The rooster stood blinking, red-eyed alert. \(^{15}\)

  He stood holding his breeches, for someone had cut his belt with a knife. \(^{16}\)

  Mother brought a plate of shucky beans, buttered cushaw, and a sour-sweet nubbin of pickled corn. \(^{17}\)

  There was a smell of mosses, of bruised sassafrass roots, of sweet anise. \(^{18}\)

  He pinched her withers, and she cranked her neck and flared her lips and nickered. \(^{19}\)

\(^{15}\) Still, Sporty Creek, p. 46.

\(^{16}\) Still, p. 59.

\(^{17}\) Still, p. 82.

\(^{18}\) Still, p. 10.

\(^{19}\) Still, p. 22.
The first quotation points out starkly the portrait of the rooster; however, one cannot avoid being impressed with the feeling or sense that a person is paralleled.

The second quotation forces the reader to fancy. The cut belt and the holding of the breeches are fact enough, but the whole "for" clause forces the reader to speculation beyond the bare facts.

The three items brought in for the meal appear to be merely a detailing of fact, and there may be little movement to fancy unless the reader is moved to any kind of feeling about "pickled." But the next quotation, almost parallel as to the three items, and as to the fact, is more subtle. "Bruised" and "sweet" tend to move the reader to a more behavioral situation where the terms may be put on a personal level.

Finally, the last quotation certainly states fact. However, the language of the fact is supercharged with emotion in "pinched," "cranked," "flared," and "nickered."

The world of fancy, coming from the world of fact and from the diction itself, makes up much of the realm of Still's imagination. Several examples, speaking for themselves, are given:

Laughter boiled inside of him.  

The polecats vanished like weasel smoke  

The sun-ball was an hour high.

20 Still, On Troublesome Creek, p. 58.
21 Still, p. 82.
22 Still, River of Earth, p. 42.
The shagged splinters trembled in his hand.  
Her body glows.  
The earth parted.  
He outlaughed his critter.  
By these external landmarks of the heart.  
I'm a Bible worm.

These few samples of many fanciful glimpses of Still's worlds complement the fact that turns to fancy. It is possible that the fact that turns to fancy is even more memorable than fancy itself. Both fact and fancy come from narrative of assertive action and from narrative that is outside dynamic action.

There is volatile action outside dialogue in the series of portraits laid out for the reader. This syntax of the narrative is more like a rapid succession of moving pictures:

The poolroom has us ousted.

23 Still, p. 66.
25 Still, Sporty Creek, p. 10.
26 Still, p. 22.
27 Still, Hounds on the Mountain, p. 21.
28 Still, Pattern of a Man, p. 80.
29 Still, p. 32.
They opened their knives with their teeth.  

The baby stuck his finger in the bean mound.  

I turned, running, running with this sight burnt upon my mind.  

He piled in wood until flames roared through the rusty pipe.  

He lifted the plough, setting the point into the ground.  

He whistled and shouted.  

This is the world of the direct narrative. Then there is the narrative in which something has happened, and through which the reader contemplates the event.

There is also the world of the state-of-being narrative that demands that the reader look at a series of still pictures as in a museum, like pictures in frames that are set off from one another:

The fellows chuckled under their breaths, laughing quietly so as not to disturb the baby sleeping on a bed in the corner.

30 Still, p. 116.
31 Still, On Troublesome Creek, p. 10.
32 Still, p. 34.
33 Still, River of Earth, p. 66.
34 Still, Sporty Creek, p. 10.
35 Still, p. 10.
36 Still, Pattern of a Man, p. 8.
One is conscious that an event has taken place. But no violent movement is occurring. This type of dynamism, passive as it is, must be distinguished from a purely descriptive state such as "He has red ears."

The same kind of narrative is found in _Way Down Yonder in Troublesome Creek_. The world of event is narrative, with no obvious world of motion in the lines:

> They made soap of ash lye and grease, dried and sulfured apples, holed-up potatoes and cabbages in the ground for harsh months.37

A narrative of this type may be called, for want of a better term, "a moving description." With dialogue the problem does not exist so dramatically as it does with non-dialogue.

Two more examples are now cited from Still's _River of Earth_. The action is not the evident point; the impressive part is the detailing of the action from the outside by the observer:

> We heard her fussing in the thick leaves, and we heard a cat sharpening her claws on the bark of a tree.38

> Oates stopped under a tree, his eyes hard and his voice nettled.39

The observation is both descriptive and narrative. The latter quotation is the more rewarding. The total part of the personality is

37 Still, _Way Down Yonder on Troublesome Creek_, p. 6.
38 Still, _River of Earth_, pp. 29–30.
involved, as well as the points-of-view of the observer. The syntax of the sensorial is never neglected by the author and poet.

In the opening pages from *River of Earth*, Still combines the narrative with a strong link to the sensorial world:

> We laughed, watching his face redden with every gust; watching the mustache hang miraculously over his ears.40

Sight and sound are present, but also strongly implied and not to be ignored by poor inference is the sense of balance. We can scarcely avoid a shift to wondering how he can keep the right position for other than his mustache.

Other examples abound from the same novel; Still is at his best in relying on the sensorial when talking about basic experiences:

> Father dug into the salt with a plow blade, Mother holding the light above him.41

> He gritted his teeth and showed us the purple spot where he had been kicked.42

> She took a fresh dip of snuff, holding the tin box in her hand, and pushing the lid down tight.43

Sound and vision are present, as usual; however, there is an acute appeal and a frequent appeal through the sense of touch. It is true

40 Still, pp. 5-6.
41 Still, p. 6.
42 Still, pp. 6-7.
43 Still, p. 54.
that Still's appeal through taste is not his strongest appeal. He does not use that sense with any great intensity.

His appeal to sight is a potent appeal: he furnished many facets of vision. He is also most sensitive to kinds of sound. Incorporation of the two senses is evident in the following four lines from *The Wolfpen Rusties*:

I had a little nag, his name was Zack
I rode its tail to save its back;
His tail was white, his belly was blue,
When he ran he fairly near flew.44

Careful and proper reading also evokes touch plus a variant rhythm of flying hooves.

Touch and sound are subtly-interrelated in Still's poetry. From "Mountain Dulcimer" comes many fine lines appealing to sensation or to the sensorial part of personality:

The dulcimer sings from the freted maple throat
Of the doe's swift poise, the fox's fleeting step
And music of the hounds upon the upward slope
Stirring the night, drumming the ridge-strewn way,
The anvil's strength... and the silence after
The aches and cries unhushed into the day.45

This passage is a classic example of Still's ability to fuse touch and sound. As noted earlier, handling of the sense of smell is not his forte. Nonetheless, from *Jack and the Wonder Beans* come substantial

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45 Still, *Hounds on the Mountain*, p. 5.
numbers of sensorial appeals. Perhaps his best lines with reference to smell come from six lines of narrative:

The giant came in tromp, tromp. Sniffing and snuffing and snorting. He came a-saying: "Fee, Fie, chew tobacco, I smell the toes of a tadwhacker." "You're smelling the crumb in your beard from the two you wolfed down for breakfast." said the woman.46

It can be seen that the olfactory appeal is limited here, as it is in nearly all of his works.

Few masters of literature have mastered the art of appealing to the sense of smell. Still is not one of them. But his sense of the historical is both specific and universal.

From Hounds on the Mountain, Still manages to combine his sense of location with a historical sweep of time:

Unfurrowed by terracing plows these sleeping years/
Once you waded the clear stony water of Carr/
Once swift feet of horses echoed when your brother died,
Once the waters of Carr rose in the night to flooding/
Drifted into years of growth and strange enmeshment... 47

Still also handles the historical sweep by choosing words of other times and places.

Even where the terms are still used today, certain of the terms are used so sparingly in evoking the historical sense:

46 Still, Jack and the Wonder Beans, p. 16.

47 Still, Hounds on the Mountain, pp. 3-4.
D. Boon cilled a Bar on tree in the year 1760.48

"Be ye a stranger?"49

By August Pap was back on his honkers. . .50

"You were a help when my chaps died,"51

The bass-viol music of old hounds rends the damp air.52

Declared Jerb Logan, the squire of Turkey Hen Hollow.53

Many other such examples abound. It is essentially in the complete statement, rather than through the single word, that Still manages his skill in forcing the reader to look to the past while viewing the present and while handling the present. It would be expected that any competent regional writer would have a sense of the colloquial.

The definition of "colloquial" poses a problem for many people. "Colloquial" is not substandard language, nor is it a substandard use of language. The term refers to an informal or conversational way of speaking or writing. Were the strict formality of a national examination applied, colloquial language would not be appropriate, but the use of colloquial language would not be vulgar, nor would it be sub-

49 Still, Pattern of a Man, p. 8.
50 Still, Sporty Creek, p. 34.
51 Still, On Troublesome Creek, p. 178.
52 Still, Hounds on the Mountain, p. 7.
53 Still, Way Down Yonder on Troublesome Creek, p. 34.
standard. "He hasn't got any" is colloquial. "He has none" is formal. The characters in Still's literature would be expected to use the colloquial diction or tone.

Even though the characters use the colloquial form in dialogue, the dialogue also contains language that would not be acceptable in any formal education system. That is, few teachers preparing their students for language arts competence would be happy with the combination of the colloquial and the substandard. The term "substandard" must refer to the level of oral or written non-acceptance in public schools or in private schools. It is clear that the language used by Still's characters is understood by those who use it.

When the criteria as to what is "art" in a novel are applied, one of the standards to be met is whether the people who speak in the literary work are using the language they would be expected to use because of what they are themselves, where they are speaking, and when they are speaking. Still does not fail in the slightest in revealing their responses to experiences through the language they individually and collectively use.

A few examples of the colloquial are evident: in dialogue the examples are usually from the slightly better educated:

"You can't turn down folks who are starving," Father said. 54

54 Still, River of Earth, p. 18.
"Yonder comes the fortune-telling woman." 55

"It's like that everytime I halt." Uncle Jolly said. 56

Rue Thomas tried again, "Once the law undertook to corner Jolly. . . ." 57

"You're frozen totally," Aunt Besh declared. 58

"We're all subject to take colds." 59

". . . Just name a thing you want, something your heart is set on." 60

There are always unsatisfactory experienced moments through using the "substandard." The work takes on negative connotations. Within the context of this thesis, the term is not used in any sense of disapproval. In any formal situation the terms are not acceptable. Although there are few non-grammatical terms, in the sense of using good grammar, his characters do not use formal grammar.

Ten such examples are given. Based on the random sample, it would appear that at least seventy-five percent of all dialogue used is substandard based on formal definition. The formal educational level of the people he brings to life is but meager:

56 Still, Sporty Creek, p. 10.
57 Still, p. 22.
58 Still, Pattern of a Man, p. 8.
59 Still, p. 8.
60 Still, p. 44.
"I ought to have got a jug for the occasion." 61

"It's unhealthy." 62

"You've got right fair garden." 63

"You'll shorely get your pay when the mines open." 64

"I aim to learn proper." 65

"A mule has a nature plime-blank the same as man." 66

"I've been saving to buy me a shirt." 67

"They've tuck the peg off o' coal." 68

"I've got me something in my head to buy." 69

"Walked their stuff out in the black o' night." 70

The boy and Father approach more closely a standard level of speech than is true of the other characters. However, the distinctions are not so much to reveal the social status of the characters as they are

61 Still, p. 8.
62 Still, p. 44.
63 Still, p. 18.
64 Still, p. 18.
65 Still, Sporty Creek, p. 10.
66 Still, p. 10.
67 Still, p. 46.
68 Still, On Troublesome Creek, p. 10.
69 Still, p. 22.
70 Still, p. 58.
to reveal the ranges of thought and feeling, as is seen in Chapter Five in discussing dialect. The reader must note that where syntax is concerned, there is more to the matter than the single word. The single word that is either colloquial on the one hand or substandard on the other is a matter for morphology. However, it is evident from looking at the sentence structure of all of his works that his shifts of adverbs, prepositions, adjectives, and pronouns have much to do with his skill. In "I've got me something in my head to buy," Still's persons often link the "me" and "I" for emphasis. In "You'll shorely get your pay. . ." the adverb is shifted. When he desires to accentuate the action, the noun is omitted as in "walked their stuff out in the black o' night." Reference to the appendices will reveal many other such examples of his effective syntax, a syntax that also accommodates simile and metaphor.

There is some wealth in the array of metaphor and simile. Still combines so much in a sentence that it takes several readings--with each reading revealing so many meanings--to get the entire range of thinking, feeling, and sensing. Each word comes to have an array of meanings on different levels, with the figures of speech and the ornaments of poetry not neglected.

In all of his literary output there are more than two thousand examples of simile and metaphor. A few are cited here:

They've tuck the peg off o' coal.  

Still, p. 10.
Coal will be selling hand-over-fist. 72
dark as gob smoke. 73
wrinkled as a dotty mushroom. 74
like a deck of gamble cards. 75
woven like the drummerwoman's. 76
Lean as brown straws. 77
And lave the violent shadows with her blood. 78
He's living free as wind. 79
they spit like adders. 80
The shagged splinters trembled in his hands. 81
I figure the state pen will shave Jolly's tail
feathers a grain. 82

As strong as his uses of metaphor are, Still has a mastery of the
strength and vigor that comes from personification.

72 Still, p. 10.
73 Still, p. 10.
74 Still, p. 22.
75 Still, p. 34.
76 Still, p. 82.
79 Still, River, of Earth, p. 30.
80 Still, p. 42.
81 Still, p. 66.
82 Still, p. 78.
In personification, inanimate objects are given a life of their own: they are endowed with human qualities. Some animate objects are either personified or depersonified as the case may be. Sometimes the personification goes to the entire passage, rather than to the word itself.

An example of an extended personification is present in the opening pages of Pattern of a Man: The "I" has come to Ulysses and to Aunt Besh in a frozen state. They discuss at length a dram of whiskey. By the end of the discussion, the "dram" cannot be found. However, after a few pages, it is evident that the whiskey has been given a life and substance of its own.

Personification as found in the sentence of both dialogue and non-dialogue is not frequent in Still's art, and such a condition is to be expected. Those who work with the basic elements of life and those who discuss the very basic experience of a difficult life of survival must bring their conversations to life through being able to compare and to contrast the ordinary things in experience:

the chimney rising
stubborn as crabgrass
bruised sassafras roots

83 Still, Pattern of a Man, pp. 16-20.
84 Still, p. 44.
85 Still, Sporty Creek, p. 10.
86 Still, p. 10.
A pony went by, shoeless, feet whispering on rocky ground.

Will Justice gladden your summer's plowing?

The earth shall rise up where he lies.

These examples speak for themselves. There are just as many examples of the kind of personification one can call "depersonalization."

This figure of speech has not been given official coinage. However, it appears that when such terms as "stony heart," "leaden countenance," or "a rabbitwalk," among others, are used to describe individuals, the personification is a "de-" designation or a subtractive one. In looking at Still's syntax, it can be seen that there are examples:

She was as old as a hill.

Her father had said "Womenfolks are always slobbering."

She dwarfed my wife and made a mouse of the baby.

87 Still, River of Earth, p. 66.
88 Still, Hounds on the Mountain, p. 21.
89 Still, p. 33.
90 Still, Pattern of a Man, p. 32.
91 Still, p. 44.
92 Still, p. 56.
she bore the nickname of Mama Bear. 93

The baby clucked where he sat between Father's knees. 94

Squire Letcher was snail-weak. 95

My pap could make Rant eat straw. 96

His lower lip stuck out blue and swollen, the gray bag of his chin quivered. 97

These few sentences represent but a small number of the personifications and "depersonifications" present. The syntax of all types goes farther than just clock-time.

In going over the fourteen types, it can be seen that the syntax must deal with the rise and fall of the daily experiences common to those living in an area where fertile land is scarce, where education is sparse, where trials are many, where joys are few, where emotions are basic and raw--with violence a way of life--and where the poignant protectiveness of family by the woman stands out so starkly.

The sheer time it takes various individuals to do something or to refrain from doing something is present as psychological time, set out by /-ing/ forms, by metaphor and simile, and further by fact and fancy. Then also sociological time is there in dominant degrees.

93 Still, Sporty Creek, p. 34.
94 Still, River of Earth, p. 90.
95 Still, On Troublesome Creek, p. 94.
96 Still, p. 94.
97 Still, p. 166.
The length of time it takes for people to adjust—in groups, such as the family—is present in nearly every degree of syntax. Any individual flight into the world of fancy is soon checked or limited by the grim realities of the demands of family, community, and region. In sociological time for Still's characters there is the powerful pull and influence of obligation. Again and again the world of fact intrudes, but the people survive by their own obligations toward one another.

Chapter Seven pulls together the various threads of the discourse of this thesis in an attempt to indicate, again, the economy of Still in synthesizing so much into so few statements.
Chapter Seven

SUMMARY AND CONCLUSIONS

This thesis is about the language of James Still, living poet, short-story writer, and novelist from the hills of Eastern Kentucky. He writes about the people of Eastern Kentucky; he is one of the people of Eastern Kentucky. The thesis reveals the language art of this writer; of course, in so doing, the writer reveals himself, those he writes about, and the ideas and emotions inherent in himself and in his people. Nevertheless, the focus is on the language.

The focus of language can be considered in too restricted a sense. In Copi's "The Uses of Language,"¹ Copi stresses the point that several uses of language can be operative in the same set of words. In pointing out that language is subtle and complicated, Copi suggests that the reader consider that language is informative, expressive, and directive, at least. Informative language describes the world, or reports the world. This language can be correct, incorrect, or correct-and-in-correct in the sense of the author's being correct, being incorrect, or being composed of true and false elements. The language can be in this mode, not with respect to the author, but with respect to his characters. Expressive language can consist of three elements, not of

the two mentioned by Copi. Expressive language may reveal the speaker's feelings, the reader's feelings, or the characters' feeling.

Language, as well as being informative and expressive, is also directive. Still manages all three and often does so within the same set of words. Overlooked in statements about the use of language is the fact of necessity for language to serve the personality of man.

Since man is informative, expressive, and directive per se, then language to serve him must have these three elements. It is true that at times a person is purely informative; at other times he is purely expressive; and at still other times, he is directive. If those who use language create a sense of truth as to the components of the three operating on different occasions, the word "verisimilitude" indicates that apparent reality. The language does not have to reveal the actual truth of man and his actions, but must at least create the illusion that the individuals in action or the individuals in being are true to life. The language of Still, as has been shown, creates this impression of reality. As is the case with good writers, Still reveals both fact and fancy.

It is common knowledge and general knowledge that Robert Frost shows fact and fancy alternatively and separately. One sees the world of reality, and one sees the world of fancy in his poetry. This phenomenon is revealed in Frost's having put the case for the one first, and for the other, next, as revealed, for example, in his poem "The Death of the Hired Man." There is the statement:
"Home is the place where, when you have to go there, They have to take you in."

Then follows the typical Frostian opposition:

"I should have called it Something you somehow haven't to deserve."

Still often obtains the same effect, but does not deliberately set up such obvious oppositions.

In "Mountain Dulcimer," Still manages the fusion of fact and fancy without setting up systematically the opposites:

The dulcimer sings from the fretted maple throat
Of the doe's swift poise, the fox's fleeting step
And music of hounds upon the outward slope
Stirring the night, drumming the ridge-strewn way.

The reality and its wonder spring from the same lines. In "Pattern for Death," there is the same blend into unity of information and expression--perhaps even direction:

The spider puzzles his legs and rests his web
On aftergrass. No winds stir here to break
The quiet design, nothing protests the weaving
Of taut threads in a ladder of silk:
He is clever, he is fastidious, and intricate;
He is skilled with his cords of hate.

4 Still, Hounds on the Mountain, p. 5.
Who can escape through the grass? The crane-fly
Quivers its body in paralytic sleep;
The giant moths shed their golden dust
From fettered wings, and the spider speeds his lust.

Who reads the language of direction? Where may we pass
Through the immense pattern sheer as glass?5

Still's prose carries equally well examples of the ability to have
the same sets of words carry more than one dimension of personality.

In the memorable description of Uncle Samp’s wild behavior, Still is at
his best with language:

I went outside with Fletch, and we were driving
the sapsuckers from the birch when Uncle Samp shouted in the house. His voice crashed through
the wall, pouring between the seamy timbers in
raw blasts of anger.6

The reality and its move to the world of expression seem to come
from the one behavioral experience.

From the short story "Snail Pie," come precious lines, but none
more so than those from Grandpaw. Grandpaw discovers he has lost
another tooth from his false plate. He philosophizes, all the time
preparing his pipe for smoking;

"Ho!" Grandpaw breathed. The blue flecks in his
watery eyes shone. "Ah!" He looked almost happy.
He pitched the tooth into a poke of seed corn and
said, "There's one grain that will never sprout."

5 Still, p. 31.
And he began to whack at the nub of corn in earnest. A kink of smoke twisted from his pipe and the crib filled with the mellow smell of tobacco, ripe, and sweet and pungent.

The appeal to the world of act and the appeal to the world of feeling about the world of fact come from both dialogue and non-dialogue. Even the world of violence, a world that is never absent long, is a world of reality and expression about that world. Certainly that is seen in "Pattern for Death." The past chapters from Chapter Two have stressed certain elements of Still's language.

Although it has been essential to identify the different elements in pointing out specific information about Still's language, these specifics do come together in many, many instances. First, it is shown that Still's art in the use of /-ing/ forms moves the action to the world of the narrative. It is also shown that the use of the past progressive indicates not also action or narrative, but an action that becomes a state or attribute of the characters of his works. That is, his use of the /-ing/ form is so masterful that he not only tells what happens but what "is." The blending of the use of /-ing/ for "being" and "doing" is a classic example of Copi's insistence that there is often more than the obvious in one set of words. The set can explode into more than one revelation. One magnificent example of this art is found in Chapter Two in Grandma's characterization of Jolly.

7 Still, Pattern of a Man, p. 34.
8 Still, Hounds on the Mountain, p. 31.
In the poem "Earth-Bread," the uses of /-ing/ are so effective that the parallel of what is being done to the coal and what is being done to the miner is quite directive as to what happens to the miner. There is the sense of "do this," and "these are matters or experiences that can happen to you." These effects are helped by Still's rich use of verbs.

When an episode is limited to activity verbs, the action tends to be complete in itself. If there is to be a concurrent flight to fancy, that flight must come from the power of the verb that points to the world of grim reality. However, that world of reality can become so intensified that the concentration forces the imagination to intrude itself or to assert itself. In Still's "A Master Time," treated in Chapter Three, the passage about the preparation of hogs is an illustration of a verb concentration so intense as to move the reader to feeling about the obvious fact.

The power of the activity verb in the example given from Troublesome Creek is another example of the concentration that insures an expressive reaction from the reader, as well as an informative reaction. Still's use of the process verb, also pointed out in Chapter Three of this thesis, reveals another illustration of Copi's thesis. The use of the verb "swelled" is particularly significant in revealing more than the world of act or information.

In Chapter Three it is seen that bodily sensation verbs are uniquely effective. It is pointed out there that Still's economy of words avoids excess verbiage. Obtaining a range of appeals to
personality through the one set of words is patently one way to attain freedom from verbal excesses.

Whether process verbs, or activity verbs, or verbs acutely-directed at bodily sensations, Still's language is one of violence. He knows violent people who may not always be conscious as such of their violence. Whether conscious of violence or not, violence is a way of life. The geography is often violent. Violence is done to the terrain. Violence is done by one individual on another. Violence is known by all characters, many of whom are not violent.

Examples of violence are revealed in Chapter Four of this thesis. Even where the violence is not set out as existing between one individual upon another or upon each other, the similies are often violent.

In Chapter Four there is an example given about the retaliation of Todd, a revenge carried out by causing a stampede. Consider one line of the quotation:

It was like a wildcat's scream, long and blood-clotting and deafening.9

In the same quotation, there are also such phrasings as:

"It was Bedlam, hell broke loose..."
"crazy with fear"
"They butted the panels in anguish"

The statement of fact and the expressive mode spring from the same linguistic output.

9 Still, Sporty Creek, p. 91.
In addition to this language of violence, there is also the language of dialect, a language revealed through Chapter Five. Much is accomplished by this dialect. There is the dialect of fact from which springs not only a certain historical emphasis, but also a fanciful emphasis.

There is a strong probability that an accepted dialect and a pervasive dialect are not only informative and fanciful, but also directive. "This is what we say." "This is how we say it." "This is the time when we say it." "Do likewise." These four statements seem almost at one in a convincing use of dialect.

In the episode "The Stir-off" from Still's On Troublesome Creek, there is an effective use of dialogue that runs the range from fact--through fancy--through direction:

Father chuckled as he told, knowing I had never stayed away from home. Father said, "Hit's time you larnt other folks' ways. Now, Old Gid Buckheart's family lives fat as horse traders. He's got five boys, tough as whang leather, though nary a one's a match to Gid himself; and he's the pappy o' four girls who're picture-pieces." He teased as he whittled a molassy spoon for me. "Mind you're not captured by one o' Gid's daughters. They're all pretty, short or tall, every rung o' the ladder." He teased enough to rag his tongue. I grunted scornfully, but I was tickled to go. I'd heard Jimp had a flying-jinny, and kept a ferret.10

The dialogue is full, inclusive here, rather than exclusive. Its flavor moves the imagination through a series of pictures painted by

10 Still, On Troublesome Creek, p. 85.
simile and metaphor. The meanings carried by each sentence are multi-directed. It would be difficult to find many other statements more packed with word-value than:

"... He's got five boys, tough as whang leather, though nary one's a match to Gid himself; and he's pappy o' four girls who're picture-pieces."

These statements of fact, embellished with metaphor on the same occasion, cause a natural feeling. Much of this feeling comes from a dialect so natural as to bring verisimilitude to the whole episode.

When Father said, "hit's time you larnt other folks ways," there is also evidence of Copi's third concept of language usage--direction.

Another example of getting the maximum thought and feeling from a situation is present in "The Proud Walkers" from On Troublesome Creek. There is a discussion, entirely in dialect, over the naming of a baby. The naming of a baby, apparently, is not a minor matter for the hill people. With large families often involved, finding names is far from a simple task.

What appears to be a prosaic set of facts takes on a glitter of feeling as the "I" in the story opens:

"Hope it's a rhymer," I said. "Whoever named them fourteen Crownovers was clever. Hit tuck a head full o' sense to figure all o' them."11

Fact and fancy continue as Mother remarks:

11 Still, p. 49.
"Once I knew a man who had a passel o' children," Mother related. "He married two times and pappyed twenty-three. After there come sixteen, he ran out o' names. Just called them numbers, according to order. Seventeen, eighteen, nineteen, twenty-"

She paused, watching baby. He slept, leant upon nothing like a beast sleeps.12

All areas of language brought together in Chapter Six, one which handles levels of syntax in Still's work, reveal levels of fact and fancy, specifically. However, nearly all the levels specifically noted fall within the Copi thesis on language. Reference to this chapter's specific quotations will reinforce the idea of different levels of meaning and the presence of the world of the real and the world of the imagination. Then there is the matter of omniscience.

It is true that Still's characters tell directly many times. The explanation for his "telling" must be to some extent theoretical. However, the question is a legitimate one before the twentieth century, the author did "tell all." Whether he considered that the reader was not subtle enough to learn from dialogue, or whether he wanted to give major direction so that he could settle on more significant features can be only a matter of conjecture in this thesis.

It is true that except for the instance of the short story, the readers in this part of the twentieth century are seldom told directly.

It is a legitimate conclusion to believe that Still's characters are basically direct, unsophisticated with the nuances of suggestion, and entirely homogeneous in their use of the language. There is seldom

12Still, p. 49.
much philosophical speculation on intellectual grounds. The language is simple and directive as to characterization because the people are simple and directive in an environment which tends to be much the same. Through his ability to get full value for his verbal output, Still does not tell and then prove. His telling is his proof. His success comes from his language. Yet, he is not an experimentalist in his language. The language is his characters. Still knows the value of the word, and he has an ability to reveal much through employing a minimum number of utterances.

Is Still a great writer? This thesis cannot attempt such an answer. This thesis has not attempted to gauge such a query. He is certainly an impressive writer in revealing the truth of the nature of the people in the locations where he has found them. This revelation comes through his skill with language. Is he capable of using his skill as a regional writer to gain recognition as a writer on more universal levels? Although his current reputation does not have the universality often used as proof for the substantial author, Still is not unknown. For many years, he did not publish. One can only speculate, unfruitfully probably, that had he continued his early writing and early promise in an unbroken sequence, his reputation would have been wider.

Nonetheless, there is no question that Still's use of languages has been favorably received. His skill in obtaining a rich texture of meaning through language is of a very high order.

Not many writers have gained a wide reputation for their use of language alone. With increasing emphasis on the use of language, the
evaluation may change. However, very little contemporary writing has been done on Still. In a milieu where man's sexual relationships are stressed, in a time when the conflicts in politics and industry receive full publicity, and in a era where emphasis is on the strange, the exotic, and the bizarre, the lives and fortunes of more ordinary people are not in the limelight.

In the field of using truth of language parallel to truth of behavior, Still, according to what reviews he has received and according to the findings of this thesis, is seen as a master of fusing words as to quality and quantity.
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dropping

breaking
striking

as

Page 111

coming
looking
during
moving
looking
pitching
coming
bumping
nothing
laughing
hollering
crying
sitting

Page 115

bellowing
setting
taking
growing
holding
fetching
planting
sweetening
working
seasoning

Page 119

going

catching
hollering

blowing
screaming

taking

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marrying
dying
thinking
wondering
holding
ailing
looking
looking
thinking
running
caring
blowing

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sitting
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coming
greening
choosing

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breathing
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willing
burying

Page 135
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flowing
going
busting

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walking
wanting
ripping
whistling
hunting

figuring
emptying
picking
going
tramping
living
sitting
coming
breathing
ontelling
shutting

giving
standing
singing

starving
spinning
walking
walking
walking
meeting  keeping
courting  catching
courting  pitching
walking  going
pitching

Page 143
cutting  patching
making  clutching
walking  touching
pitching  cocking
looking  killing
going  sitting
working  writing
piecing  rambling

Page 147
catching  saying
walking  speaking
standing  going
fixing  going

Page 151
reckoning  riding
riding  cutting
troubling  asking
bringing

Page 155
taking
cooking          sparking

dinnymiting      trying

thinking         speaking

living

Page 159

pushing          blowing

holding          calling

frosting         eating

ceiling          thinking

touching         nothing

nothing

Page 163

rubbing          holding

going            going

twisting         coming

hanging          killing

trying           setting

sending          staying

threading        knowing

pulling

Page 169

growing          during

breaking         breaking

sloping          going

rising           seasoning
growing growing growing
chopping during
go during going
working funeralizing
stringing blooming
letting spindling

growing seeing

Page 173

going brightening
going coming
working funeralizing

Page 177

hitting singing
during going
meeting riding
laying standing

Page 181

greeting thatching
crying during
having sledding
pointing hunting
stroking

Page 185

exposing

Page 189

going treading
going looking
going saying
draining. looking
cankering going
swimming
Page 193
laying making
pulling setting
taking
Page 197
knowing breaking
wondering being
paling looking
catching
Page 201
closing grinding
going hunting
kicking rolling
scraping
rattling
Page 205
cutting rocking
standing laughing
listening seeing
forgetting waving
telling looking
according
Page 209
blowing standing
pulling trembling
pitching being
dripping living
living telling
having thinking
cracking

Page 213
speaking saying
gitting dreading
hoping being
believing filling
finding opening
eating closing
branching

Page 217
closing snoring
looking passing
covering hiding
going looking
rummaging wondering
taking

Page 221
nothing longing glaring
sacking going
trading  
swapping  
going  
going  
sitting  

spilling  
watching  

logging  
going  
spelling  

saving  
unbreathing  

fetching  
working  
burning  
hearing  

treading  
rounding  
catching  
smothering  

letting  
wearing  
resting  
turning  
facing  

getting  
champing  

trying  
hiding  

combing  
holding  

hanging  
smoking  
belonging  

ceiling  

grasping  
waiting  
walking  
walking
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APPENDIX A-3

On Troublesome Creek

Page 9

groaning
rattling
turning

Page 13

reaching
guivering

Page 17

handing
stowing
deciding

Page 21

walking
coming

Page 25

threshing
saying
setting

Page 29

mining
feeling

Page 33

passing

coming
shaping
eating

showing
moving
willing
willing
seeing

wearing
listening

puckering
stealing
teasing

ringing
trotting

going
quitting  catching
burning  having
scuffing  willing
lighting

Page 37
fitting  frying
walking  cooking
coming  buttoning
stabling  peering
being  untelling

Page 41
making  picking
rattling  stacking
grubbing  fetching
storing  going
canning

Page 45
eating  planting
being  unknowing
putting  grubbing
sucking

Page 49
blinking  naming
making  upstanding
going  according
watching

Page 53
eating    beholding
breathing going
peering   coming
giving

Page 57
hollering fitting
saying    saying
swinging

Page 61
fearing    warning    cooking

Page 65
plowing    speaking
paying

Page 69
walking    weeping    trembling
tick-tacking slipping
wanting    worrying

Page 73
searching    going
flaking    quarreling
seasoning

Page 77
sliding    crunching
going

Page 81

boiling                  mocking  growing
hiding                   staring  sitting

Page 85

making                  flying  imping
knowing                  walking

Page 89

hanging                  living
living                   taking
looking                  wearing
reckoning                 growing

Page 93

jerking

Page 97

digging                  trying
jerking                  melting
walking                  drinking
shooting
breathing
watching
skimming

leading
bunching
edging
giving

knowing
rustling
traveling

matching
wearing
grinning
yearling
breaking

robbing
sleeping
warning

spinning
tasting
making
keeping
pushing
rolling
saying
limbering
loosening
netting
smelling
warming
loosening
whistling
legging
thawing
living
reddening
blowing late-feeding
hiding driving
looking speaking

wearing thinking
living riding
running awaking
going traveling

breathing coming

messing riding
spitting looking
easing shifting
doing sending
resting going
lifting

growing living sprouting

meeting knowing
snapping blooming
growing going
chewing
backing
picking
starting
lifting
\textit{a-coming}

Page 151
writing
wanting
scratching
reading
gagging

Page 155
playing
snapping
pitching
coming
aiming
measuring
cussing

Page 159
burying
marrying

Page 163
brewing
scattering  coming
yearling  curling
taking  hunting
crackling

Page 171
being  retching
pitching

Page 175
spreading  thinking
taking  turning
doddering  dwelling
clapping  yearning
shaking  moving

Page 179
jumping  ringing
adjusting  beating
calling  seeing
taking  hearing
swaying  tipping
warning  making

Page 183
cutting  knowing
willing  planning
waiting  offering
going  going
aiming  going
waiting  sparking
talking  thinking
running  making
being  doing
staying
APPENDIX A-4

Way Down Yonder on Troublesome Creek

Page 4
winding bearing

Page 5
grinding grubbing
following planting
laying-by quilting
closing flowing

Page 6
swinging stringing
during shucking
chewing sapping

Page 7
raising evening
dancing living

Page 9
picking hanging
plowing riding
praising hanging

Page 10
grunting

Page 13
standing crossing
shining
packing

running
wearing

having

staring

gouging
dwelling

listening

walking
packing

barking
rooting
buzzing

dsighing
dying

smattering
walking

smattering
spelling

hanging

hunting

rising
touching

pitching
lifting
slanting
Page 32

playing
Page 39

bordering
Page 41

pudding
Page 42

frying
Page 43

lightning
Page 44

lacking
Page 46

crying
Page 47

dying
Page 47

figuring
Page 48

going
APPENDIX A-5

The Wolfpen Rusties

Page 3
roaring
dwelling

Page 4
neighboring
bedding
hauling
battling

Page 5
laying
grubbing

Page 6
spelling
writing
speaking
spelling

Page 7
trailing
turning
outing
using
loading
tracing
swinging

Page 8
pulling

Page 9
blossoming

Page 10
during
standing
following
unraveling
coming
eating
creeping  hitching

seeing

eating  eating

eating  stealing

numbering  hunting

sitting

spitting  tending

trafficking  trading

crawling  hobbling

walking  hurrying

during

striding  adding

sagging
clearing
riding
flying
crying
fixing
rooting
munching
living
dying
breathing
being
traveling
thumping
reeling
plumbing
fuming
stamping
gleaming
waiting
doing
hopping

heading
awaiting
breathing
dancing
bathing
awaiting
calling
hoping
blooming

calling  
hosting  
weaving  
doing    
strapping 
standing 
fading   

flying    
dying     

coming

Page 44
twanging

darkling

ringing

striking

yarning

Page 45
lasting

Page 46
fading
APPENDIX A-6

Pattern of a Man

Page 1

eating  riding
crying  killing
motioning  sobbing
thrashing  believing
being  living

Page 5

willing  teasing
fighting  listening
going  going
eyeing  letting

Page 9

scolding  knowing
strolling  taking

Page 13

telling  bothering
clutching  tempering
laughing  stilling
walking  boiling
hearing
Page 17
chucking          tossing
 tipping          coming
grazing          chucking
shattering        rolling

Page 21
squatting         pitching
 listening        drumming
 going            peddling
 catching         being
 chewing

Page 25
smoking           going
 whittling        talking
 hoping           filling
 making           lifting
 using            pouring
 scraping

Page 29
flying            pitching
 getting          speaking
 eating

Page 33
standing          pulling
talking           watching
fretting   riding
            Page 37
trying   chewing
sprouting   bobbing
budding   drinking
hooking   grumbling
            Page 41
smoking   begging
mauling   striking
            Page 45
lifting   chirping
fleeing   making
getting   feeling
hiding   fading
fitting   meeting
scrambling   hurrying
walking   roaring
            Page 49
walking   lowering
holding   sparing
going   spitting
calling   sitting
listening
            Page 53
trying   learning
digging battling
plowing shoving

growing herding
blossoming acting
keeping bearing
knocking making
bargaining trading
leaving fixing

reading roaring
spreading playing
roaring seeking
coming teaching
threatening starving

rebelling tearing
burning following
reading roaring

moving dressing
feeling selling
boring snatching
wondering jouncing
traveling longing
burning
working
drumming
turning
blinking
holding
selling
escaping
ringing
walking

talking
twisting
sighing
calling
inspecting
facing

Page 81
passing
riding
visiting
seeing
writing
covering
singing

Page 85
willing
tiding
itching
being
soldiering
trying
pumping
sliding

Page 89
living

Page 93
hanging
slicking
seasoning
blessing
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|plowing| piddling |
|busting| standing |
|seeing| telling |
|hawing| winding |
|thinning| walking |
|snorting| rocking |

|glimpsing| plowing |
|saying| spanking |
|wearing| coming |
|twigging| drinking |
|marrying| keeping |
|going| delivering |
|reading| |

|sniggering| shading |
|giggling| sitting |
|leading| riding |

|doing| sleeping |
shamming
talking
laying
wanting
slapping
sparking
overbearing
cutting
acting
waiting

Page 113
wanting
according
watching
acting
sighting
rattling
thrashing
approaching
spurring
recognizing
waiting
knocking
bringing
guaranteeing
slowing

Page 117
running
wanting
winding
popping
thinking
APPENDIX A-7

Jack and the Wonder Beans

Page 3
aiming

Page 4
catching

Page 5
saying

Page 6
cooling

Page 8
rustling

Page 11
cooking

Page 14
sniffing

Page 15
snuffing

Page 15
snorting

Page 15
polishing

Page 16
counting

Page 18
stinging

Page 18
cooking
Page 19

sniffing
snuffing
snorting

Page 20

messing

Page 21

snoring
laying
tallying

Page 22

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climbing drawing
sticking reading
eating during
doing declaring
promising

Page 27

aiming knowing
approaching blocking

Page 33

mending setting
breaking humming

Page 37

shaking quivering
melting showing
growing longing
reaching going

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gulping playing
rising hanging
treading running
breathing swinging
walking  

coming  

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evening

peddling  
daring

seeing  
fishing

going  
selling

telling  
going

marking  

Page 49

playing  
selling

poising  
getting

liking  
wishing

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imagining

grating  
grinding

hiding  
swinging

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unfastening

cloaking  
adjusting

leaving  
taking

hitching  
forgetting

jumping  
keeping

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looking  
fumbling
flinching diddling
being

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holding strangling
steering breathing
watching being
turning having
opening saying

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nettling plowing
taking searching
squinting letting
brushing

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trembling nearing
slipping

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crunching going
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recognizing treading
rustling
testing leading
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sharing trading
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tick-tacking calling
toosting going
eyeing according
scalping beating
breathing aiming

losing saying baking
saying teasing
dropping sawmilling
flashing mining

jumping talking
crawling dreaming
standing

sweetening opening
including living
getting falling
arguing saying
fitting

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bending

grinning

thawing

blowing

sweetening

hunting

trapping

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eating

tramping

reddening

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noticing

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studying

writing

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blessing
sharpening
reckoning
agreeing
jerking
straightening
yearning
staring
disappearing
heading
going
flushing
holding
lifting
getting
working
APPENDIX B-1

Hounds on the Mountain

Page 3

B-2 are A-5 beat
A-1 made A-1 are shod
A-1 rests A-1 were thrust
B-2 are A-1 welled
A-1 have measured A-1 waded
A-1 lies A-1 fled
A-1 unfurrowed B-1 heard
A-1 flow A-1 listened
B-1 can see A-1 echoed
B-1 can hear A-4 died
A-1 creep A-1 rose
B-1 have heard B-1 heard

Page 4

A-1 have fled B-2 is
A-1 swept A-4 lost
A-1 drifted A-1 is drowned
A-1 did go

Page 5

A-1 sings B-2 sound
A-3 ached A-1 is woven
A-1 cries
Page 6
A-1 billow
A-1 fetch
A-1 draw
A-1 bring
A-1 blow
A-1 shave
A-2 chills
A-1 call

Page 7
A-1 flow
B-2 are
A-1 burst
A-1 rends
A-1 flings

Page 8
A-1 bend
A-1 settles
A-1 rule

Page 9
A-1 measure
A-3 feel
A-2 peer

Page 10
B-2 was

A-1 call
A-1 loiters
A-1 rides
A-1 strips
A-1 wall
A-1 muffle
A-4 comes
A-1 shall foil
A-1 mark
A-1 stains
A-1 are still
A-1 cries
A-1 glisten
A-1 rise
A-5 toss
B-2 is
A-1 buckled
A-1 challenged
A-3 blushed
A-1 lay
A-1 sparkled
A-1 grasped
A-1 fled
B-2 was
B-2 was
B-2 were
A-1 turned
A-1 rimmed

Page 11
A-4 withdrawn
A-1 laid
B-2 was
A-2 climb

Page 12
A-1 are mingled
A-1 sing
A-1 are slain
A-1 must heed
B-2 shall be heard
A-4 are gone
A-1 shall sing
A-1 attend
A-1 curve
A-5 match
B-2 may

Page 13
A-1 fly
A-1 fleet
A-1 drink
A-1 have stayed
A-4 have gone
B-2 are
A-2 slow
A-1 made

Page 14
A-2 slow
A-1 keen
A-2 slow
A-1 tread
A-1 white
A-1 damp
A-1 have brushed
A-1 shall turn

Page 17
A-1 were born
A-2 gathers
A-4 have come
A-1 rear
A-5 push
A-2 shape
A-2 heap

Page 18
A-1 fills
A-2 is turned
A-2 rots
A-5 have penned
A-1 ordered
A-1 strode
A-1 call

Page 19
A-1 suspended
A-1 blunt
A-5 strike
A-1 haggle
A-1 glare
Page 20
B-2 were A-1 hugged
B-2 are A-4 have come
B-2 are sharp A-1 have untied
B-2 is B-2 are
B-2 were A-4 have come

Page 21
A-4 have come A-1 have set
A-4 have come A-1 do indict
A-1 was moved B-2 let
A-1 walked A-5 shake
A-1 rest A-1 shall take
A-1 will gladden B-2 is
A-1 sits A-1 swear
A-1 sleeps A-2 stir
A-1 crowd

Page 22
A-1 was born B-1 can remember
B-2 was B-1 can remember
B-1 saw

Page 25
A-1 hung A-4 rises
B-2 are A-2 leaks
B-2 is A-4 turns
A-1 emersed
Page 26
A-5 cut  A-1 bent
A-5 strike  A-5 dig
A-5 dig  B-2 is
Page 27
A-1 piece  A-5 strike
A-1 pass  A-1 do sleep
Page 31
A-1 puzzles  A-1 can escape
A-1 rests  A-5 quivers
A-1 stir  A-1 shed
A-1 protests  A-1 speeds
B-2 is  A-1 reads
B-2 is  A-1 may pass
B-2 is  A-5 break
Page 32
B-2 had  A-1 cry
A-1 feed  A-1 sweep
A-1 speak
Page 33
A-1 shall line  A-1 quartered
B-2 be  A-5 split
A-1 shall rise  A-1 suck
A-1 lies  A-1 lie
B-2 be  A-1 free
A-4 released
A-5 are marked

Page 34
A-1 have moved
A-4 came
A-4 have came
B-2 is

Page 35
A-1 have looked
B-2 was
A-2 did tower

Page 36
B-2 am
A-1 have eyed
B-1 have heard
A-1 have searched
B-2 were
A-5 picked
A-4 fill

Page 37
A-1 was born
A-1 was set
B-2 is
A-1 can fold
A-1 sink
A-1 have stood
A-1 lives
B-2 are
A-1 had leaned
B-2 was
A-1 sang
A-1 lost
A-4 have gone
A-1 sings
A-2 have gone
A-1 sleeps
A-1 waits
A-1 have cried
A-1 was born
B-1 grieves
A-4 perished
A-5  lash  A-1  have claimed
A-4  come  A-1  blown
A-1  cure  A-1  has written
A-1  crowd  A-1  stalk
A-1  slip  A-4  come
A-4  come

Page 39
B-2  was  A-1  were folded
B-2  were

Page 43
A-4  have come  A-1  edge
A-1  walks  A-1  flay
A-1  flags  A-1  bring
A-4  have come  B-2  are
A-1  flows  B-2  is
A-2  meets  A-1  will bring
A-1  are uprisen  A-1  hew
A-1  weave  A-1  lie

Page 44
A-1  bear  A-1  are sung
A-1  have carved  A-1  whispered
A-1  written  B-1  shall know

Page 45
A-4  have gone  A-4  go
B-1 have seen  A-1 called
A-5 pushed  A-1 do wonder
A-5 thrust  A-4 go
A-4 have come  A-1 measured
A-1 worn  A-1 drawn
A-4 have come  B-2 is
B-2 is  A-1 curved
A-1 have lived  A-1 brought

Page 46
A-1 suspended  A-1 caught
A-1 circles  A-1 relinquished
A-1 swallows  A-1 eaten
A-1 climbs  A-1 has buried
A-4 go  A-5 spring
A-1 lies

Page 47
B-2 is  A-5 struck
B-2 are  B-2 are
B-2 are  B-2 are
B-2 is  A-1 cradled
A-1 curved  B-2 is
B-2 is

Page 48
A-1 walks  A-1 arched
A-1 wanders  A-4 pauses
B-2 are
A-1 drill
A-1 march
B-1 think
A-1 has found
A-1 drowned

Page 49
A-1 sleep
B-2 is
A-1 stir
A-1 fret
B-2 is
A-2 sharpened
A-4 have gone
B-1 have seen
B-1 have heard
B-2 sound

Page 50
A-1 is dropped
A-1 laid
A-1 grasp
B-2 are
A-1 served

Page 51
A-4 came
B-2 was
B-2 were
A-1 raked
A-1 drowned
A-4 came
A-1 thundered
A-1 broke
A-4 fill
B-2 were

Page 52
B-2 was
A-4 come
B-2 is
A-1 empty
A-4 come
A-1 pile
A-4 come
A-1 gather
A-4 come
A-1 carry
A-4 come
A-2 hardened
A-1 prove
A-1 sever

Page 53
A-4 have perished
A-1 swept
A-1 slain
B-2 are
B-2 became
A-1 devoured
A-1 blown
A-1 brought
B-2 had
A-1 blows

Page 54
A-4 halt
A-1 slanted
A-1 turn
A-1 shaken
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Page 55

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APPENDIX B-2

River of Earth

Page 3

A-2 closed A-4 came
B-2 had been A-4 did go
A-2 stayed B-2 is
A-4 came B-2 can do
A-1 had worked A-1 told
A-4 did live B-2 are
B-2 owned B-1 knew
A-1 stood A-1 can feed
B-2 was A-2 dried
B-2 were A-4 would last
A-1 carried A-2 could be raised
A-1 worked B-2 were left
B-2 were A-2 had got

Page 7

B-2 had been B-2 draws
A-1 rubbed B-2 draws
B-2 made B-2 was
A-3 feel A-4 went
B-2 are B-2 was
A-4 would live A-4 came
A-4 stay A-1 got up
A-1 pushed  
A-5 bumped  
A-2 wakened  
B-1 heard  
A-4 came  
B-2 were  
B-2 were  
A-1 laughed  
A-4 came  
B-1 reckon  

Page 11
A-4 came  
A-2 closed  
B-2 was  
B-1 saw  
B-2 were  
A-1 ran  
A-1 climbed  
A-5 burst  
A-1 ate  
A-1 watched  
A-1 fly  

Page 15
A-1 shaved  
A-1 drove  

B-2 had  
A-1 listened  
B-1 wondered  
B-2 was  
B-2 was  
A-4 fell  
A-1 squatted  
A-1 drilled  
A-1 had climbed  
A-4 began  
A-2 wilted  
A-1 hung  
A-2 steamed  
B-2 were  
A-5 fired  
B-1 had noticed  
B-2 was  
A-4 arrived  
A-4 had fallen  
A-1 stood  
B-1 ought  
A-2 turn
A-1 said
A-1 begged
B-1 had
A-1 would make
A-1 said
B-2 get
B-2 would have
A-1 looked
A-1 ran
B-1 ashamed
A-4 came
B-2 was
A-5 swung
B-1 saw

Page 19
A-2 hurried
A-5 grabbed
A-4 was gone
A-2 could stop

Page 23
B-1 knew
A-4 came
B-1 knew
B-2 had been
A-4 came
B-2 was
A-4 had come
A-1 rode

A-1 climbed
A-1 ran
B-2 is
B-2 got
B-2 have got
A-4 went
A-1 looked
B-2 were
A-4 waited
B-2 were
B-1 knew
A-4 turned
A-4 went
A-1 lay
A-4 came
A-2 break
A-1 laid
A-1 fetched
A-1 got on
B-2 were
A-1 stuck
A-1 laughed
B-2 is
A-1 said
A-1 said
B-2 had give
A-1 do speak
A-1 grinned
A-1 could carry
A-1 looked
A-1 think

B-1 saw
A-1 stood
B-1 knew
A-5 turned
A-1 ran
B-2 was ashamed
A-4 could go
B-2 was
B-2 was
A-4 did go
A-1 called
B-2 was

A-2 will fetch
A-1 said
A-1 reached
A-4 went
A-1 had taken
A-1 rode
A-1 did look
B-2 was
B-2 was
B-2 should be
A-4 went

Page 27

A-2 had turned
B-2 was
A-1 rested
A-1 were drawn
A-1 were stuck
A-1 sang
A-5 swung
A-1 learned
A-1 looked
A-2 closed
A-1 laid
A-3 hungered
B-2 had A-1 would pull
A-1 would do A-1 feed
B-1 thought B-2 would be
A-2 grewed B-2 would take

Page 31

B-2 is A-1 searched
B-1 heard A-1 will kill
A-1 said A-1 said
B-2 is A-2 did move
A-1 said A-4 fell
B-1 saw A-2 doubled
A-1 run A-1 spoke
B-2 was A-1 could rise
A-4 brought A-4 came
B-2 is B-2 were
A-1 stood B-1 knew
B-1 saw A-1 said
A-2 doubled B-2 have
A-5 struck A-1 said
A-5 struck B-2 is
A-1 fought A-1 would break
A-4 began B-2 would let
A-5 stepped A-1 be taken
A-2 twisted
A-1 look
A-4 set out
A-1 sent
A-1 says
A-1 make
B-1 see
B-2 are
B-1 see
A-1 tell
B-2 is
A-1 tell
A-4 get out
B-2 is
B-2 have
A-2 opened
A-1 said
B-2 are
B-2 will be
B-2 are
A-1 would work
A-1 ·coughed
A-1 sucked
A-2 grew
B-2 was
A-1 will be buried
B-2 am
B-1 do want
A-5 jerked
B-2 got
A-1 do say
A-5 put
B-2 was
B-1 ought
A-1 said
A-1 shelled
A-5 pushed
A-3 tickled
A-1 chopped
A-4 came
A-1 beckoned
A-1 called
A-1 have fetched
B-2 is
B-2 is
B-2 have
A-1 beckoned
B-2 will be
A-1 called
B-2 are
A-1 have fetched
A-1 said
A-4 came
A-2 spread
A-5 leapt
A-4 went
A-5 blinked  A-1 walked
A-1 leaned  A-5 come
A-1 stayed  A-5 spit
A-1 said  A-2 crack
B-2 has got  B-2 is
B-1 saw  A-1 asked
B-1 heard  B-2 has got
A-1 sets  B-1 knows
A-2 can stretch  B-1 keep
B-2 has got  A-1 struck
A-1 said  B-2 got
B-2 are  B need
A-1 do mess  A-1 said

Page 43
A-5 rubbed  A-5 sprang
A-5 thumbed  A-5 jumped
A-1 grinned  A-5 whinnied
A-1 said  A-2 squirmed
B-2 are  A tired
B-2 took  B-2 was
A-1 held  A-5 put
A-5 put  A-1 said
A-5 glanced  A-4 goes
A-2 keened  A-1 said
A-2 twisted
B-2 would be
A-1 rose up
B-2 found
A-1 crawled
A-1 chewed
A-3 had bled
B-1 wished
A-1 held
B-2 had
A-1 stared
B-1 felt
A-1 take
A-1 could eat
B-2 was
A-5 licked
B-1 took
A-1 marched
A-1 run
B-1 saw
A-2 did crook
B-2 were
A-1 have done
A-1 hung
A-5 rubbed
A-1 walked
B-2 give
A-1 took
A-1 will dig
A-5 slapped
B-1 figure
A-4 went
B-2 will stay
A-1 lay
A-4 brought
A-1 watched

B-2 had
A-2 can move
A-1 said
A-2 will grow
B-2 am
B-2 will keep
B-2 had
B-2 had
A-1 would walk
B-2 is
A-2 was raised
B-1 can get used
A-1 do fill
A-1 cover
B-2 was

Page 55
A-1 might swap
B-1 do reckon
B-2 is
B-2 am
B-1 saw
B-1 saw
A-1 says
B-2 is
A-5 grubbed
A-1 broke
B-1 see
B-2 had
B-2 would try
A-2 growed
A-4 can go
A-1 fetch

Page 59
B-2 has got
B-1 saw

A-1 said
B-2 are
A-2 dampened
B-1 have wanted
A-4 have lived
A-1 worked
B-1 hear
B-2 are
A-1 said
A-1 had named
A-4 finished
A-5 hung
B-2 were
A-2 have opened
A-4 will stay
A-1 do
A-1 said
A-1 been patched
B-2 are
B-2 are
A-1 might walk
A-5 peck
A-5 pushed
A-1 plowed
B-2 have
A-1 said
B-2 holds
A-1 dug
A-5 clung
B-1 looks
A-1 said
B-1 did look
A-5 exclaimed
B-2 is
A-5 rubbed
A-1 held
A-1 said

Page 63

A-4 dies
A-1 said
B-2 is
A-2 could raise
A-1 said
B-2 would be
A-5 trembled
A-5 rattled
B-2 is
A-1 said

A-1 weighed
A-3 might bleed
A-5 glanced
A-3 burned
A-1 said
B-2 is
A-1 let
A-1 asked
A-1 asked
A-1 handed
A-5 put
A-1 could dislodge
B-2 had
A-5 nodded
A-1 knelt
B-2 is
A-1 said
A-1 fetch

A-1 said
B-2 will be
A-2 got
B-2 has been
A-1 said
B-2 will be
A-1 been built
A-1 laid
A-1 patched
B-2 is
A-1 said

A-4 went
A-1 bawled
B-2 were
A-4 had brought

Page 67

B-1 figure
A-1 could walk
B-2 will get
B-1 recollect
A-1 moved
A-1 stuck
A-1 boiled
A-3 could draw
B-1 ought
B-2 ought to be
B-1 learn

Page 71

A-1 says
A-2 woke
A-1 said
A-1 does set
A-1 had asked
B-1 keeps
A-1 carried
A-1 hung
A-1 diddled
A-1 peered
B-2 were
A-1 waved

A-1 hung A-2 burned
A-1 diddled A-1 worked
A-1 peered B-1 heard
B-2 were A-1 sing
A-1 waved A-5 creaked

Page 75
A-4 come
A-2 kindle
A-1 caught
A-1 were thrown
A-4 buried
A-5 shook
A-1 roared
A-1 was lined
A-2 raised
B-1 shall
A-2 live
B-2 haul
A-4 came
B-2 were

Page 79
A-5 fell
A-2 ripened
A-1 lengthened  A-2 waited
A-4 came  A-1 would swing
A-4 came  A-1 washed
A-2 settled  A-1 would eat
A-1 roost  A-2 heaped
A-1 watched  A-2 dug
A-5 plunged  A-1 crumbled
A-1 meet  A-1 eat
A-4 came  A-5 burst
A-1 ran  A-1 would say
B-2 was  A-4 had gone
A-1 carried  B-2 were
A-1 rid  A-1 took
A-2 nibble

Page 83

A-1 heed  A-1 held
A-5 be thumped  B-2 were
A-1 named  A-1 look
A-4 come up  A-1 drew
A-1 said  A-2 squatted
B-2 let  A-5 clenched
A-1 play  A-4 comes
A-1 loaned  A-1 said
A-1 put  B-2 is
A-5 shoot  B-2 has got
A-1 clean
B-2 gets
A-1 do
B-2 stay
A-1 asked
A-1 said
A-1 stood
A-1 sweep
B-2 is

A-7 crumbled
A-1 rang
A-4 went
A-1 huddled
B-1 reckon
B-2 do need
A-1 run
A-s said
B-2 will be
B-2 has
B-1 saw
A-1 said
A-1 would give
B-1 see
B-2 got
A-1 shook

B-1 saw
A-1 asked
B-2 has got
B-2 is
B-2 be
B-2 do get
A-1 got rid
B-2 would have made

B-2 got
B-1 like
A-1 said
B-1 do want
B-1 see
A-1 walked
A-2 waited
B-2 were
A-1 sat
B-2 was
A-5 flicked
A-1 looked up
B-1 saw
A-1 run
A-1 stood up
B-2 have been
A-1 said  B-1 learned
B-2 are  B-2 is
A-2 festered  B-2 is

Page 91
B-2 were  A-1 filled
A-4 broke out  A-3 smelled
A-4 passed  B-2 had
A-1 wore  A-1 made
A-1 hung  A-1 stuffed
A-5 pinched  A-1 loaned
A-1 fastened  B-2 were
A-4 came  B-2 held
A-1 looked  A-1 sparkle
A-5 batted  B-2 are
B-1 do believe  B-2 was
B-2 is  A-1 said
A-1 mine  A-2 squatted
A-1 said  A-1 play
A-4 have passed  A-1 beat
A-4 reached  A-1 said
B-2 were  B-2 are
B-2 had  A-1 played
A-2 carried  A-4 lost

Page 95
A-1 carried  A-1 whittled
A-1 poured  A-4 started
A-2 rose
A-2 stirred
A-2 grew
A-2 yellowed
A-4 began
A-5 cough
A-5 fell
A-4 came
A-1 flew
A-2 thickened
A-4 smarted
A-2 hurried
A-4 were gone
B-2 got
A-1 put
A-1 wiped

Page 103

B-2 will be
A-1 said
A-1 will pack
A-1 put
A-2 waited
A-1 had been doctored
A-2 were
A-1 be gathered

B-2 had stayed
A-1 were knotted
A-4 turned
B-2 was
B-1 see
A-4 came
A-1 leaned
A-4 gone
A-5 threw
A-1 walked
A-1 stood
A-4 came
A-1 sat
A-3 was frightened
A-1 fill

A-2 had grown
B-2 wore
A-1 crawled
B-2 was
B-1 see
A-4 comes
A-1 will eat
A-1 said
ran
sweeten
ran
was
scratched
whimpered
took
chewed
rubbed
are

Page 107
might pleasure
have
said
might help
was
lay
rose
rang
was
came
rolled
eat
brought
did gnaw
gleaned
nibble
led
would drink
began
take
fed
dared
increased
was drawn
was frozen
B-1 heard  B-2 was
B-2 was  B-2 was
A-1 brought  A-2 do
A-1 read  A-4 came
B-2 was  B-2 seemed
B-2 was  A-1 made
B-2 had been  B-2 was
B-1 do reckon  B-2 was
A-1 broke  A-5 had slipped
A-1 asked  B-1 had heard
A-5 have started  A-4 come
B-2 is  A-1 stood
B-2 do  B-2 had
A-2 sets  A-2 sat
A-1 said  A-4 jumped
B-2 had  A-5 grabbed
A-1 set  A-3 hurt
B-1 reckon  A-5 jerked
B-2 would do  A-2 swung
B-2 get  B-2 was

Page 115
B-2 was  A-4 close
A-1 said  B-2 were
B-2 were  B-2 was
A-1 speak  A-4 come
A-1 squatted
A-1 baked
B-1 know
A-4 was done
A-4 had gone
A-1 buy
A-1 had eaten
A-2 heaped
A-1 was buried
B-2 were
A-1 written
A-1 did
A-1 took
A-1 held
A-1 took
A-1 listened
A-1 made
B-1 reckon
A-3 hurt
A-1 brought
B-2 was
A-1 cooked
A-1 could touch
A-1 have eaten
A-1 said
B-2 was
A-4 had grubbed
B-2 had got
A-1 put
A-2 turned
A-1 would take
A-1 set
B-1 could see
B-2 was
B-1 remember
A-1 was done
A-1 raked
A-1 was broken
A-2 filled
A-4 would go
A-1 said
A-1 looked
A-1 broke
A-1 took
A-5 shook
B-2 am
A-1 said
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**Page 127**

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B-1 saw  A-1 ask
A-1 told  B-1 wondered
A-4 come  B-1 remembered
A-1 said  B-1 remembered
B-2 have got  A-1 crowded
B-2 endure  A-1 lit
B-2 must be  A-4 hooked
B-1 wished  B-2 was
B-2 longed  B-1 dreamed
A-4 go  B-2 was
A-4 had come  A-1 did
A-4 moved  A-4 go
A-4 turned down  B-2 had
B-2 was

Page 131
A-1 swallowed  A-4 comes
A-1 would give  B-2 am
B-1 see  A-1 be hauled
A-1 said  A-1 put
A-1 would give  A-1 buried
A-4 come  A-1 covered
B-2 see  A-1 was told
A-1 fetch  A-4 will come
A-1 carry  B-2 am
A-2 rose  B-2 are
A-5 struck  B-1 see
A-1 lay
A-2 lowered
A-1 said
B-1 long
B-1 see
B-1 hear
A-1 sets

Page 135

A-1 boiled
A-1 walked
A-1 welled
B-2 was
A-5 broke
A-1 stood
B-2 let
A-1 hold
A-1 looked
B-1 kept
A-1 rustled
A-1 spoke up
A-3 felt
A-4 turned
B-2 is
A-1 said
B-2 am
B-2 let

B-2 is
A-4 took
A-4 die
B-2 would be
B-2 could be borne
A-4 closed
A-4 have broken
A-1 can try
A-5 strike
A-4 go
A-2 grasped
B-2 get
A-1 called
A-2 did budge
A-1 lifted
A-1 looked
B-2 is
A-1 said
A-4 started
A-1 threw
A-4 went
A-4 began
B-2 had
B-2 was
A-5 could kick    A-1 touch
Page 139
A-1 asked    B-2 ought
B-2 is    A-1 make
B-1 heard    B-1 taste
A-1 did answer    A-1 said
B-1 think    B-2 is
B-2 was    A-1 skinned
A-1 threw    A-2 does live
A-5 grabbed    A-1 asked
A-1 was splattered    A-4 pegs
A-5 jerked    A-1 grumbled
A-5 jabbed    B-2 has got
A-1 take    A-4 do
A-2 counseled    A-4 goes
B-2 is    B-1 have seen
B-1 chose    B-2 would expect
A-5 wrinkled    B-1 see
A-1 did laugh    A-4 went
A-1 puckered    A-4 came
A-1 looked    A-1 says
B-2 could    A-1 look
A-1 mixed
Page 143
B-1 will see    B-2 will keep
A-4 will go    A-1 said
A-2 welled A-2 circled
A-4 will go A-1 walked
A-1 send A-1 sat
B-1 thought A-1 flew
B-2 might be A-1 sang
B-2 would be B-2 see
B-2 was A-1 sang
A-1 sat B-1 know
B-2 was A-1 will cry
A-1 climbed A-4 die

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A-1 said B-1 saw
A-1 looked B-1 have seen
B-2 be damn B-1 thought
A-1 said A-1 would tell
B-1 thought A-1 spoke
B-2 was B-1 know
A-5 spring A-1 came
A-1 laughed B-1 scared
B-2 be damn B-2 was
A-1 said B-1 thought
A-1 walked B-2 was
A-1 was gone A-5 spring
A-1 bet B-2 be damn
A-1 looked B-2 kept
A-1 said A-1 would tell
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B-2 is use to
A-1 said
B-1 figure
B-2 gets
A-1 has eaten
B-2 got
B-2 had been
A-4 shut
A-1 gave
A-1 has fought
A-4 cracked
B-2 might make
B-2 is beyond
A-1 will fetch
A-1 fought

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A-3 smells
A-1 looked
B-2 was
A-1 said
B-1 would know
B-2 got
A-1 drew
B-2 would make
A-1 said

A-1 said
B-1 heard
A-1 cut
B-2 would have taken
A-1 drew
A-4 set off
B-2 was
A-1 said
A-1 make
A-1 do lay
B-2 is
B-1 saw
B-1 heard
A-4 went
A-2 crawled

A-1 take
A-1 told
A-1 has eaten
A-4 left
A-5 pecked
B-2 held
A-5 pitched
A-5 let fall
A-5 popped
A-5 shot
B-2 could do
A-2 was strung
A-1 said
B-1 tired
A-4 fell
A-5 kicked
A-4 went
B-2 have got
A-1 spooned
A-4 came
A-4 opened
A-2 followed
A-1 sat
A-2 was
A-1 carved
B-1 reckon
B-1 heard
B-2 are
A-1 tie
A-1 said
B-1 heard
A-1 said
B-1 heard
A-1 said
A-1 groaned
A-1 can spare
A-1 brought
B-2 were
A-5 bite
A-1 could have eaten
A-1 did speak
A-1 had scraped
B-2 have got
A-1 said
A-4 come
A-4 will lose
A-1 warned
B-2 got
A-1 could drag
B-2 is
B-2 stay
A-1 brought
A-5 cracked
B-2 am
A-1 send
A-1 said
B-2 got
B-1 figured
B-2 stay
B-2 will matter
A-1 rows  
B-2 are  

B-1 want  
A-1 said  

A-1 will loose  
B-2 will keep  

A-1 get voted  

Page 169  

A-1 shredded  
A-4 left  

A-1 flattened  
A-2 tend  

A-2 rose  
A-5 split  

A-2 fruited  
B-2 was  

A-2 ripened  
A-1 bulged  

A-4 had closed  
A-5 were cracked  

A-1 had rented  
A-2 pushed  

A-1 moved  
A-2 plagued  

A-4 died  
A-1 took  

A-2 lifted  
B-2 were  

A-4 sprouted  
A-1 could trash  

A-1 plowed  
B-2 was  

A-1 lent  
A-2 had grown  

A-1 seeded  

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B-1 figure  
B-1 wanted  

B-2 be  
B-2 be  

B-2 am  
A-1 would say  

B-2 be  
B-2 am  

A-4 buried  
B-2 be  

B-1 thought  
A-4 came
A-1 loaded
B-2 were
A-1 had been broken
A-1 run
B-2 was
A-1 were covered
B-1 did want
A-1 said
B-1 hear
A-1 tell
B-2 is
B-2 have
B-1 figure
A-2 will be

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B-2 is
A-1 swing
A-1 said
A-1 climbed
B-1 see
B-1 wished
B-2 had had
A-1 taken
A-1 could be set
B-1 wished
B-2 had had

B-2 will be
B-2 ought
A-1 lay
A-1 cover
B-2 have
A-1 pretty
A-1 lay
A-4 came
A-1 covered
A-5 shook
A-4 came
A-2 were open
A-1 peart
A-1 trudged

A-1 taken
A-4 filled
A-1 took
A-4 came
A-4 came
A-1 dragged
A-4 came
A-1 polish
A-1 set
B-1 see
A-4 twined
A-5 crossed
A-4 came

Page 181
A-4 came
A-1 held
B-1 knew
B-2 had been
A-4 went
A-1 spoke
A-4 was stopped
A-4 died
A-4 passed
B-1 knew
A-1 was spread
A-1 rested
A-4 opened
A-1 said
B-2 was

Page 185
A-5 were cracked
A-1 had fallen
A-4 turned
A-4 went

Page 189
A-2 held
B-1 want

A-4 would have gone
B-2 had
A-1 saved
A-4 spat
A-2 lifted
A-4 have come
A-1 ask
A-4 can enter
A-1 came
A-2 stiffened
B-2 were
A-1 gathered
A-4 came
A-1 rooted
A-4 went
B-2 stayed
A-4 returned

A-1 takes
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A-1 asked
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B-1 saw
B-2 got
A-1 said
A-1 put
B-2 is
A-1 said
B-2 was
B-1 weighed
B-1 saw
A-1 spoke
A-1 said
A-1 glanced
B-2 is
A-4 opened
A-2 wears
B-1 knew
A-2 settled
A-4 would come
A-4 hooked
A-2 live
A-4 came
B-2 were
A-1 grunted
A-4 went
B-2 had been
A-1 spoke

Page 197
A-4 stopped
A-5 skittered
B-2 was
A-1 were pressed
A-2 wanted
A-1 looked
A-1 moved
B-2 were
A-5 sprang
B-2 are
A-5 dropped
A-1 said
A-5 jumped

Page 201
B-2 will let
A-1 crawl
A-1 vowed  A-5 tapped
A-1 moved  B-2 am
A-4 paused  B-2 be
A-4 sagged  A-1 said
B-2 became  B-2 am
A-1 resigned  A-2 raised
B-2 will be  B-2 is
B-1 reckon  B-2 was
B-2 will be  A-1 said
A-1 brought  A-1 stood
B-2 got  B-2 was
A-4 opened  A-4 had come
B-1 heard  B-1 heard
A-4 go  A-4 came
A-4 came  B-2 had been
A-1 sat  A-2 has been square
A-1 touched  A-1 said
A-1 said

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A-2 leaned  A-1 said
B-2 was  B-1 saw
B-2 was  A-1 stood
A-1 said  B-2 was
B-1 saw  B-2 had
B-1 saw  A-1 carry
B-2 was
B-2 made
A-2 stretched
A-1 explained
A-5 lacked
A-1 carved
A-2 heed
A-1 eat
A-5 batted
B-2 was
A-2 was strung
A-4 went

B-2 had made
B-2 am
A-1 said
A-1 washed
A-1 played
A-2 lifted
A-1 hung
B-2 became
A-2 dulled
B-2 can be
A-1 said
B-2 became

B-2 was
A-2 weighted
B-2 had
B-1 saw
A-5 pick
B-1 like
A-4 died
A-1 said
B-2 am
A-5 clattered
B-1 can

B-1 wonder
B-2 are
A-1 said
A-3 wakened
B-1 saw
A-1 shook
A-1 toed
A-1 had happened
B-1 knew
B-1 know
A-4 dead
B-2 is
| A-1 said                        | A-2 hold                        |
| A-5 jumped                    | B-2 was                         |
| A-5 jumped                    | A-3 scared                      |
| A-1 had said                  | B-2 was                         |
| A-2 might be stretched        | A-1 thrown                      |
| B-2 would be                  |                                 |
|                               | Page 213                        |
| B-2 are                      | B-1 kept                        |
| B-2 was                      | B-1 would know                  |
| B-2 is                       | A-1 would tell                  |
| A-4 passed                   | B-2 could keep                  |
| A-2 wore                     | A-1 had borrowed                |
| A-2 waited                   | A-1 looked                      |
| A-1 were buried              | A-1 looked                      |
| B-2 got gone                 | A-4 started                     |
| A-1 were shelved             | A-1 stood                       |
| A-1 gave                     | A-5 stuck                       |
| A-1 set                      | B-2 was                         |
| A-1 crawled                  | A-4 have come                   |
| A-2 grew                     | A-1 said                        |
| A-2 grew                     | A-1 blew                        |
| A-1 took                     |                                 |
|                               | Page 217                        |
| A-5 tiptoed                  | B-1 did see                     |
| A-5 clicked                  | A-4 have found                  |
A-1 sat
A-1 hidden
A-1 stood
A-1 circled
B-2 be
B-2 ought to
B-1 knows
B-1 thought
B-1 heard
B-1 heard
A-1 stack
B-2 could be
B-2 was
B-2 was unbroken
B-1 could have heard

B-2 am scared
A-2 approached
B-2 were
A-1 grasped
B-1 felt bound
B-1 see
A-5 happen
B-1 would want
B-1 see

A-3 rested
A-4 came
A-5 peeped
A-1 carried
A-2 was doubled
A-1 stayed
A-1 hung
A-3 felt
B-2 were
A-2 grew
A-4 went
B-1 see
A-2 stacked
A-4 had reached
A-1 lay
A-3 chilled
A-2 backed
A-4 was over
B-1 saw
A-1 made
A-4 began
A-1 tear
A-1 tell
B-2 got
A-1 grinned  A-1 come ride
B-1 saw  A-4 come
A-4 went  A-5 strikes
A-4 look  A-3 are alive
A-2 lay  A-1 asked
A-5 sprang  B-1 heard
A-4 look  B-2 was
A-1 makes  A-4 be rid
B-1 reckon  A-1 answered
A-3 groaned  A-2 whirled
A-1 said  A-1 put
A-1 said  A-1 said
B-2 are  A-5 blurted
B-1 will be proud  A-1 put
B-2 have  B-2 born

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A-1 did go  A-1 gave
A-1 ride  B-2 vowed
A-3 ached  B-2 keep
A-1 go  A-5 marked
B-2 was  A-5 spat
B-2 had  B-2 swear
A-1 tell  B-2 had
A-2 wait  B-2 was concerned
A-1 questioned  A-1 had slept
A-2 could wait  A-1 go
A-4 look A-1 ask
A-1 told A-1 go
B-2 is A-1 ask
A-1 ask A-4 went
A-4 went A-2 learned
A-2 learned A-4 opened
A-4 opened A-1 spied
A-1 spied A-2 stood
A-2 stood A-1 sat
A-1 sat A-1 held
A-1 held A-5 spat
A-5 spat B-1 see
B-2 swear B-2 was
B-2 had A-4 closed
B-2 was concerned A-1 came
A-1 had slept A-2 hoed
B-2 had A-4 opened
B-2 was concerned A-1 was pointed
A-1 had slept B-2 got
A-1 go A-1 ask
A-4 look A-1 walked
A-1 told A-4 turned
B-2 is
A-3 grunted A-1 blew
A-4 champed A-5 horned
A-4 ceased
A-1 came
B-2 was
A-2 whirled
B-2 was
A-1 come
A-1 ride
A-1 said
B-1 peered
A-1 was sold
A-1 said
A-1 bought
A-5 knocked
A-1 sat
A-1 stood
B-1 am bound
B-2 be
A-2 got
A-5 knock
A-1 scuttled
A-1 have told
B-1 spell
B-2 reminded
A-1 scratched
B-2 seemed
B-2 have been
A-4 gone
A-1 took
B-2 are
B-2 would need
A-2 be put
A-4 gone
A-4 gone
A-1 dirt
Page 233
A-1 was sold
A-4 opened
A-1 drew
A-1 thrust
A-2 leaned
A-4 reached
A-1 hung
A-1 said
A-1 was born
A-1 could get
A-1 said
A-1 was born
B-2 was
A-4 stuck
A-1 used
A-1 hunch
A-1 bend
A-4 look
B-2 was B-2 are
B-2 be A-1 say
B-2 am A-1 wear
B-2 got B-2 was
A-1 be taken A-1 wear
B-1 notice A-4 turned

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B-2 was A-2 warned
A-1 had built B-4 was bred
A-1 was raised A-1 feed
B-1 dreaded A-2 is raised
A-1 look A-2 got
A-2 stood B-2 loose
B-1 believed A-1 will borrow
B-1 did know A-4 come
B-2 was A-2 tarried
A-5 balanced B-1 wanted
B-1 want A-1 look
B-1 see B-2 are needed
A-1 asked A-1 told
B-2 had B-2 is
A-1 take A-2 got
A-1 said B-2 was
B-2 ought A-4 went
A-1 stand B-1 saw
B-2 is B-2 was
A-1 sat
A-2 bent
A-5 crackled
A-4 was parted
A-1 took
A-1 said
A-1 quarreled
A-2 wormed
A-2 called
A-5 thumped
A-1 said
A-2 have got
A-5 threshed
B-1 hear
A-1 fought
A-1 write
B-2 would be
B-2 can come
A-2 live
B-2 was born
A-1 dig
A-1 said
B-2 is
B-2 got
A-1 be fed
A-4 reparted
A-2 divided
A-1 caught
B-2 were wound
A-4 have gone
B-2 been
B-2 is
A-1 man
B-2 is
A-1 can have
A-1 will sell
A-1 give
B-1 have got
A-4 begin
B-1 have got
A-4 start
B-2 are
B-2 get
B-2 are
B-2 get
B-2 is sure
B-2 is
A-1 make
B-2 fit
A-1 opened A-2 was being shaken
A-1 lifted A-1 replenished
B-1 know A-1 hung
A-1 done A-4 closed
A-1 read A-3 sleep
A-1 buy A-1 looked
A-1 could buy B-1 could see
A-1 fetched A-1 spoke
A-1 dusted A-4 have gone
A-1 dusted A-4 walked
A-1 rattled B-2 was
A-5 choked A-1 had been taken
A-4 hush A-1 sat
A-1 said A-1 ran
A-1 lifted B-2 were
B-1 had heard A-5 mark
A-4 hush A-4 had come
A-5 stumbled A-4 gone
A-1 clumped A-1 were shriveled
A-1 stood A-2 dim
A-4 went A-4 turned
B-1 heard
### APPENDIX B-3

**On Troublesome Creek**

**Page 9**

<table>
<thead>
<tr>
<th>A-1</th>
<th>lived</th>
<th>B-2</th>
<th>were</th>
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<td>remember</td>
<td>A-4</td>
<td>came</td>
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<td>worked</td>
<td>A-4</td>
<td>came</td>
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<td>ceased</td>
<td>A-1</td>
<td>talked</td>
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<td>B-1</td>
<td>recollect</td>
<td>A-5</td>
<td>broke</td>
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<td>walked</td>
<td>A-1</td>
<td>reached</td>
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<tr>
<td>B-1</td>
<td>recollect</td>
<td>A-1</td>
<td>sat</td>
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<tr>
<td>A-2</td>
<td>stayed</td>
<td>B-2</td>
<td>was</td>
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**Page 13**

<table>
<thead>
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<th>A-5</th>
<th>jumped</th>
<th>B-1</th>
<th>want</th>
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<td>A-1</td>
<td>rounded</td>
<td>B-2</td>
<td>had had</td>
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<tr>
<td>A-4</td>
<td>came</td>
<td>A-1</td>
<td>stared</td>
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<td>A-1</td>
<td>bet</td>
<td>A-1</td>
<td>studied</td>
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<td>brought</td>
<td>A-1</td>
<td>did lift</td>
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<td>said</td>
<td>A-4</td>
<td>come</td>
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<td>was</td>
<td>A-4</td>
<td>come</td>
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<td>would learn</td>
<td>A-1</td>
<td>said</td>
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<td>would buy</td>
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<td>want</td>
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<td>talk</td>
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<td>held</td>
<td>A-4</td>
<td>come</td>
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<td>keened</td>
<td>B-2</td>
<td>have</td>
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<td>A-1</td>
<td>have said</td>
<td>A-2</td>
<td>grow</td>
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</table>
B-2 raise
B-2 is
A-1 said
B-2 seemed
A-1 has followed
A-1 have lived
Page 17
A-1 will wear
B-2 keep
B-2 am
B-2 am
A-1 complained
B-1 likes
A-1 gathered
A-2 stacked
B-2 was
B-2 could save
A-1 touched
B-2 am
A-3 burn
A-1 rolled
A-5 thrust
A-1 could do
A-1 told
B-2 is
A-1 do
B-1 have aimed
A-1 built
A-1 heired
B-2 would have
B-2 would have
A-1 has followed
B-2 was needed
B-1 would see
B-2 spend
A-1 do
A-1 built
B-2 get
B-2 spend
A-1 say
B-2 save
B-2 got
A-1 say
B-2 can last
A-1 pulled
A-1 watched
A-5 cooked
B-2 am
A-1 said

Page 21
A-1 pushed
A-1 will spy
A-4 will go
B-1 saw
A-4 came
B-2 was
A-1 watched
A-4 be lost
A-4 go
A-1 said
B-2 will let
A-1 look
B-1 choose
A-1 stood
B-1 will
A-2 hushed
A-4 came

Page 25
A-4 come
B-2 will fit
| A-1 | count       | A-1 | said      |
| A-2 | is being eaten | B-2 | is        |
| B-2 | would be     | A-1 | said      |
| A-1 | sat up       | A-5 | poked     |
| A-1 | looked       | A-1 | would speak |
| A-5 | had bitten   | A-1 | lifted    |
| B-2 | is          | A-1 | crowed    |
| A-1 | asked        | B-2 | is        |
| A-1 | talked       | A-1 | chuckled  |
| A-1 | said         | B-1 | aim       |
| B-1 | heard        | A-1 | bragged   |
| A-1 | chided       | B-1 | irked     |
| A-1 | made         | A-2 | tease     |
| A-1 | follows      | B-2 | spend     |
| B-2 | brought      | B-2 | be        |
| B-2 | can keep     | B-2 | own       |
| A-1 | plugged      |      |           |

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| A-1 | keeled      | A-1 | crawled   |
| B-2 | was         | A-2 | smothered  |
| B-1 | would have thought | A-3 | do breath |
| A-1 | gave        | A-1 | warned    |
| A-4 | reached     | A-1 | would anger |
| A-4 | come        | A-1 | would hear |
| B-2 | was         | A-1 | would throw |
A-1 bring
A-1 moved
A-4 went
A-1 sat
B-1 recompensed
A-1 spoke
A-4 has come
B-1 mused
B-2 seems
B-1 ought
A-1 hired
A-1 know
A-1 said

Page 33

A-1 gathered
B-2 am
A-1 said
A-5 turned
B-2 was
B-2 are
A-1 asked
A-1 name
A-1 dug
B-1 love
A-1 said

A-1 bet
B-2 is
B-2 is
A-1 said
B-1 believes
B-2 is bound
A-4 went
A-1 says
B-2 is liable
B-2 get
A-1 pare
A-5 crack

A-1 looked
B-2 was
B-2 would sell
A-1 promised
B-2 will let
A-1 spy
B-2 is
A-1 can look
B-2 will have
A-5 kicked
A-1 will swap
A-1 can be cut
A-1 shuck
A-1 told
A-2 unbottoned
A-5 slipped
A-1 handed
A-5 snatched

Page 37
A-5 glanced
A-1 hawked
B-2 was
B-2 sounded
B-2 am
A-1 said
B-2 is
A-1 live
B-1 reckon
A-1 have caught
B-2 have got
A-1 lives
A-1 said
B-1 hear
B-2 are
A-1 was unloaded
A-2 lighted
A-1 hovered

A-1 glared
A-1 brushed
B-1 was afraid
B-2 sell
A-2 stare
B-2 fit
B-1 see
A-3 trembled
B-2 was
B-1 feared
A-1 knelt
A-1 saddled
A-1 said
A-1 held
B-1 reckon
A-1 have caught
B-1 heard
B-1 could see
A-4 had topped
A-1 bring
A-1 complain
A-1 heap
A-1 set
B-1 see
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| A-1 | taught |
| B-2 | am |
| B-2 | is |
| A-4 | have gone |
| B-2 | am |
| A-1 | said |
| B-2 | is |
| B-2 | was |
| A-1 | said |
| A-2 | browned |
| A-1 | held |
| A-1 | steamed |
| B-2 | was |
| B-2 | be |
| A-1 | be done |
| A-2 | be filled |
| A-1 | eat |
| B-2 | have |
| A-5 | latch |
| A-2 | fill |
| A-1 | skin |
| A-1 | call |
| B-2 | be |
A-1 plead
B-1 would
B-2 is
B-2 is
B-2 were
B-1 would have thought
A-1 feed
A-4 hie
A-4 went
A-1 fed
A-1 stole
B-2 was
A-2 grew
A-1 ran
B-2 found
A-1 set
B-1 saw
A-1 printed
A-2 was grown
A-1 spoke
A-1 would follow
B-2 be

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B-1 saw
A-4 go
A-2 hushed  A-1 named
A-2 grew        B-2 was
B-2 seemed     A-1 took
B-2 had        B-1 knew
B-2 held       B-2 had
B-1 wish       A-1 related
B-2 was        A-1 married
A-1 said       A-1 pappyed
A-1 sat        A-4 came
A-1 spoke      A-4 ran
B-1 wonder     A-4 called
A-1 promised   A-1 paused
A-1 fetched    A-1 slept
B-1 grudged    A-1 leant
A-1 wear       A-1 sleeps
A-1 told       A-1 have been made
A-1 name       A-1 bring
B-1 hope       B-1 figure
B-2 is         A-1 order
A-1 said

Page 53
A-2 lived      B-2 have got
B-2 were       B-2 is
A-1 robbed     A-1 say
A-1 robbed     B-2 is
B-1 ought
A-1 sniffed
A-2 grubbed
A-1 lamented
A-1 planted
A-1 stolen
B-2 is
A-5 turned
A-1 ate
A-4 would come
A-1 held
A-1 scraped
A-1 sopped
A-4 had gone
A-4 came
A-1 lifted
B-2 am
B-2 will have
A-1 lark
A-1 exclaimed
A-1 looked
A-1 were written
A-1 stolen
A-1 have moved
A-5 pushed
A-1 stared
A-1 wore
A-1 were rolled
A-1 can climb
A-1 straddle
A-1 said
B-1 have wanted
B-2 is
A-2 would tear
B-1 knew
A-1 burn
A-2 rise
B-2 be
A-1 take
A-1 hark
B-2 are
A-1 scoffed
A-1 came
A-1 spoke
B-2 have got
B-2 sowed
A-4 came
A-1 were planted
B-1 despaired
B-2 would be
A-1 grinned
B-2 have got
A-1 says
B-2 will keep
B-1 ought

Page 61
B-1 recollect
A-4 came
A-1 camped
B-2 was
A-1 was born
B-2 was
A-1 cried
A-2 perished
A-1 were laid
A-2 dried
A-5 would pick
B-2 were

Page 65
A-1 watched
A-1 sat
A-4 could stay
B-2 are
A-1 replied

B-4 fell
B-1 could believe
A-1 shortled
B-2 endure
A-1 store
B-1 know

A-2 ripened
B-1 dared
B-1 vowed
B-1 remember
A-4 stayed
B-2 is
B-1 kept
B-1 knew
A-1 seeds
A-1 swallow
A-1 eat

B-2 is full
B-2 is
A-1 would clean
B-2 could hold
A-1 was curried
A-1 combed B-1 marveled
A-1 looked B-2 doubled
A-5 edged A-1 said
B-2 have got A-4 have traveled
B-2 are A-1 stacked
A-1 can pay B-1 have seen
A-1 said B-2 needs
A-1 would take A-2 stretch
A-1 use A-1 can tell
A-5 get cut B-1 have seen
A-1 assured A-4 fall
B-2 became B-1 have seen

Page 69
B-1 saw A-4 came
A-1 said B-2 might be
A-1 ran A-1 stung
A-1 did B-1 see
A-5 stuck B-2 is
A-1 told A-1 laughed
B-2 was A-1 will touch
A-2 saddened A-1 load
B-1 have heard B-2 are
A-1 talk B-2 are
B-1 was ashamed A-1 said
B-2 raised A-4 go
A-1 said A-4 begin
B-1 can recollect    A-1 teased
A-1 combed           B-2 am
B-1 might            A-2 will break
A-1 buy               A-2 get
A-1 call             B-2 are

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A-1 scowled         B-2 became
A-4 come             A-1 rubbed
A-1 rested          A-2 uncover
A-1 run             A-2 will get
A-4 go              A-1 will pay
A-5 twinkled        A-1 sighed
A-1 made            A-1 could be made
B-1 knew            B-1 believe
A-1 moaned          A-2 rile
B-1 reckon          A-1 pet
B-1 might           A-5 rocked
A-1 give            A-1 could eat
A-1 be done         B-1 kept
B-2 have got        A-1 said
A-1 looked          B-2 would have
B-2 have           A-1 done
B-2 is             A-1 said
A-1 said            A-1 comb
B-2 am            A-1 tame
A-1 said            A-1 do
Page 77

A-1 is bound
A-2 asked
A-2 will fix
A-1 walked
A-5 stuck
A-1 drew
A-1 smiled
B-1 see
A-1 did say
B-2 is
B-2 is
A-1 bragged
B-2 is bound
A-1 said
A-2 wrinkled
A-1 shone
B-1 do reckon
B-2 found
A-4 leave
A-1 looked
B-1 saw
B-1 could believe

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A-1 hied
A-5 tipped
A-2 emptied
A-1 went
B-2 sounded
A-5 thrust
A-1 looked
B-2 was
A-1 said
B-1 could see
A-1 spoke
B-1 saw
A-1 show
B-2 is
A-4 go
B-2 is
A-4 go
B-2 is
A-3 will scare
A-1 said

Page 85
A-4 come
A-4 sent
A-4 come
A-1 take
A-1 chuckled
A-1 told
A-4 had stayed
A-1 said

A-2 had hushed
A-1 clung
B-2 was
A-2 dried
A-1 waited
B-2 was
B-2 seemed
B-1 saw
A-1 climbed
B-1 saw
A-1 drive
B-1 saw
A-5 shake
B-2 were
A-1 crept
A-1 stood
A-1 crawdabbed
A-4 go
B-2 are
A-1 teased
A-1 grunted
A-1 was tickled

Page 89
A-5 snapped
A-2 raised
B-2 are
A-1 make
A-1 swear
A-5 popped
A-1 swallowed
A-4 was done
A-1 crossed
A-1 do skip
A-1 sighed
A-4 married
A-5 smirked
A-1 can
B-2 will be
A-2 lifted

Page 93
B-1 aim
A-1 remember
B-1 want
A-1 crept
A-1 have heard
B-2 had
B-2 kept
A-4 met
A-1 had made
B-2 have met
A-2 burned
B-2 seemed
A-4 went
B-1 would choose
B-2 is
B-1 would vow
B-2 has got
A-5 hit
A-1 rag
A-1 go
A-2 inch
A-2 raise
A-1 spoke up
A-1 show
A-1 was kept hidden
A-1 can take
A-1 complained
B-1 saw
B-1 saw
A-1 set
A-1 said
A-2 will turn
B-2 can be
A-1 whistled
A-1 lifted
A-5 jumped
A-4 started
A-4 would come
B-2 did get
B-1 is scared

A-4 began
A-5 swung
A-1 pushed
A-1 sped
A-1 traveled
A-1 caught
A-1 hunkered
B-5 push
A-1 held
A-1 whirled
A-4 went
A-1 swayed
A-1 climbed
B-2 had  A-5 blurted
B-2 was   A-1 would swap
B-1 did see B-2 am
B-2 are    B-2 stand
B-2 been

Page 101

B-1 thought   A-1 tied
B-2 is like   A-2 have grown
B-1 am bound  A-1 said
A-1 said     A-2 might grow
A-4 is done   B-2 is
B-2 is       A-4 went
B-2 is       A-2 rise
A-5 harped   A-1 chunked
A-5 broke    A-1 ladled
A-1 promised B-2 was
A-2 even     B-2 was
A-1 eat      A-1 marked
B-1 fit      A-1 joked
A-1 made     A-1 drive
B-2 would fit A-1 can stand
A-5 fetched  A-5 stepped
B-2 were     A-4 came
A-5 have stuck A-1 said
B-1 do want  A-1 stir
A-1 could jounce A-4 begins
A-1 moved
A-1 pushed
A-2 spread
A-1 lay
A-2 vanished
A-2 saw
B-2 had left
A-1 grinned
A-5 did tip
A-5 stopped
A-4 had begun
A-1 test
A-2 keep
A-5 did box
A-1 walked
A-5 sidled
A-1 crawdabbed
A-4 had holed
A-4 came

A-1 drive
A-1 bawled
A-1 made
A-2 hurried

A-4 rode up
A-1 called
B-2 was
A-1 spoke
B-1 knew
B-2 was
A-1 called
A-2 was
A-5 light
A-5 slid
A-5 shake
A-1 led
A-2 opened
A-1 brought
A-2 curled
A-5 shook
A-2 gets

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A-1 washed
B-1 am liable
A-1 pulled
A-4 set
A-2 soaked
A-2 rose
B-2 were
A-4 had reached
B-2 bore
A-1 turned
B-2 have got
A-5 pitted
A-1 said
A-2 sank
A-1 picked
A-5 were splattered
B-2 are
A-2 got
A-1 grunted
A-1 blew
B-1 are bound
A-1 rolled
A-5 champed
A-1 ran
B-2 are
A-5 cut
A-1 said
A-1 hollered
A-5 thresh
A-1 make
A-1 spoke
A-1 buy
B-2 are A-5 roused
A-1 said A-1 fed
B-1 know A-4 set
B-2 is B-2 were
A-1 told A-1 lay
B-2 is B-2 were
A-1 called A-1 lifted
B-2 had had A-4 had come
B-2 had A-2 grew
A-1 ate A-5 plunged
A-1 drank A-1 whistled
A-5 could have paddled A-1 bargained
B-2 was B-2 brought
A-4 stayed A-1 supper

Page 121
A-5 stick A-1 said
A-1 strode A-1 make
A-1 fetched A-4 had finished
A-1 cut B-1 wish
A-1 cut B-2 had
A-1 bunched A-4 went
A-1 clipped A-1 stared
A-1 gaped A-1 looks
A-5 banged A-1 had been gathered
A-3 feel A-1 said
A-1 lifted A-1 sat
A-1 drank B-2 was
A-1 raked B-2 was
A-1 ate A-1 draw
A-4 fell A-1 squat
A-1 climbed A-1 said
A-4 were gone B-1 see

Page 125
A-1 explained B-2 is
A-5 can shake B-1 see
B-2 are A-5 nodded
B-1 am B-1 thought
A-1 said B-1 have seen
B-1 aim B-2 is
A-1 have lived B-2 dozed
B-2 was A-1 crowed
A-1 pitched A-5 jumped
A-1 have traveled B-2 is
A-1 bragged A-1 said
B-1 reckon A-5 trembled
B-2 have been B-1 longed
B-2 been A-1 dragged
B-2 been A-1 witch
A-4 went B-2 be

Page 129
B-2 is A-1 said
B-1 am afraid         B-2 was
A-1 will make         A-1 walked
A-1 squatted          A-2 halted
A-1 rested           A-1 looked
A-1 set              A-2 arched
A-1 lifted           B-1 known
B-2 was              A-2 would get
B-1 ought            A-4 reached
B-1 thought          A-1 said
A-1 said             B-1 knew
A-5 had turned       B-2 was

Page 133
A-3 does hurt        A-1 would take
B-2 got              A-1 said
B-2 has              B-2 were
A-5 dropped          A-1 waited
A-2 grew             A-4 came
A-1 rested           A-1 rounded
A-1 said             B-2 was
B-1 ought            A-2 halted
B-1 thought          A-1 sat
B-2 was              A-1 stood
B-1 recalled         B-1 reckon
A-4 went             B-1 guessed
A-4 came             B-2 get
B-2 have got         B-1 be
A-4 go  
B-1 fit

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B-2 are  
B-2 marry  
A-4 go  
A-1 do try  
A-1 let  
B-2 get  
B-2 let  
A-5 ship  
A-2 out-live  
B-2 are liable  
A-1 nip  
B-1 stay

Page 143

B-2 was  
B-2 have borrowed  
A-1 swear  
B-2 has got  
A-1 would swear  
A-5 whacked  
A-1 carried  
A-4 found  
B-2 borrowed
A-1 tell B-2 is
B-1 was proud B-2 have been
A-1 said A-1 said
B-2 was B-2 is
A-1 talked B-1 have seen
A-1 threw B-2 got
A-1 had said B-1 figured
A-1 could shine B-1 was
A-1 grinned B-2 get
B-2 got

Page 147
A-5 jerked A-1 said
A-4 stopped A-2 warm
A-1 blew A-5 snug
A-1 cupped A-1 whistled
A-4 came A-5 jumped
A-5 grabbed A-1 brought
A-5 tickle-toed B-2 was
A-1 lay A-1 laid
A-1 set B-1 reckon
A-1 slept B-1 must have dreamed
A-1 was busy B-2 was
B-2 was A-4 started
A-1 tell A-1 staggered
A-1 beaded A-5 swung
A-1 take A-2 bent
A-1 beat

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B-1 kept
A-4 would come
B-2 would be
B-2 got
A-1 would laugh
A-4 passed
B-1 caught
A-4 came
A-1 set
B-1 saw
B-2 must have been
A-1 said
B-2 was
A-5 had cracked
B-1 figure
A-1 wrote
A-1 asked
A-1 explained
B-2 got
B-2 is
B-1 pick

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B-2 put
B-1 am set

A-1 vowed
B-1 am
B-2 had
A-1 swore
B-2 would hold
A-1 did make
A-1 drew
A-1 set
A-1 fished
A-4 goes
A-1 said
B-2 can keep
A-1 pitched
A-1 took
A-5 beat
A-1 made

A-1 had made
B-2 seemed
B-2 were
B-2 were
B-2 used
A-1 unbuckled
A-1 flung
A-1 said
A-1 set
B-2 get

A-1 straddle
A-4 let in
A-5 jumped
A-4 set
B-2 have
A-1 take
B-2 was
A-4 headed
B-2 had got
B-2 had been
B-2 is
A-1 fetched
A-2 travel
A-1 barned
A-1 walked
A-2 opened
A-1 climbed
A-4 came
A-1 had told
A-1 blowed
A-1 said
A-1 learned
A-2 open
A-1 grumbled
B-2 has got
B-2 do have
A-4 shook
B-2 is
A-1 said
B-2 done

B-2 might
A-1 teach
B-1 am bound
B-2 will get
B-2 can get
B-2 can get
A-1 talks
B-2 did
A-1 told
B-1 figure
B-2 keeps
B-1 would know
B-2 are
B-2 had found
A-1 offered
B-2 am
A-1 said

B-2 buy
A-4 come
A-1 said
A-1 can hoe
A-1 will fight
B-1 thought
A-1 would pay
A-1 promised
A-1 said
B-2 were
B-2 had been
B-2 is
A-1 say
B-2 have got
A-2 will quieten
A-4 go
A-1 mentions
A-5 clapped                  A-1 roust
B-1 ought                   A-4 rid
A-5 blurted                  A-4 begun
A-5 shoved                   B-2 keep
B-2 got                      A-1 try
B-1 heard                    A-1 speak
A-1 smoke                    B-2 be
A-1 say

Page 167
B-2 is                       A-1 told
B-2 done                     A-1 have said
A-2 dampened                 A-1 listened
A-5 shook                     A-1 tell
B-1 know                     A-1 warned
B-2 done                     B-2 is
A-4 started                   B-1 do know
A-1 ran                       A-1 will play
A-4 fell                      A-1 said
B-2 will keep                  B-2 will
A-2 holed                     B-1 heard
A-1 touch                     A-5 stuck
B-1 long                      A-1 called
A-5 peeked                    A-1 did eat
B-2 was                        A-4 went
A-1 tramped                  B-2 were


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A-1 made
B-2 is
A-1 slid
B-2 be
A-5 kicked
A-1 asked
A-1 grunted
A-4 go
A-5 glanced
A-1 tell
B-2 was
A-1 joked
A-1 did cook
B-1 could see
A-1 asked
B-1 was glad
A-1 replied
A-1 had taken
A-1 gathered
B-2 be
A-1 mixed
B-2 is
A-1 fried
A-1 warned
A-1 made
B-2 could do
A-1 swallowed
A-1 lifted
A-1 stared
B-2 was
A-3 felt
B-2 was
B-1 wished
A-4 begun
A-1 had played
B-2 was
A-1 had promised
A-1 tell
B-1 know
A-1 tell
A-1 said

Page 175

A-1 stirred
A-1 lifted
B-2 are A-2 raised
A-1 said B-2 was
B-2 is A-1 crawled
B-2 is A-1 watched
B-2 is A-1 might be pulled
B-2 is A-4 came
A-1 say A-4 was shut
B-2 has got' A-1 looked
A-1 roost A-1 looked
A-1 grunted A-1 was born
A-1 lifted B-1 knew
A-1 sidled A-1 lifted
A-5 snatched A-1 would drop
A-4 passed A-1 make
A-1 rested B-1 see
A-1 placed B-1 stay
A-1 figure

A-4 started B-2 had done
A-1 walked A-1 smiled
A-5 swung B-1 did mind
A-5 bounded A-5 sprang
A-1 shouted A-2 spooled
A-1 sounded B-1 do aim
A-1 had pulled B-2 will have
B-2 will have
A-1 drove
B-2 am
A-1 had shouted
B-2 was
B-1 saw
A-1 looked
A-1 thrown

B-2 had been
B-2 was
B-2 had
B-2 have been
A-5 is stuck
A-5 shook
B-2 have been
A-1 said
B-2 is
B-1 aim
B-2 am
B-2 asked
A-2 will boil
A-2 locked
B-2 had
A-4 begun

A-2 shatter
A-1 looked
B-1 saw
A-4 fall
A-1 take
A-4 marry
A-5 match

Page 183
B-2 have got
A-1 fixed
A-1 said
A-1 swore
B-2 would be
A-2 rose
B-2 are
B-2 gets
A-4 can go
A-5 blurted
B-2 are
B-2 am
B-2 let
B-2 find
A-1 said
B-2 got
B-1 liked A-4 be done
A-1 said B-1 be
B-2 is A-1 waggle
A-1 made A-1 fight
A-1 swallow B-1 dream
A-4 settle A-2 mix
B-1 be A-1 argue

Page 187
A-1 took B-1 satisfied
A-1 sat A-1 took
A-4 begun A-1 latched
B-1 heard B-2 tied
A-1 busied A-1 tried
A-1 did pay A-1 hung
B-2 was B-2 had
B-2 would be B-2 am
A-1 got rested A-1 spoke
B-2 had been A-1 gives
A-1 hollered B-1 will mind
A-1 ordered B-2 did
A-1 tied A-1 reached
A-1 handed A-1 drawed
B-1 figures A-1 parted
A-1 fight A-1 laid
B-2 will do A-1 told
<table>
<thead>
<tr>
<th>B-1</th>
<th>knew</th>
<th>A-1</th>
<th>needle</th>
</tr>
</thead>
<tbody>
<tr>
<td>A-1</td>
<td>figure</td>
<td>A-2</td>
<td>treat</td>
</tr>
</tbody>
</table>
APPENDIX B-4

Way Down Yonder on Troublesome Creek

Page 3
A-1 bring

Page 4
B-2 was
A-1 called
B-2 was
A-1 spoke
B-2 was
A-1 handed
A-2 flows
A-4 are found
A-1 fed

Page 5
A-2 grew
B-2 had
A-2 raised
A-1 were planted
A-2 spun
B-2 was
A-2 wove
A-1 break
A-1 sat
B-2 was
A-1 slept
A-1 was accounted
B-2 were
A-1 made
B-1 chose
A-1 fashioned
A-1 made
A-1 make
A-2 dried
A-1 burn
A-1 holed-up
A-5 fall
A-1 were brewed
A-1 handle
B-2 were
B-2 join
B-2 were
B-2 were A-1 was filled
B-1 was cherished A-1 scraped
A-1 tied up A-1 mixed
B-1 delighted A-1 dared
A-1 were gathered A-2 stride
B-2 were A-1 shoot
B-2 were B-1 smell

Page 7

B-2 were A-1 had been handed
B-2 was A-4 were lost
A-1 were sawed B-2 were
A-5 picked B-2 were
A-1 strummed A-1 did
A-1 roasted A-1 live
A-1 told A-1 work
A-4 had come B-1 pleasure
A-1 blazed A-1 accompany
A-1 sprung A-2 change
A-1 pulled

Page 9

B-1 expect A-5 could whack
A-1 plundered B-2 was
A-1 took B-1 see
A-4 left
A-4 found
A-1 could stack
A-1 spell  
B-1 expect  
B-2 is  
A-1 have learnt  
A-1 spell  
B-2 is  
A-1 ate  

Page 11  
B-2 has  
A-1 has met  
B-2 is  
A-1 can handle  
A-4 went  
A-1 got  

Page 12  
A-1 spell  
A-2 stop  
A-1 drop  
B-1 select  

Page 13  
B-2 were  
B-2 had  
A-1 wore  
B-1 saw  
A-5 picked  
A-1 can move  
A-4 go  
B-2 am  
A-1 will shelve  
A-1 can point  
A-1 cover  
A-1 set  
A-1 brought  
A-1 could find  
A-1 looked  
A-3 felt  
A-1 found  
A-1 threw  
A-5 snap  
A-1 bent  
B-2 are  
A-1 put  
A-2 travels  
A-1 takes  
A-1 lays  
A-1 lay
B-1 had seen A-1 dry
A-1 can whistle A-4 met
A-1 can talk A-1 trailed
A-1 can make B-2 had
A-1 cry A-1 use

Page 15
A-1 crooked A-1 could pull
A-1 level

Page 17
A-1 got B-2 am
A-5 knocked A-1 use
A-2 will grow A-1 do
B-1 hear A-1 met
A-1 gave A-1 unriddle
B-2 belonged A-1 will shake
B-2 despite B-2 have
B-2 kept

Page 18
A-1 listen A-1 jog-along
B-2 is A-1 shift
A-1 stands B-2 is
A-1 smokes A-1 can lift
B-2 has A-1 be fed
A-5 whim-wham A-1 walk
A-5 shim-sham
B-2 has A-1 wears
B-2 is A-1 makes
A-1 may gloat A-1 packs

Page 20
A-1 buried A-1 close
A-1 peep

Page 21
B-2 was A-1 did dwell
B-2 had A-1 feeds
B-2 was B-2 is
B-2 was A-1 groans
B-2 was A-1 eats
A-1 tell B-2 has
B-2 was

Page 22
B-1 should A-1 dare sing
B-1 mind A-1 will swill
B-2 are A-1 get
A-1 will ring

Page 23
A-4 opens A-5 will snap
A-4 closes A-1 get
A-2 spread A-1 set
B-2 was A-1 stuck
A-1 said A-1 took
A-4 began
A-1 put
A-1 trampled
A-1 got

Page 24
B-2 have
A-1 will travel
A-1 pick

Page 25
B-2 is
A-1 calls
A-5 would be flogged
A-1 speak
A-5 could tip
A-5 blinks
A-2 flow
B-1 may know

Page 26
B-2 am
B-2 had
A-1 do
B-1 spy
B-2 be
A-1 does get
A-1 flood
A-1 did
A-1 put
A-1 put
B-1 rest
A-1 put
A-1 add
A-1 make
A-2 unravel
B-1 hear
A-1 did ask
A-1 got
B-1 did want
B-2 had
B-2 has got
A-4 would part
A-1 take
B-2 has
A-5 pinch
A-5 pinch
A-5 pinches
A-5 does flinch
B-1 see
A-1 make
A-1 rode
A-4 met
A-1 touched
A-1 drew
A-1 tell
A-5 struck

B-2 has
A-1 have been shed
A-1 broke
B-1 thought
B-2 was
A-4 reached

A-2 grows
A-4 dies
A-1 got

A-1 spell
A-5 poke
A-1 can find
A-1 make
B-2 is

B-2 has
A-1 wears
A-1 put
A-1 cut
A-1 served
A-1 eaten
A-1 declared
B-1 aim
A-1 hang
B-1 can bear
A-5 clap
A-1 hie
A-1 will be cooned
A-1 do
B-2 was

B-1 could hear
A-1 said
B-1 crave
B-1 aim
A-4 take down
B-1 know
A-1 hunt
B-2 are
A-1 have told
B-2 am
A-2 chews
B-2 was

A-1 planted
A-4 came
B-1 could
A-1 have happened
B-2 is
B-2 is needed
B-1 will suffer
A-1 can make
B-1 will suffer
A-1 fly
A-5 be pinched
A-1 prepare
A-1 blow

A-1 wear
B-2 is
Page 35
A-1 flies
B-2 have
A-1 can eat
A-5 can crunch
A-1 will fix
A-1 rode

Page 36
A-1 does
A-4 cross
B-2 is
A-4 goes
A-1 dances

Page 37
A-1 use
A-2 grow
A-2 ripen
A-2 turn
A-1 spent
A-1 bought
A-2 lightened
B-2 cost

Page 38
B-2 has
A-1 coddled
B-2 left

A-1 repelled
A-4 died
A-3 felt
B-2 was
A-1 stuffed
B-1 know
A-2 prances
A-2 brushes
A-5 swings
A-2 leans
B-2 get
B-2 need
B-2 was
A-1 do
B-1 figure
A-4 came
B-1 rest
A-2 sour
B-2 keep
A-1 stewed
A-1 brewed
B-2 have
B-2 got
B-2 be

Page 39
B-2 is
A-1 can wear
A-1 made
A-1 brings
B-2 is

Page 40
A-4 goes
A-4 comes
A-1 served
A-1 has moved

Page 41
B-2 is
A-1 ask
B-2 will
tell
A-1 tell
A-1 ask
A-1 will tell
A-1 keep
A-1 will catch

Page 42
A-1 can get
A-1 spell
A-1 will bite
A-1 said
A-1 know
A-1 would draw
A-1 will understand
A-1 set
A-1 meet
A-4 sent
A-1 build
A-5 did hit
A-1 would use
A-1 do
B-1 would

Page 44
A-1 could fill
A-1 wedged
A-1 sits
A-1 told

Page 45
B-2 is
A-1 hatches
A-1 will eat
A-1 dig
A-1 give
A-1 is used
A-4 will perish
A-1 is thrown
A-1 found
A-1 eat
A-1 ran

Page 46
B-2 am
B-2 was
B-2 am
B-2 were
A-4 went
A-4 marry

Page 47
B-2 was
A-1 wore
A-1 foiled
B-1 reckon
A-1 claimed
B-1 learned
A-1 did
A-1 helped
B-2 were
A-1 would cut
A-1 played
A-1 called
A-1 said

B-2 have got
A-1 load
A-1 put
A-1 put
A-1 drift
A-4 come
B-2 will be ready

Page 48

B-2 is
A-1 said
B-2 will have
A-1 does
A-1 use
A-4 go
A-1 live
A-1 take
A-1 hie
A-1 catch
A-1 can break
A-1 can wing
A-1 use
A-1 will work
A-1 said
B-2 are
B-2 are

B-2 am
A-1 do economize
A-1 do
A-1 takes
A-5 can grab
A-1 would limp
A-1 sit
B-1 am
A-1 take
A-1 picnic
A-1 have said
A-1 pitched
A-1 put
B-2 are
B-2 are
A-1 take
A-1 make
B-2 win
A-4 go
A-1 watch

Page 49

A-1 said
A-4 will go
A-1 will act
A-4 wind up
A-1 will lay
B-2 will be
A-1 said
A-1 will let
A-1 will drink
A-5 pop
B-1 know
A-2 do wax

B-1 behave
A-1 am
A-1 said
A-4 stop
A-1 show
A-1 grin
A-1 stay
B-2 be
B-2 hold
A-1 said
A-4 will be gone
A-1 said
B-2 are

Page 50

A-1 gets
A-1 pull
A-1 send
# APPENDIX B-5

## The Wolfpen Rusties

### Page 3

- A-1 came
- B-2 made
- A-4 turned
- A-1 settled
- A-1 built
- A-4 went
- A-1 named

- A-1 had dared
- A-1 took up
- B-2 was
- B-2 were
- A-2 were cleared
- A-1 planted

### Page 4

- B-2 was
- A-1 could lay
- A-2 sharpen
- A-1 construct
- B-2 were
- A-1 worked
- B-2 acquired
- A-2 spun
- A-2 wove

- A-1 pitched
- A-1 patched
- A-5 picked
- B-2 made
- A-1 leached
- A-1 were boiled
- A-1 set
- A-5 beat

### Page 5

- A-2 were dried
- A-2 preserved
- A-1 fetched
- A-1 were stored
B-2 clad A-1 ran
A-1 planted B-2 was
B-1 learned A-2 stewed
A-1 said B-2 provided
A-1 can describe B-2 were made
B-2 was A-1 pretty
A-1 was built A-1 sprout
B-1 learned

Page 6
B-2 were A-1 was reached
A-1 taught A-1 chased
B-2 had B-2 were
A-1 said A-1 handed down
B-2 had B-2 be found
A-4 was spared A-1 be found
A-1 employed B-2 lot
B-2 was B-1 confound
B-1 learned A-4 attempt

Page 7
A-1 gathered B-2 made
A-2 whitened A-1 made
B-2 spurred A-1 fashioned
A-1 were gathered B-2 dressed
B-2 was B-2 were
A-1 served
A-1 set

Page 8
B-2 were
B-2 was
A-1 celebrated
B-2 were believed
A-2 smoldered
B-2 were
A-2 lived
A-2 toiled

Page 9
B-2 was
A-1 hung
B-2 will remember
B-2 will recall
A-1 call

Page 10
A-4 come
A-1 recite
A-4 killed
A-2 stands
A-2 glows
A-2 stands
Page 11
B-1 do count
A-4 do leave
B-2 am
A-1 shuns

Page 12
A-4 gone
A-1 stole
A-1 cooked
B-1 could see
B-1 stole

Page 13
B-2 can get
A-2 grows
A-5 has
A-1 can talk
A-2 travels

Page 14
B-2 will happen
A-1 do plant
B-2 will be
B-2 will have
B-2 could be
B-2 are
B-2 had
B-2 had
B-2 had
A-1 made
B-2 was done
A-1 cooked
A-1 eat
A-1 can walk
A-1 runs
A-4 can go
A-1 can be caught
B-2 be
B-2 will be knotted
A-2 travel
B-2 takes
B-2 get
Page 15

B-2 was
B-2 was
B-2 was
B-2 had

Page 16

B-2 had
B-2 was
B-2 had
B-2 was
A-1 rode
B-2 was
A-3 would hurt
A-1 ran
A-1 said
A-1 flew
B-1 knew
A-1 spell
A-4 tie
B-2 take
A-4 fall
B-2 will have
A-1 make
B-2 are

Page 17

B-2 had
B-2 was
A-2 bade
B-2 do
B-2 would do
B-1 meant
B-2 did
A-1 tried
A-5 would kick
A-1 touch
B-2 get
A-1 plow
A-2 have
Page 18

B-1 can see A-1 said
B-2 is B-2 was
B-2 can hold A-4 found
A-5 bit

Page 19

A-1 swarm B-1 worth
B-1 worth A-1 swarm
A-1 swarm B-2 are
B-1 worth

Page 20

A-1 went up A-2 climbed
B-1 spied B-1 spied
B-2 had had B-2 had had
A-5 would have knicked A-1 would have punished

Page 21

B-2 would happen A-5 did bite
A-1 borrowed B-2 would

Page 22

A-4 returned B-1 know
B-2 had B-2 are
B-1 guess B-1 will see
A-1 had dined A-4 pass
A-2 are caught A-1 do
Page 23

B-1 do care
A-1 use
A-1 will have
B-1 can sell
A-1 is full
A-1 can give
A-1 brewed
B-2 have got
A-1 stewed
B-1 do know
A-1 do
A-5 tip
A-1 dare
A-1 sip
B-2 am
A-5 rip

Page 24

A-5 was stashed
A-1 could dig
A-5 had chopped
B-2 had
A-4 emptied
A-1 could saw
A-5 pelted
A-4 broke out
B-2 were
A-4 broke out
A-1 was barred
B-2 did get
A-4 locked
B-2 got
B-2 had

Page 25

B-1 have seen
A-2 lived
A-5 bolt
B-2 had
A-1 neck
A-1 called
A-5 jolt
A-1 laid
B-2 had
B-1 supposed
B-2 was
B-1 know
A-2 lives B-2 is
B-2 is

Page 26
B-2 was A-1 used
A-1 rode B-2 is
B-2 could have A-1 could sell
B-2 weighed A-1 halloo
B-2 weighed

Page 27
A-4 came A-1 returned
A-1 had traded A-1 took
A-4 came B-2 left
B-2 was B-2 was bereft
B-2 was A-1 took
A-1 could have A-1 took
A-1 took A-4 cross
A-1 would eat A-1 fetch

Page 28
B-2 has B-1 known
B-2 is A-1 prank
B-2 is

Page 29
B-2 does A-1 laden
A-1 fly A-1 eat
Page 30
A-1 got tanned
A-4 went
A-1 would say
A-4 comes
A-4 returns

Page 31
B-2 was
A-4 went
A-1 brought
A-1 say
A-1 stood
A-1 stood
A-4 went
A-1 boded

Page 32
A-4 went
A-4 went
A-1 looked
B-2 wondered
A-2 stood

Page 33
B-2 spied
A-1 bedizened
B-2 could have been  
A-2 follows  
A-2 has grown  
A-2 trails  
B-2 is  
B-2 is called  
B-2 is  
A-1 does build  
A-1 eat  
B-2 still makes  
A-5 beat  
A-1 lay  
Page 34

Page 35

B-1 haste  
A-1 can carry  
A-4 hie  
A-4 go  
A-1 go  
A-2 go chin  
A-1 go  
A-2 go shoe  
A-1 go  
A-4 go thresh  
A-1 ride  
B-2 is  
B-1 hurry  
B-2 bearing  
B-2 is  
B-2 keeps  
B-2 is  
A-1 fetch  
B-2 is  
B-2 is  

Page 36

B-2 has made  
B-2 has cured  
A-1 whittled  
B-2 be  
B-2 has took  
B-2 will be  
A-4 has rid  
A-1 gallop
lope B-2 bring
A-4 go A-3 is thorned
A-5 go fork B-2 is
A-5 go knife A-2 has hung
A-1 bury A-1 haste
A-1 fetch B-2 be ready
A-2 hurry B-2 be
A-5 clap B-2 will be

Page 37
A-4 alight A-1 dance
B-1 stay B-2 is
A-4 come

Page 38
A-1 had skimmed B-2 fared
B-2 could let B-2 were
A-1 would single B-2 was riled
B-2 let B-2 is
A-5 hook B-1 see
A-4 would turn B-2 is
A-1 sneaked A-2 rushed
A-2 pulled A-5 sprang
A-1 roared A-1 did say
B-2 was A-4 get up
A-4 came B-2 give
A-1 looked
Page 39

B-2 has A-1 add
B-2 does

Page 40

B-2 is B-2 ought
B-1 do know B-1 cite
A-1 do A-3 goes
B-2 is B-2 is
B-2 are B-1 have seen
A-5 have stepped B-1 still see
A-1 measured B-2 be able
B-2 need B-1 calculate

Page 41

A-4 met A-1 walked
A-1 rode A-1 count

Page 42

A-4 rein A-2 hangs
A-5 buckle A-1 strains
A-1 set A-1 is mealed
B-2 are

Page 43

B-2 are A-1 dance
B-2 has B-2 are
Page 44
A-5 rein-up
A-5 hitch-up
B-2 are
A-2 plays
B-2 are
A-1 set
B-2 has
A-4 goes

Page 45
A-5 spur-up
B-2 will be
A-1 heigh-o
A-2 tighten
B-2 will be

Page 46
A-1 will tell
A-4 lost
B-2 was
B-2 was
A-4 came
A-4 jumped
B-2 could give
B-2 made
A-1 ordered
B-1 hated
B-2 used
A-1 set

Page 47
A-5 do hook
B-1 see
B-2 cost
APPENDIX B-6

Pattern of a Man

Page 1

B-2 will have  B-1 cared
A-1 said       A-4 left
A-1 sat        A-2 had grown
A-1 held       A-1 play
A-4 gone       A-1 climb
B-2 was        A-1 preach
B-2 was        B-2 could be
A-4 paused     B-2 could be
A-5 glanced    A-1 roast
A-5 winked     A-4 hush
A-5 throbbed   B-1 hear
A-1 tipped     A-1 live
B-1 figure     B-1 could make believe
A-1 would make B-2 was
A-4 leave off  A-1 thrown
B-2 was        B-1 kept
B-2 was        A-4 will come
A-1 till       B-2 being

Page 5

B-1 want        B-2 has got
A-1 will hire   B-1 promise
B-1 ought to have taken B-2 is
A-1 confessed A-1 work
A-4 married A-1 law
B-2 was A-2 bend
A-2 has turned A-2 stare
A-1 will fasten A-4 comes
B-2 is A-1 will latch
A-1 had grunted A-1 turns
A-1 hung B-2 is beyond
A-1 works B-2 is
A-1 preached A-1 said
A-2 grows B-2 is
B-2 will start A-1 had done
A-1 flare A-1 sat
A-1 go hang A-1 sob
B-2 gets A-4 began
A-2 lace A-1 would eat
B-1 believed A-1 hung
A-2 tightened A-1 lifted
A-1 blurted A-4 fill
A-1 spoke B-2 is
B-1 could make-believe A-1 thrust
A-1 act A-1 hurry
A-1 get ready A-1 ordered
B-2 are

Page 9

A-1 scoffed
B-2 had
A-1 gathered
B-2 would let
A-1 said
B-2 let
A-1 followed
A-1 pulled
A-1 led
A-1 said
B-2 is
B-2 loaded
A-4 went on
B-2 get
A-1 uncovered
B-1 want
A-1 took
A-1 groaned
A-1 poison
A-4 quit
B-2 have got
B-1 hate

B-2 was
A-1 hug
B-1 see
A-1 took
B-2 is
B-2 might allow
B-2 get
A-5 tugged
A-2 bent
A-4 look
B-1 see
A-1 noted
A-4 give out
A-1 come
A-1 glanced
A-1 said
B-2 is
A-1 grinned
A-5 crash
A-2 search
A-1 said
B-2 is
A-1 livened
A-5 jumped
A-1 lifted
A-1 drink
A-5 cocked
A-4 go ahead

A-1 fetched
A-3 blushed
A-1 went on
A-1 tied
A-1 ran
A-1 cried
A-1 brought
A-1 tramped
A-1 dandled
A-1 has put
A-5 was shoved
A-1 queried

B-2 is
B-2 is
A-1 remarked
B-2 is
A-1 will punch
A-1 wheeze

A-2 raised
A-1 said
A-4 die
A-1 said
A-4 was passed

A-1 acted
A-1 stirred
B-1 can tell
A-1 sprang
A-1 was born
B-2 are
A-1 came
A-1 had made
A-1 asked
A-1 watched
A-4 began
B-2 is
A-1 said
B-2 is
B-2 is
A-1 will wrap
A-4 flee
A-5 gasp
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<th>B-2 are</th>
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<td>A-1 pushed</td>
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<tr>
<td>A-1 shoved</td>
<td>A-2 prepare</td>
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<td>B-1 witness</td>
<td>A-1 watch</td>
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<tr>
<td>A-4 escape</td>
<td>B-2 get</td>
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<tr>
<td>A-1 directed</td>
<td>A-4 do start</td>
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<td>A-1 say</td>
<td>B-2 allowed</td>
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<td>A-1 had followed</td>
<td>A-1 spoke</td>
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<td>A-2 clear</td>
<td>A-1 allow</td>
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<td>A-1 yelled</td>
<td>A-5 let fly</td>
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<td>A-1 hurled</td>
<td>A-5 struck</td>
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<td>B-1 appealed</td>
<td>A-1 hobbled</td>
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<td>A-1 shouted</td>
<td>B-2 discovered</td>
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<tr>
<td>A-1 pulled</td>
<td>A-1 fought</td>
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<td>A-1 practiced</td>
<td>A-5 dodged</td>
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<tr>
<td>A-2 twisted</td>
<td>A-1 let fly</td>
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<tr>
<td>A-1 sat</td>
<td>A-3 was exhausted</td>
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<td>A-5 yanked</td>
<td>A-4 stopped</td>
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<td>A-5 batted</td>
<td>A-1 crept</td>
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<td>A-1 rushed</td>
<td>A-1 could rise</td>
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<td>A-5 stuffed</td>
<td>A-5 plastered</td>
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<td>A-1 seized</td>
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</table>
A-1 did speak A-1 pushed
A-1 went A-1 followed
A-1 claimed A-1 ate
A-1 crawled B-2 had
B-2 was B-2 was
B-1 set B-2 would spare
B-1 heard A-5 strike
B-1 heard A-1 groan
A-2 light B-1 learn
A-1 ask A-1 tell
A-4 hush A-1 send
A-2 change A-1 tease
A-1 said A-1 has come
A-1 has rested A-1 said
B-2 is A-1 creaked
A-1 could have sold B-2 is
A-1 vows B-2 has
B-2 been B-1 means
A-5 sticks A-1 talks
B-1 ought B-2 has

Page 25
A-3 weighed B-2 was
B-2 have been A-1 confessed
A-4 went on  B-2 got
A-1 searched  B-1 see
B-1 hear  B-2 was
A-1 took  A-1 fetched
A-4 begin  A-1 opened
A-1 stared  A-3 had paled
B-2 were  A-5 gulped
A-1 slid  A-5 kicked
A-1 grunted  A-1 glanced
B-1 understood  B-2 was
A-5 rip  A-1 laugh
B-2 let  A-1 tell
A-1 cook  A-1 replied
A-1 gathered  A-1 mixed
A-1 fried  B-2 made
A-1 swallowed  A-2 stared
A-3 felt  B-1 wished
A-1 had played  A-1 had promised
B-1 know  A-1 said
B-2 is  A-1 asked
A-4 go  A-1 tell
A-1 joked  B-1 could see
B-1 was glad  A-1 had eaten
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Page 37

A-1 think
B-1 are
A-2 counted
A-3 quivered'

A-1 swore
B-1 ready
A-1 moaned
A-2 growed
A-5 pip
A-1 watch
A-1 bellow
A-1 hoof
A-4 went
B-1 could claim
A-1 related
B-2 was
B-1 tasted
A-1 swear
B-1 heard
A-1 sighed
A-1 break
A-1 poured
A-1 break

A-1 sported
A-1 try
B-1 heard
A-3 trembled
A-1 said
B-2 are
A-1 said
A-4 turned
A-3 deaden
B-1 mind
A-5 short
A-1 dehorn
B-1 saw
B-2 had
B-2 kept
A-1 fed
B-1 saw
B-1 saw
A-1 bawl
B-2 is
B-2 are
B-2 is
A-1 cured
| B-1 reckon | A-1 have treated |
| A-1 admitted | B-2 spare |
| A-1 pled | B-2 was |
| A-1 glinted | A-5 poked |
| B-2 did | A-1 promise |
| A-1 went on | B-1 may enjoy |
| B-1 may want | B-2 do |
| A-1 denied | A-2 brightened |
| B-1 want | A-5 nodded |
| A-5 prodded | A-1 ignore |

Page 41

| A-1 level up | A-1 said |
| B-2 are | A-1 will run |
| A-5 shook | A-1 said |
| B-1 see | B-2 would |
| A-1 advised | A-1 little |
| A-1 speak | B-2 can let |
| A-1 make | A-1 said |
| B-1 know | B-2 am |
| B-2 been | A-1 take |
| B-2 get | B-2 would |
| A-5 let | A-2 lifted |
| A-4 would have turned | B-2 would |
| A-1 gulped | A-5 jolt |
A-1 urged
B-2 are
B-2 is
A-1 will call
A-5 must smite
A-5 struck
A-1 belittled
A-1 call
B-2 did
A-1 throw
A-1 call
B-1 feel
B-1 know
A-1 exposed
B-1 incited
B-1 resolved
A-1 swung
A-1 pitch
A-1 made
B-1 would be
A-1 would lead
A-1 mounted
A-5 picked
B-2 would do
A-1 said
B-2 are
B-2 could get
A-1 gripped
B-2 is
B-2 did
A-1 throw
A-1 call
B-2 did
B-2 let
A-1 throw
B-1 learned
B-2 is
B-1 would satisfy
A-2 rose
A-1 made
A-5 thump
A-1 would go
A-4 began
A-3 ached
A-5 tugged
B-1 seemed A-1 had been covered
A-5 dropped A-1 was gone
A-2 quickened A-1 was gone
A-4 fell A-1 cried
A-4 were drifted A-1 drew
A-1 closed A-1 rang
B-1 want A-1 bring
A-1 spun B-1 saw
A-1 hatched A-1 had intruded
A-5 crack up B-1 need
B-2 had kept A-4 went
A-4 opened A-1 spoke
B-1 ought A-1 climb
A-2 rest A-1 play
A-3 return A-4 go

Page 49

A-2 had vanished B-1 recollected
B-1 seen A-1 groaned
A-4 did start B-2 was
A-2 descend A-1 thrush
A-2 rub A-1 shun
A-1 do A-1 tramped
A-1 had come A-4 went
A-5 broke A-1 were mute
A-3 was chilled          A-1 squatted
A-1 ventured           A-4 fell
A-4 fell               A-1 rolled
A-1 rolls              A-1 checked
A-2 progressed         A-4 traveled
A-1 seemed             A-4 reached
A-1 spitting           B-2 was
A-2 plodded            B-2 had
A-1 walked             A-4 went on
A-1 sustained          A-2 grow up
B-2 will be            A-1 paint
A-1 hang               B-2 will be
B-1 will see           B-2 are
A-2 will grow          B-2 is
A-1 blew
Page 53
A-1 take               B-1 have heard
A-1 lost out           A-1 say
B-2 were               A-1 have rented
A-1 chokes             B-1 needs
B-2 is                 B-2 are
B-2 is                 B-2 am
A-1 stands             A-1 elected
A-1 will use           A-1 frisked
B-2 will have A-1 can run
B-2 have A-1 darkened
A-1 will file B-2 have underwent
A-1 ask A-1 farm
B-1 know B-2 have

Page 57

B-2 had A-1 petted
A-1 had set A-1 comes
A-1 trailed A-1 welcomed
B-1 would A-1 fed
A-1 quartered A-1 spied
A-1 took A-1 wore
A-1 paid A-1 named
A-1 came A-1 mixed
A-1 went B-2 had
A-1 stole A-1 hid
A-4 arrived B-1 suffered
A-5 jump A-1 proved
B-2 was B-2 would do
A-1 have filed A-1 goes
B-2 are B-2 is
B-2 is B-1 saw
A-1 will A-1 will
A-1 say B-1 wants
A-1 pitch  

B-2 be  

Page 61  

A-1 spend  

A-1 advise  

A-1 come speak  

A-1 hint  

B-1 had seen  

A-4 coming  

A-1 was rode  

A-4 have fallen  

B-2 have been  

A-1 ruled  

A-1 swore  

A-1 set  

A-2 will travel  

B-2 get  

B-1 choose  

B-2 is  

A-1 row  

B-2 have had  

A-1 will say  

B-2 is  

B-2 has  

B-2 can do  

A-1 talk  

A-1 can sit  

A-1 carry  

B-2 is  

B-1 ought  

A-1 hurry  

A-1 is located  

A-4 comes  

A-1 will forge  

B-2 am  

A-1 were cut  

B-1 small  

B-2 appears  

B-2 done  

B-2 got  

A-1 would stake  

B-2 are  

Page 65  

A-1 notes  

B-1 miss
B-1 would A-1 have walked
B-2 are B-2 is
A-1 have walked B-2 are
B-2 is A-1 hurry
A-1 left 'untaken B-2 is
A-1 has shed B-2 bear
B-2 are A-1 gives
A-1 votes B-2 are
A-1 can prepare A-1 will fan
B-2 is A-4 start
A-5 clap A-2 raise
A-2 stacked A-1 tricked
A-1 laid B-1 ought
A-2 open A-1 fly
A-1 have raised

Page 69

A-1 caught B-2 am
A-1 declared B-2 is
A-1 made A-2 will stop
B-2 be B-1 do intend
B-1 will miss A-1 reminded
B-2 are A-1 say
A-3 have breathed B-2 is
A-1 can discover B-2 am
A-1 said  A-1 can live
B-2 is  B-2 burden
A-1 buy  B-1 stay
B-1 see  A-1 make
A-2 travel  A-1 have
B-2 had  A-5 stick
B-1 aim  A-3 would starve
A-1 argued  A-1 lit
A-1 shone  A-1 taught
A-1 will earn  A-1 pattern
B-1 sight  A-1 can shape
B-1 have yearned  A-1 said

Page 73
A-1 inquired  B-2 are
A-1 stared  A-1 had met
B-2 am  B-2 was
A-5 dipped  A-1 has pitched
A-1 will spend  A-1 has gone
A-5 knocked  A-1 give
A-1 help  A-1 would say
B-2 does sound  A-1 sold
B-2 was  B-2 have
A-1 would buy  A-1 said
B-2 saw  A-1 bet
A-3 weights
A-1 called
A-1 paid
A-1 said
B-1 heard
A-1 hurried
A-1 yawned
A-1 held
A-4 come

A-1 stared
A-1 bought
A-1 will pitch
A-1 can pattern
B-1 saw
A-1 followed
A-1 played
A-1 shouted

Page 77
B-2 was
A-1 answered
A-1 will be devised
A-4 went
A-1 stood
B-1 figure
A-1 will pull
A-5 squirted
A-1 blurted
A-5 snapped
A-1 said
A-1 surveyed
A-1 said
A-1 might lift

A-1 am held
A-1 did wrestle
A-5 nodded
A-1 offer
A-1 whispered
B-1 do figure
B-1 calculated
A-5 dug
B-2 have missed
A-1 will bill
A-1 set about
B-2 was
A-1 get
A-1 done
A-1 said
A-2 practice
A-1 tear
B-1 will need
A-5 pried
A-1 were left
A-5 licked
A-1 will damage
Page 81
B-2 is
A-1 spout
A-5 hooked
A-1 claim
B-2 has
A-5 tramp
B-2 fits
A-1 would use
B-2 would be
B-1 hear
A-4 leave
A-1 peddle
A-1 foam
A-1 twist
B-2 is
A-5 bid
A-2 sharpen
B-2 is
A-1 set
A-1 swallowed
B-2 was
A-1 said
B-2 is
B-1 expect
B-2 is
B-2 have
A-5 jump
B-2 have
B-2 fits
B-2 would have
B-2 be
A-5 pen
B-2 confound
A-4 hush
A-1 twisted
A-1 declare
A-1 says
B-2 has A-4 start
A-1 can quote B-2 bear
A-1 preach A-1 reaps
A-1 says B-2 is
B-2 are B-2 is
A-1 line up B-2 are
A-1 saddle A-1 say
B-2 are bound A-1 rows
B-1 saw B-2 are

Page 85

B-1 thought B-2 keeps
B-2 were B-2 keeps
B-2 did manage B-2 were
A-1 traipse A-5 purge
B-2 had A-1 glued
B-1 recollect A-5 shot
B-2 was A-1 journeyed
A-1 did sneak B-1 believe
B-2 am B-2 bear
B-2 is B-2 bear
B-2 had B-2 had been
B-2 sounded A-1 could have held
A-1 would have tried A-1 crawled
A-1 would have asked B-1 fared
B-2 is
A-1 was born
A-1 have written
A-1 kicked
A-1 have buckled
B-2 insist
A-1 will hang
B-2 am
A-5 shake
A-1 brought
B-1 aim
A-1 named
A-1 beg
B-2 be

Page 89
A-1 stayed
A-1 shove
A-1 answered
A-1 wasted
A-1 have cut
A-1 feast
A-4 will stop by
B-1 have heard
A-1 named
B-2 have
B-1 ought
A-1 ask

Page 93
A-1 followed
B-2 is
A-1 relished
A-1 could split
B-2 let
A-1 borrow
A-1 carved
A-2 flower
B-1 understand
B-1 do know
B-2 was
B-2 was
A-1 would know
B-2 have
B-2 become
A-4 beget
B-2 kept
A-5 did wink
A-1 visited
A-1 said
B-2 been
A-1 cite
A-1 quote
B-2 is
B-1 have seen
A-1 figure out
A-1 reminded
A-4 endure
B-2 might happen

Page 97

A-1 answered
A-1 fend
B-1 tried
A-1 worked
A-4 finished
B-1 saw
A-3 had hurt
A-1 had overdone
A-1 moped
B-2 was

B-2 found
A-1 shunned
B-2 was
B-2 is
A-1 challenged
A-1 said
B-1 ought
A-1 bloom
A-5 bust
A-1 flourish
B-2 appears
A-1 could crouch
A-4 started
B-1 could
B-2 had
B-2 was
B-2 were
A-1 had set
A-1 took
B-1 satisfied
A-1 would holler
A-1 invite
A-4 stopped
A-2 reclaim
A-1 gab
A-1 conquer
A-1 cultivated
B-2 was
B-2 would
B-2 appeared
A-1 slew
B-2 find
B-1 would believe
Page 101
B-2 is
B-2 is
A-1 says
B-1 intends
B-1 has dreamed
A-1 blurted
A-1 run
B-2 have
B-1 wanted
B-1 heard
A-3 tried

B-2 did have
B-2 keep
A-4 come
A-5 beckon
A-1 hoe
A-1 retailed
B-2 be
B-2 made
B-1 left
A-1 would go
A-2 would redden

A-5 ripped
B-2 is
A-2 spanks
A-1 says
A-1 says
A-1 signs
B-2 going
A-5 rip
A-2 strengthen
A-1 claimed
A-4 could abide
A-1 said
A-1 ought
B-2 was
A-5 bust
B-1 said
A-4 so believe
B-2 seem
A-1 said
B-2 have
A-4 stayed
A-1 smeared
A-4 stopped by

Page 105

A-1 emptied
A-1 waded
A-5 could have tramped
A-4 went
A-1 struck up
B-1 knew
B-2 were
A-1 told
B-2 had
A-1 glanced
A-1 hung
A-1 stretched
A-1 rode

B-2 got
A-1 led
A-1 ate
A-1 crowded
A-5 cut
B-2 were
A-1 had wrung
B-1 aimed
B-1 heard
A-1 could hear
A-1 stood
A-4 came
A-1 discovered
A-1 pump  A-3 choke
B-2 prove  A-4 go
A-3 rest  A-1 rouse
A-5 cracked  A-1 must have gone
A-1 threw  A-1 set

Page 109
A-1 chided  A-1 are doing
A-1 laughed  A-5 jumped
B-2 had been  B-1 had spotted
A-1 did  B-1 aimed
A-1 would do  A-5 cracked
A-1 jabbed  B-1 felt
A-1 packed  B-2 was
A-1 could horse-around  B-1 have seen
A-1 said  A-1 inquired
A-4 was headed  A-1 answered
B-1 do reckon  A-1 test
B-2 have  A-1 attend
B-2 be  A-3 hear
B-2 would have  B-2 was
A-1 cautioned  B-2 are
B-2 get  B-2 are
B-2 had been  B-2 had been
B-2 were  A-1 put
A-5 shake
A-1 would pop out
B-2 was
B-1 believed
B-2 included
B-1 aim

Page 113
A-1 said
A-1 will locate
A-1 could find
A-1 made
A-1 do
A-1 sit
A-1 promise
B-1 agreed
A-1 peed
B-2 was
A-1 backtracked
A-1 says
B-1 had decided
A-1 would serve
A-1 would scoot
A-4 came
B-1 panicked

B-2 would be
A-1 will confess
B-2 am
B-2 is
B-2 am

A-4 lay off
A-1 made
B-2 was
A-3 vomit
B-2 get
B-2 let
A-1 had hatched
B-2 was
A-1 could nasty
A-5 dropped
B-2 seemed
B-1 would have pardoned
B-2 was
A-1 would pass out
B-2 had
B-2 was
A-1 cried
A-1 did holler
A-1 say
B-2 was
B-2 had
A-4 stop
A-1 sold
B-1 would have admitted
B-2 was
A-4 started
B-2 was
B-2 could
A-1 raced
A-1 say

Page 117

A-1 might have run
A-5 had slipped
A-1 grabbed
A-1 threw
A-5 bounced
A-5 busted
A-4 got up to
A-1 hoisted
A-1 drained
A-1 did run
A-1 walked
A-1 walked
B-1 claimed
B-2 was
B-2 was
A-1 call
A-1 footed
A-1 had said
A-4 would go
A-4 buried
B-1 thought
B-1 thought
A-1 stood
APPENDIX B-7

Jack And The Wonder Beans

Page 1
B-2 was A-1 tell
B-2 were B-2 was

Page 2
B-2 had A-4 went
B-2 was A-1 said
A-2 lived A-4 take
A-1 made A-2 sell
A-4 came B-2 will have
B-2 had A-1 eat
B-4 held out A-2 plan
A-4 come

Page 3
A-1 hung B-2 was
A-4 went A-1 sell
A-2 are A-1 unload

Page 4
B-2 had A-1 offered
A-4 would swap A-1 said
A-1 can eat A-2 sow
B-2 got A-1 will feed

Page 5
B-1 looked A-2 was being taken
B-2 was B-2 get
A-2 goes B-2 have
B-2 would have A-5 beat
B-1 knew A-4 swapped
A-1 could buy A-1 did

Page 6
A-2 comes A-1 took
A-4 did throw A-2 hooted
A-2 sizzled A-5 threw

Page 7
B-2 could be trusted A-2 pulled
B-1 did know A-1 pack
A-5 jumped B-1 bear

Page 8
A-3 heard A-1 were twisted
A-5 cracked A-4 reached
B-1 saw A-3 hear
B-1 looked A-1 pack
B-2 were B-1 bear
B-2 had come

Page 9
A-4 went A-4 came
B-1 know A-2 learned
A-1 made A-5 stepped
A-4 went A-4 went
A-1 did A-4 went
A-4 went                      B-2 was
A-5 beat                      A-1 climb
B-2 was                      B-1 see

Page 10
A-5 banged                    A-1 said
A-2 opened                    A-4 come
B-2 could have out            B-2 is

Page 11
A-1 said                      B-2 is
A-4 has come                  B-2 was
A-2 does                      A-1 said
A-2 eats                      B-2 am

Page 12
A-1 done                     A-4 had finished
B-2 was                      A-4 was flew
A-2 feed                     A-1 worked
A-1 fed                      B-1 beheld
A-1 would eat                 A-3 fatten
A-4 would make                A-4 match
A-1 was seasoned

Page 13
A-5 popped                   A-1 would eat
B-2 would let                 A-4 leave
B-2 have                     A-1 hide

Page 14
A-4 came                     A-4 came
B-2 are
A-1 wolfed

Page 15
A-1 said
A-1 emptied
B-1 knows
A-4 began
A-1 says
B-2 got
B-2 is
B-2 was
A-1 sits
A-1 sprinkled
A-4 reached
A-2 count
A-1 fetched

Page 16
A-1 will make
A-1 caught
B-2 is
A-1 stuck
B-2 are
A-5 jumped
A-1 made
A-5 grabbed
A-1 counted
A-4 took
B-2 got
B-2 was
B-2 was
A-1 rub

Page 17
A-1 brought
B-2 had
A-1 planted
B-1 reckon
A-1 lived
A-1 would say
A-1 sat
B-1 were satisfied
A-1 hung
A-1 do
B-2 was
A-4 goes  A-5 knocked
A-1 had got  B-2 was
B-2 was  A-1 should step
A-1 took  A-1 said
A-1 gave  B-2 am
A-1 clambered  B-2 is
A-1 did  B-1 see

A-1 fed  A-5 tramp
A-2 would fatten  A-5 tramp
A-1 showed  B-1 smell
A-5 popped  B-2 are
A-5 clapped  A-1 said
A-1 came in  A-1 gobbled
A-1 hide  A-1 fry

B-1 understands  A-1 brought
A-1 can-out-argue  A-1 says
A-1 hushed  A-1 lay
A-1 says  A-1 did
A-1 bring  A-1 laid
A-1 lays  A-1 said
B-1 knows  A-3 got sleepy
A-1 speaks  A-1 tuck
A-1 has spoken  A-1 lay
A-4 began
B-1 kept
B-1 kept
B-1 kept
B-2 was
B-2 had
B-1 could hear
A-1 caught

A-1 waked
A-1 took
A-1 did skedaddle
B-2 could have
A-1 made
A-1 came down

A-4 cut down
B-2 was

A-4 would lay
B-2 had
A-4 bought
B-2 was

A-1 threw off
A-1 made
B-2 would have
A-2 polish
A-4 woke
A-2 cracked
A-5 grabbed
A-4 lit out
A-1 could catch up
A-1 tipped
A-1 fetch
A-1 fetched
A-1 could cut
A-5 match
A-4 lived
A-1 could say
B-1 did know
A-4 come
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B-1 saw
B-1 saw
A-2 dropped
A-4 began
A-1 rattled
A-1 wandered
B-2 got
A-1 hold
A-1 shouted

Page 15

A-1 attended
B-2 was
B-2 was
A-4 came
A-1 could spell
B-2 kept
A-4 turned
B-1 saw
B-1 learned
A-4 left
A-1 woke
B-2 was
B-1 learned
A-1 said
A-4 have gone
A-4 have come
B-2 was
B-1 did fear
B-2 had
A-1 would drop
B-2 was
B-2 will let
A-1 snorted
B-1 know
A-1 could hoot
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B-1 can smell  B-2 are
B-2 are apt  B-2 might have
A-4 die  B-2 has
A-1 declared  B-1 see
A-1 will bury  A-2 bury
B-1 have heard  A-1 walk
A-1 said

Page 23
A-5 nodded  B-2 has been
A-1 take  B-1 has confounded
A-1 lead  A-1 has talked
A-1 stood  B-2 are
A-4 went  A-1 stared
A-1 listened  A-3 winded
A-1 opened  A-1 bent
A-1 pretended  A-1 added
A-1 told  A-1 says
A-1 told  A-4 begins
A-1 listened  A-1 seized
A-1 let  A-1 strode
A-1 ran  A-1 read
B-1 wanted  A-1 opened
A-1 sat  B-2 had
A-1 was stopped  B-2 was
A-1 could get  B-2 wore
A-1 announced  A-1 rested
| A-1 carried | A-1 read |
| A-1 did swing | A-2 rattle |
| A-1 climb | A-2 turned |
| B-1 study | A-1 would loan |
| B-1 implore | B-2 will be |
| A-4 move | A-1 fixed |
| A-4 notify | A-4 check |
| A-1 speak | A-1 tell |
| A-4 free | |

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| A-1 stood | B-2 saw |
| A-1 would turn | A-1 lay |
| A-1 flee | A-1 stretched |
| A-1 trotted | B-2 were |
| A-5 jabbed | A-1 dangled |
| A-1 bent | A-1 could have held |
| A-1 reached | A-1 rushed |
| A-5 shook | A-1 craned |
| B-2 was | A-1 primped |
| A-4 gone | A-1 snatched |
| A-1 could beat | A-1 ran |
| A-1 whimpered | A-1 thought |
| B-1 pity | A-1 could hit |
| A-1 jeer | A-1 drew |
| A-4 comes | A-1 lay |
| B-1 heard | A-1 stretched |
A-1 made
A-1 yawned
A-1 gulped
A-1 bulged
A-1 do
B-1 see
A-2 rise
A-5 split
A-1 hung
B-2 seemed

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B-2 was
B-1 missed
B-1 expounded
B-2 was
A-1 could unravel
B-1 ought
A-1 would tell
A-1 hunted
A-1 ginned
A-1 put
A-1 fetched
B-2 got
B-2 was
B-2 was

A-4 began
A-4 toss
A-1 yelled
A-5 slapped
A-1 watched
A-1 reached
A-1 drew
A-1 pulled
A-5 twist
A-1 attended
A-1 had helped
A-4 died
A-1 looked
A-1 gathered
A-1 sold
A-1 said
A-1 should feed
A-4 start
B-1 needed
A-1 patched
A-1 buy
B-2 be
A-1 would tell
A-1 would wonder
B-2 was
B-1 see
A-1 said
B-1 want
A-1 said
A-1 grinned
A-1 winked
B-2 are
A-1 declared
B-2 is
B-1 thought
B-1 wanted
B-2 is
A-3 craved
A-1 gave
B-1 did want
B-2 was beyond
A-4 went
B-1 smelled
A-1 had eaten
B-2 am
B-2 will be able
A-1 raised

B-2 seemed
A-1 sat
A-1 strained
A-2 rounded
A-1 came
B-1 bet
B-1 wants
A-1 bought
A-1 said
A-1 said
B-2 was
A-1 would teach
A-1 would buy
A-1 balanced
A-1 prank
A-5 hitch
A-1 buy
A-1 speak
A-1 talk
A-1 held
A-2 keened
A-1 have said
B-2 has had
A-1 stared
A-1 studied
A-1 printed  A-1 can be done
A-1 did lift  B-1 want
A-1 speak  A-1 can live
A-1 said  B-2 hold
A-1 are pricked  A-1 did
B-1 want  B-2 beholden
B-2 has been  A-4 come
A-1 said  A-1 move
B-2 seemed  A-4 stay

Page 41
A-1 scraped  B-2 was
A-1 slid  A-1 play
A-1 pulled  A-1 covered
B-2 are  B-2 was
A-1 asked  A-1 drew
B-2 is  A-1 bit
B-1 know  A-1 offered
A-1 spoke  A-1 shook
B-2 is  A-1 puckered
B-2 got  B-1 had figured
A-1 sped  A-4 would go
A-5 twanged  A-4 have come
A-1 stirred  B-2 was
A-1 reached  A-1 said
B-2 was  A-5 would fear
A-1 had given  A-1 raced
A-4 came
A-1 spat
A-3 trembled
B-2 will be
A-1 said
B-1 will hear
A-1 whipped
A-1 studied
B-2 was
A-1 looped

B-2 will be
A-4 come
A-4 lose
A-1 call
A-1 said
B-2 is bound
B-2 have had
A-1 told
A-1 sat
B-2 were
B-2 am
A-1 lasts
A-1 get
A-1 said
A-1 is set

B-2 lay
B-2 was
B-2 could
B-1 see
B-2 was
B-1 afraid
A-1 drew
A-1 go
A-1 ask

Page 45

B-2 would have
A-1 ordered
A-4 start
A-1 could stick
A-1 is froze
A-1 told
A-1 would buy
A-5 rubbed
A-1 steamed
B-2 is
A-1 said
B-1 recollect
B-2 might be
A-1 dawdled
A-1 crawled
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<td>A-1 lifted</td>
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B-2 lack  B-2 was
A-1 will buy  B-1 could hear
A-1 will let  A-1 held
B-2 have  B-1 hoped
B-2 have  A-1 would fly
B-2 have  A-1 perched
A-1 tramped  A-5 hopped
B-1 believe  A-5 shook
A-1 sell  A-4 came
A-1 hide  A-1 wore
A-1 sell  A-1 wore
A-1 stood  A-1 said
A-1 stay  A-1 have sold
A-1 get  B-2 is
A-1 said  A-1 said
A-5 swung  A-1 name
A-1 stay  A-1 gathered
A-4 went  B-2 am
A-4 fell  A-1 said
A-2 had stopped  A-1 sell

Page 53
A-1 matched  A-1 burned
A-1 burned  A-4 arrived
B-2 had  B-1 pondered
A-1 shattered  A-4 departed
A-4 closed  A-4 did appear
A-1 tore
A-2 stacked
A-1 might be repaired
A-1 flew
B-2 was
B-1 was accounted
A-3 would be touched
A-4 set forth
A-1 hung
A-1 did show
A-1 stayed on
A-1 played
A-1 might beckon
A-1 could move
A-1 get
A-1 promised

B-1 had seen
A-1 will take
A-1 told
B-2 appears
A-4 get gone
A-1 will find
A-1 will praise
A-1 climbed
B-2 were

A-1 will settle
A-1 proved
B-2 was
B-2 was
B-2 had
A-1 built
A-4 had fallen
A-1 raised
B-2 was
B-1 knew
A-1 avoid
B-1 accept
B-1 see
A-1 do
A-4 turn
A-2 sharpen
B-2 were
A-1 said
A-2 neighbor
A-1 lay
B-2 am
B-1 wish
B-2 had
B-1 will remember
B-2 will keep

Page 57
A-1 assured
A-1 set
B-2 let
B-2 hear
A-4 will come
B-2 was
B-1 were ready
A-1 climb
A-1 bade
A-5 swung
B-1 could see
A-5 clucked
B-1 willed
A-4 started
A-1 worked
A-1 said
A-1 rolled
A-1 wrenched
A-1 stuck
A-1 wriggled
A-1 said
A-1 fished
A-1 cramped
A-1 crowed
A-1 bubbled
A-1 walked
A-5 swung
A-5 bounded
A-1 shouted
B-2 sounded
A-1 had pulled
A-1 had done
A-1 smiled
B-1 did mind
A-5 sprang
A-1 drove
A-1 give
B-1 know
A-1 go
A-1 caught
A-1 tried
B-2 is
A-1 said
B-2 could be
A-1 bellowed
A-5 threshed
A-1 breathed
A-1 walled
A-1 set
A-1 glanced
A-1 called
A-1 help
A-1 hold
A-1 moved
A-1 help
A-1 hold
A-5 sprang
A-2 caught
A-1 glanced
A-4 turned
A-4 go
A-4 turn
A-1 pulled
A-1 can reach
A-1 said
B-2 is
A-5 cranked
A-1 stick
A-5 snatch

A-1 stand
A-1 hush
A-1 said
A-1 make
A-1 worked
A-1 ran

A-5 shook
A-1 grunted
A-1 spat
A-4 will die
B-2 are
A-1 work
B-2 get
A-1 said
A-1 edged
A-1 try
B-1 do want
B-1 would mind
A-1 said
A-1 squatted
A-1 worked
A-1 grasped
A-1 pulled
A-4 lose
A-1 teetered
A-1 ran
A-5 dripped
A-1 could wipe
A-4 opened
A-1 made
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<td>is</td>
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A-1 dangle
A-1 had given
A-5 jumped
A-1 crimped
B-2 was
A-2 grew
A-1 bowed
A-1 spoke
B-2 is
A-1 could bide
B-2 needs
A-1 gave
A-1 hung
A-1 stuck
A-1 told
B-2 was
B-1 would hear
A-2 saddened
B-1 had heard
A-1 talk
B-1 was ashamed
A-4 came
B-2 might be
B-1 hankered

B-2 appeared
A-1 gazed
A-1 sat
B-2 could stay
B-2 are
A-1 replied
B-2 is
B-2 is
A-1 could clean
A-1 could hold
B-2 had
A-1 was curried
A-1 combed
A-1 looked
B-1 is certain
A-1 laughed
A-1 will be caught
A-1 load
B-2 are
A-1 said
B-1 ought
A-1 spoke
A-1 wears
A-1 search
A-2 wear
A-1 scoffed  A-1 spooned
B-2 am  A-1 tasted
B-1 saw  B-2 was
A-1 said  A-1 seasoned
A-2 browned  B-2 was
A-1 was lifted  A-1 grooned
A-1 passed  A-1 have taken
A-1 was fried  A-1 would eat
B-1 thought  A-3 ails
B-2 am  A-1 asked
A-1 would take  B-2 is
A-1 could eat  A-1 said
A-3 felt  A-2 weave
B-1 thought  A-2 fill
B-1 thought

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A-1 will fix  A-2 is bound
B-1 can name  B-2 have
A-1 came  A-5 stick
A-5 stuck  B-2 ought
A-5 drew  A-1 said
A-1 snickered  A-2 wrinkled
B-1 see  A-1 shone
A-1 is petted  B-1 do imagine
B-2 is  A-5 found
A-1 said  B-1 could believe
B-2 was
A-2 longed
A-2 sobered
B-1 will understand
B-1 do want
A-5 disturbed
A-4 are gone
B-2 was
B-2 was
B-2 will promise
B-2 are
B-2 promised
B-2 is
A-1 said
A-4 rested
B-2 tried
B-2 is
A-2 brought
A-4 capped
A-5 tipped
B-2 were
A-1 drove
A-1 was
A-1 sent
B-1 needed
B-1 suppose
A-1 could borrow
A-1 said
A-2 would be missed
B-2 had
A-1 gave
A-1 take
A-1 tell
A-1 has been inspected
A-1 ran
A-2 pounded
A-4 went
A-1 sat
A-2 stirred
B-2 be
B-1 know
A-5 peep
A-3 scare
A-1 eat
A-1 bowled
A-5 rattled
A-1 hurried
B-2 was

Page 81
A-1 rode A-1 bogged
A-1 hailed B-1 will see
A-1 called B-1 predicted
B-1 recognized B-2 is
A-1 shouted A-1 can walk
A-4 light A-1 sink
A-1 show A-1 turned
B-2 was A-1 stalled
B-2 was A-1 had showed
A-1 had been stung A-1 brought
A-1 called A-5 shook
A-4 opened A-1 scraped
A-1 curled B-1 learn
B-2 get A-1 boot
A-1 grumbled A-5 explode
B-2 will be

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B-1 tempted B-1 see
A-1 said A-4 comes
B-1 would be worried B-2 is
A-4 did come B-2 is
B-2 has B-1 have heard
A-1 said A-1 will skin
B-2 let B-1 will see
A-4 go B-1 ought
A-1 drive A-1 said
B-1 ought
A-1 had carried
A-1 did
A-1 held
A-4 came
A-1 ate
B-2 was
A-1 drank
A-1 has rounded
A-2 light
A-5 kicked
A-1 clean
B-2 was
A-1 supper
A-1 said
A-5 could have paddled
B-1 figure
B-2 stayed
A-1 have put
A-1 rousted
B-2 is
A-1 fed
B-2 is
A-1 set
B-1 had
A-1 bargained
B-1 aim
A-1 bought
A-1 leave
A-1 slept
A-1 called
A-1 fired
A-1 had passed

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B-1 know
B-2 am
A-1 have made
A-1 uttered
B-2 is
B-2 have had
B-2 is
A-1 snickered
A-1 reminded
A-1 said
A-1 gives
B-2 should have
B-2 are
A-1 shuffled
am scared
be skinned
told
grease
am scared
locate
will have
do
declared
tick-tack
ought
be
said
complained
fashioned
said
had been timbered
set
cut
would have been
stretched
kicked
was
resounded
work
fluttered
was
could seek
bowed
dwells
bowed
puts
slid
buttons
caught
lightened
sprang
had become
circled
took
humored
climbed
was
has turned
drew
A-1 broke
A-1 were interred
B-2 had
A-1 made
A-4 came
B-2 was
B-2 are
B-1 was concerned
A-1 might law

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A-1 lumbered
B-2 had
A-2 is named
B-2 is
B-1 aim
B-2 has
A-1 will call
A-1 move
B-1 figure
B-2 are
B-2 are
A-1 is asleep
A-1 pronounced
B-2 had
A-1 wake

A-5 swung
A-1 handled
B-2 might
A-2 stare
A-2 gaze
A-1 inquired
B-1 does smell
A-1 said
B-2 was
A-1 rushed
A-1 stands
B-2 is crammed
B-1 have smelled
A-4 paused
B-2 have
A-1 fetches
A-5 shook
A-1 appealed
B-1 are certain
A-5 has been cracked
A-1 answered
A-1 has given
B-1 can picture
A-1 stuck
A-1 said
B-1 do aim
B-1 want
A-1 cried
A-1 talk
A-3 hear
B-1 reason
A-4 move
A-1 do
A-1 said
A-5 jerked
A-1 would have sworn
B-2 favored
A-1 can plow
A-1 do

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A-1 had regenerated
B-2 were
B-2 was
A-1 would have
B-2 favored
A-1 can plow
A-1 do

B-2 rented
A-1 held
A-1 had used
B-2 needed
B-2 was
A-1 told
B-2 is
B-2 is
A-1 can punish
A-1 will tarry
A-1 can sit
A-1 rear
A-1 saw
A-5 sting
B-1 had made
B-2 was
A-1 had spent
A-2 does grow
A-1 said
A-3 tickle
A-1 had chuckled
A-1 bring
A-1 pays
A-1 sell
B-1 can buy
A-1 will get
A-4 pop

A-1 cast
A-4 arrived
A-4 came
A-1 will stir
A-1 declared
A-1 would freeze

B-1 heard
A-1 asked
B-1 amused
A-1 will do
A-1 granted
B-2 will stay
A-2 grow
B-2 will be
A-1 will travel
A-4 will go
A-1 rake in
A-5 poked
A-4 will end
B-2 was
B-2 will have
A-1 ship
A-1 fire
B-1 think

Page 107
A-1 said
A-1 wait
A-1 will get
A-1 will pack
A-1 can break
A-1 held
A-1 hung  B-2 get
B-2 was        A-1 will pull
A-1 turned    A-2 is
A-1 slept     B-2 will have
A-1 made      A-1 caught
A-1 yearned   A-1 can fool
B-2 sulked    B-2 will have
A-2 rots      A-1 holed
A-1 told      A-1 said
A-1 need      A-2 dark
A-1 can buy   A-2 wear
A-1 explained

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A-1 have considered
A-1 said
A-1 has treated
A-1 said
A-1 sighed
A-1 said
B-2 meant  
B-1 forgot  
A-1 waded  
A-1 played  
B-1 pretended  
A-1 rolled  
B-2 was  
A-1 chased  
B-2 was  
A-1 sprouted  
A-2 warmed  
A-1 fixed  
A-1 dressed  
A-1 would hold  
B-2 is  
A-1 would stare  
A-1 happened  
A-1 bored  
A-1 crowded  
B-2 were  
B-2 had  
A-3 tried  

A-2 perished  
A-1 took  

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A-2 perished  
A-1 took
| B-1  | knows                | A-1 will punish                      |
| A-1  | insisted             | B-2 was close                        |
| B-1  | smell                | B-2 is                               |
| A-1  | ridiculed            | A-1 said                             |
| B-2  | are                  | B-2 will have                        |
| B-2  | can risk             | B-2 cost                             |
| A-1  | begged               | A-1 brought                          |
| B-2  | are                  | A-1 stuffed                           |
| A-1  | cried                | A-1 drew                              |
| A-1  | yawned               | B-2 were                              |
| A-3  | was exhausted        | A-5 rattled                          |
| A-4  | came                 | A-1 walked                           |
| A-1  | wore out             | A-1 watched                           |
| A-1  | hobbled              | A-1 pranced                          |
| A-1  | toed                 | B-2 remained                         |
| A-1  | roust                | B-1 will suffer                       |
| A-1  | were found           | A-1 can arrange                      |
| A-1  | have done            | A-1 said                             |
| A-4  | came                 | B-1 aim                              |
| A-1  | will swallow         | A-1 will fetch                       |
| A-5  | skip                 | A-1 may bring                        |
| A-3  | slumber              | A-1 said                             |
| A-1  | wrangle              | A-1 will trade                       |
| A-1  | do                   | A-2 dabbed                           |
| A-1  | objected             | B-2 worth                            |
A-4 began
A-1 could find
A-1 searched
A-2 use

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B-2 is
A-1 said
A-1 will make
A-1 squatted
A-1 rested
A-1 set
A-1 lifted
B-2 was
B-1 ought
B-1 thought
A-1 said
B-2 was
A-1 walked
A-1 paused
A-1 looked
B-1 figured
B-2 would get
A-4 reached
A-1 said
B-1 knowed
A-5 patted
A-1 scowled
A-1 rose
B-2 is
A-1 taught
B-2 have got
B-2 have held
B-2 is
A-5 knocks
A-1 requires
A-4 opened
A-5 wagged
B-2 have
B-1 understand
A-1 warmed
B-2 was
A-1 would play
B-2 let
A-1 sink
B-1 believe
A-1 put
A-1 strained
A-1 clucked
A-4 started
A-1 spoke
B-2 do let
B-1 kept
B-2 were lost
B-1 bet
B-2 is
A-1 said
B-1 am scared
A-1 can tell
B-2 is
B-2 is
B-2 was
B-1 would know
B-1 am afraid
A-1 will swallow
A-3 swallow
A-2 cull
B-1 keep
B-1 does know
A-1 said
B-1 thought
A-1 walked
A-1 had risen
A-1 put
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Where on these hills are tracks a small foot made,
Where rests the echo of his voice calling to the crows

In sprouting corn? Here are tall trees his eyes
Have measured to their tops, here lies fallow earth
Unfurrowed by terracing plows these sleeping years.

Here flow the waters of Carr before his darkened door.
I cannot see you, child, but I can hear your voice
Shrill and imperious with rain in the beechwood trees.

In the dark hours I have heard your questing words
Creep out of nowhere in the mountain silence;
I have heard your small heart beat with low whispering
In measured breaths of deep night, ebbing and returning.

Now you are shod against the earth.
Once your eager toes were thrust with gladness in the soil
And smooth pebbles welled between your willing toes;
Once you waded the clear stony waters of Carr
And perch fled before your steps in swaying silver zigzags.

Once, walking in the night, open-eyed and wondering
You heard geese flying over, and you listened, breathless;
Once swift feet of horses echoed when your brother died,
Once the waters of Carr rose in the night to flooding
And you heard the swelling voice of the water's strength.

1,2,3,4,5,6  The traders measure with keen practiced glance
7,9,14      The height from withers to croup, feel trembling flesh,
            Rub hard careless hands over quivering muscles
            And peer coldly into moist sad eyes.
2,5,6,7,9,13 Only the foals toss unbound heads
        With flash of hock and unsheared flowing manes,
        Flexing clumsy legs in short unhindered quests
        Down the aisles of sand to the hill's uplifted grith.
        An untamed heart is swift upon the earth.

6,8,13,14  Slow the dull fulcrum, slow the arched leanings
            Of hill on hill and witless lifting of stark eyes
3,6,7,9,13  To craven stone. White the wet lattice of morning
            Over dusty drums, and keen the agony of dry roots
            Questing beneath the earth.
6,8,13,14  Lean as brown straws
            The hounds of day tread out thickets of darkness,
            Damp the grasses their bodies have brushed in passing
            Thinner than fly-wings, heavier than words in a cavern,
            Wilder than thoughts creaming the tongue unspoken.
4,6,7,13,14 Hounds on the mountain . . .
        Grey and swift spinning the quarry shall turn
        At the cove's ending, at the slow day's breaking,
        And lave the violent shadows with her blood.
They have come early into the town.
Dark as plowed earth the rising and the setting out.

On the creek-bed road, down the stony waters of Troublesome,
Down the cold thin flowing, willow-dark and waking,
They have come early to Justice, following the water's sound
Out of the beechwood hollows.

Why the dark journey?
Was the landmark moved?
Perhaps it walked alone, wanting to stir itself
And rest slantwise upon another place.

Will Justice gladden your summer's plowing?
The jury sits upon the bench.
The judge sleeps in his chair, and the noon-bright hills
Crowd the tall windows, spreading their enormous curtain
Against the light's pouring, heat-waved and burning.
They have sat long upon the bench, with Justice droning
Out of a hornet's throat.

Do not indict me.
Let me shake your hand.
If the landmark wanders I shall take your part.
My testimony is sound.
I swear by the hills,
By these eternal landmarks of the heart.
Cold yellow windows to the night, the trees
Frozen with dark, and eyes sleepless
Along rutted streets. Clear the sparrow words
Pierce thumb-latched doors; blowing they pass
Like field larks dustily through seeding grass.
Drawn faces on pillows, mouths hollowed in breathing
The unquiet air; and the million-tongued night tremulous
With crickets' rasping thighs, with sharp cluckings
Of fowls under drafty floors. In the caverns deep
The picks strike into coal and slate. They do not sleep.

Ewes' first wool and linsey cloth
Shall line the grave box for this child,
And smooth-grained chestnut sawn and planed
Be his wooden garment for a while.
The earth shall rise up where he lies
With steady reach, and permanent.
A shroud of cedars be his mound,
This shield of hills his monument.
And Troublesome's dead are quartered with the roots
That split firm stone and suck the marrow out,
And finger yellowing bones that lie astray,
Free from design, released from life, from death
And all of light and darkness, and the disarray
Of pathways in a brush-choked wood.
Only the hills are marked where they have stood.

Here was a symphony of wings,
An aerial river of birds across the sky in thunderous floods
Of slate-blue feathers, a host of violet throats
Splitting the sky with one unerring thrust.

Here were red feet of pigeons spilling
Like blood through the trees, breaking the forest down
In their dense roosting wild with guttural cooing.

Here in this weight of wings were folded death and dust.

I have gone out to the roads that go up and down
In smooth white lines, stoneless and hard;
I have seen distances shortened between two points,
The hills pushed back and bridges thrust across
The shallow river's span.

To the broad highways, and back again I have come
To the creek-bed roads and narrow winding trails
Worn into ruts by hoofs and steady feet;
I have come back to the long way around,
The far between, the slow arrival.

Here is my pleasure most where I have lived
And called my home.

O do not wander far

From the rooftree and the hill-gathered earth;
Go not upon these wayfares measured with a line
Drawn hard and white from birth to death.
O quiet and slow is peace, and curved with space
Brought back again to this warm homing place.

In the year of the passenger pigeons
They came in a darkening flood, and the valley of Troublesome
Was heavy with sound. The soft gutturals of their cooing
Were harrows that raked the air and drowned the locust's thighs.
They came with a cloud of wings that thundered down the hills
And broke the forest with their weight of flesh. Here fell
A snow of dung, here oak and lynn were shaggy with their nests;
Here field and wood, the grain and stalk lost in a feathered hell.
The hollows on Troublesome Creek were glutted with pigeons.
They blew like wind through the trees, and the shuck-dry leaves
Flew from their scratching on the molding floor.
These were no crows flapping above a cornfield:
This was a fire that ran through patch and brush
The leaf-hoppers, the cankerworms, and maggots of crane-flies
At the grass roots.
APPENDIX C-2

River of Earth

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6,7,9  We laughed, watching his face redden with every gust, watching the mustache hang miraculously over his ears.

1,5,7,9 Suddenly my brother Fletch began to cry over his plate.

2,5,7  His shins had been kicked under the table.

6,8,9  Mother's face paled, her eyes becoming hard and dark.

4,5,8  She gave the baby to Father and took Fletch into another room.

5,8,9  We ate quietly during the rest of the meal, Father looking sternly down the table.

5,8  After supper Mother and Father took a lamp and went out to the smokehouse.

4,5,8  We followed, finding them bent over the meat box.

3,4,6,7  Father dug into the salt with a plow blade, Mother holding the light above him.

5,8  He uncovered three curled rinds of pork.

3,5,8,9 We stayed in the smokehouse a long time, feeling contented and together.

5,7,13  The room was large, and we jumped around like savages and swung head-down from the rafters.

5,7  Father crawled around on his hands and knees with the baby on his back.

5,8,9  Mother sat on a sack of black walnuts and watched us.

10,12  "It's the first time we've been alone in two months," she said.

2,3  "If we lived in here there wouldn't be room for anybody else."
And it would be healthier than that leaky shack we stay in."

Father kept crawling with baby, kicking up his feet like a spoiled nag.

Fletch hurt his leg again.

He gritted his teeth and showed us the purple spot where he had been kicked.

"You can't turn down folks who are starving," Father said at last, and he knew his words sounded foolish and with no weight.

He began to hang a tubful of clothes on the line, spreading them out clumsily until it sagged, and the shirt sleeves were barely clear of the ground.

He tightened the line, drawing the raveled cord with all his strength.

The men came out of the garden after a spell.

They came with their pokes bulging at one end.

We knew they had picked every bean, that not one was left.

"Our womenfolks will be right proud to taste a mess o' green victuals," Fruit said.

"You'll shorely get your pay when the mines open."

Sid held up his poke and laughed.

"You've got right fair garden," he said.

"I seed a brash o' blossoms on them vines.

In a leetle time you'll have all you kin eat."

They had turned to go when Ab suddenly pulled something out of his pocket and threw it upon the grass.

It was a dead mole.
"I dug this varmint out o' the garden patch," he said.

"I seed where he'd holed under a pile o' dirt and I scratched him out.

They hain't nothing can tear up a garden like a mole varmint.

You ought to plant a leetle dogtick around.

Hit's the best mole-bane I ever heered tell of."

We heard her fussing in the thick leaves, and we heard a cat sharpening her claws on the bark of a tree.

"Looky yonder at that there nanny cat setting in the crotch o' that tree," Oates said, his tushes breaking from his lips.

"Paw wouldn't take a war pension for her, but she ain't worth a tick.

She wouldn't catch a rat if'n they was a cheese ball hung around its neck.

Once I took holt of her tail and wrung it right good.

Now she has to climb a tree to sit down.

You've seed nothing like that, I bet."

"I heered tell of a boy who's got a store-bought leg," I said.

"He whittles on it for meanness, and once he driv a sprig in with a hammer, and a woman had a spell and fainted."

"That ain't nothing," Oates said, his lip turned accusingly.

"I seed a man with one eye natural, and the other hanging down on one side of his face in a meat sack like a turkey gobbler's snout.

Every time he winked that sack would jump a grain."

"I couldn't stood to look at it," I said.
"It would be a pity-sake to have an eyeball grewed like that."

Oates stopped under a tree, his eyes hard and his voice nettled.

"I heered tell you Baldridges is spotted round the liver," he said.

"Aus Coggins killed your grandpap Middleton, and none o' yore kin done a thing to him.

He's living free as wind."

I hain't going to kill nobody less it's haft-to.

That shooting was done when I was a chap, years ago.

I bare remember.

Now I'll scrap and tear up the patch, but I won't kill."

"Quare about that barn, I say."

Uncle Jolly snapped his galluses, looking scornfully at Father.

"Good God, Brack," he blurted, "you don't wear them red wools the year round?"

"A summer cold is the worst kind," Father said.

"Better you keep out o' bull pens," Uncle Jolly warned.

He jumped into the cot-bed by the wall.

He lay there quietly for a spell, and when Mother came to blow the light, spoke up through the covers.

"This here is the lonesomest tick I ever hit."

No shucks talking foolishness in my ears."

And later, whispering into the dark: "Brack, I gave them chaps wads o' cedar gum to chew, and they spit like adders."
"Twelve early squashes here for Toll and Sue Ella."

Mother said, holding the jute poke in her hand.

"Wisht I had something to send Ma."

"Ma said tell you she's got no catching disease," Uncle Jolly said.

"There's no law agin folks coming to see her."

The sun-ball was an hour high.

Uncle Jolly had bridled Poppet.

He swung the saddle over the bony ridge of her back and stooped to fasten the buckle.

It's me so thin that keeps the baby puny," Mother complained, "a-puking his milk, holding nothing on his stomach.

If I got a scratch, I'd bleed dry.

I need a tonic, fleshening me up, riching my blood."

Nezzie Crouch sat on the meat box watching Mother string tiny beans--beans too young to be picked.

She had come from Blackjack to learn about our moving, walking three miles through mud to carry word back to the camp.

The question waited in her eyes.

She took a fresh dip of snuff, holding the tin box in her hand, and pushing the lid down tight.

Three red tobacco leaves grew on the wrapper, sticking through the print.

"Well, now," Nezzie said, opening her stained mouth, "there's cures a-plenty for the picking.

Ol' doc down at Blackjack says there's an herb for every ill, if you know what to pick and how to brew proper."
"Picking and brewing, I don't know which, nor how."

"I've heered tell a little 'sang is quickening to the blood."

"Woods full of 'sang there used to be, but I hain't seen a prong in ten years."

Collingsworth Mine loaded its first ton of coal the third week in June.

Word came up the river, drifting into the creek hollows.

Mothercoal Mine put fifty men to hauling fallen jackrock and setting new timbers.

We heard that Father's cousins, Tibb and Harl, were there.

The Hamlin blew its steam whistle one morning at three o'clock.

The blast shook Boone's Fork, crossed He Creek and She Creek, lifting into the hills of the upper Kentucky River country.

A shift of men was going into the mines for the first time in eight months.

Roosters waked, crowing.

Our guineas flew noisily out of the black birch.

Father got up and lighted a fire in the stove.

The shagged splinters trembled in his hands.

He piled in wood until flames roared through the rusty pipe.

The top of the stove reddened, the cracks and seams of the cast iron becoming alive, traced like rivers on a map's face.

Hoofs clattered along Little Carr before daylight.

Men came down out of the ridges in ones and twos, hats slanted, riding toward Hamlin and Mothercoal.
A pony went by, shoeless, feet whispering on rocky ground.

A man rode barebones.

"They're wanting coal on the big lakes," Father said.

"One of Luce's girls is staying till school opens on Pigeon Roost.

He wants us to send a chap to live with her this winter."

"Toll and Sue Ella ought to move in with Ma.

They'd live better than they do, hand to mouth."

"Toll wouldn't hit a lick at a blacksnake.

I'd a-soon have a hound dog piddling around."

Mother set her fingers into the ball of hair on her neck.

"Pate Horn oughten to be damming the creek where he's got no right, holding back the waters, letting nothing up nor down."

"I figure the state pen will shave Jolly's tail feathers a grain," Father said.

"Anyhow, I bet Aus Coggins will be tickled to have him shet up.

I heard the other day Aus's fence has been cut a dozen times over, and his cattle making neighbor trouble.

By grabbies, I bet Aus is tickled."

"Folks allus laying blame on Jolly," Mother said.

Father began to crack his knuckles, pulling his fingers one by one.

"Well Holder told me a quare thing the other day," he said.

"Told it got where Aus Coggins can't get a stand o' corn on his land.

Plants come up, then twist and die like they'd been burnt."
"I don't believe Jolly can witch ground."

"Stands to reason Aus is using a poison fertiliz'."

But hit's truth he's tuck more punishment than Job."

A little devilment is natural amongst chaps," Father said.

"I'm not blaming the scholars.

It's their folks forever tearing up the patch, putting fool notions in their heads.

I figure a man ought to rack his own jennies, and stop piddling in other fellers' business."

"I allus wanted my chaps to read and spell and figure," Mother said.

"Allus put a lot of store by that.

Another rusty cut and they'll close the school shore.

As long as we keep living here, Flat Creek School is their only chance earthy."

Night came up the hill, settling into the ridge, pockets.

The martins melted into the dark.

"Time to hit the shucks," Father said, rattling poplar bark under his feet, but he made no move to go inside.

The baby clucked where he sat between Father's knees.

I squatted on the chopping block, thinking of Jonce's promise.

"If I had me a mine lamp, I could help scare bats," I said.

"Bats a-hanging by the bushels in the churchhouse loft, messing the floor at night."
Jonce is going to smoke them out tomorrow."

"Jonce says a bat ain't a bird," Ruly said.

Father grunted.

"I allus liked a flock of bats nigh," he said.

"Mosquitoes and gnats live hard when they're roosting close around.

I judge it's bad luck to kill a bat."

He got up to go, swinging the baby on an arm.

Green was so sleepy his head slid down into Father's hand.

Heavey orange cups of the trumpet vine bloomed on the cornstalks, and field larks blew dustily from row to row, feeding well where the mice had scattered their greedy harvesting.

We waited impatiently for Uncle Luce, knowing that when he came we should hear from Uncle Jolly, and that Uncle Luce would take the mare home for the winter.

"It's Rilla that's keeping him away," Grandma said.

"Luce's woman was always sot agin him doing for his ol'mommy."

I reckon Luce fochtched her off too young.

She wasn't nigh sixteen when they married."

We waited for Uncle Luce until the moon was full in October.

The leaves ripened, and the air was bloated with the smell of pawpaws where the black fruit lay rotting upon the ground.

'Possums came to feed there in the night, and two got into a box trap I set above the barn.

We ate one, steeped in gravy, with sweet potatoes.

I shut the other in a pen, Grandma saying we would eat it when Uncle Jolly got home.
She was lonesome and spoke of him through the days.

"I reckon he's a grain wild and hard-headed," Grandma said, "but he tuck care of his ol'mommy."

One morning Grandma said we could wait no longer for Uncle Luce.

She took her grapevine walking stick and went into the corn field.

We worked two days pulling corn from the small hoe-tended stalks.

When all the runty ears were gathered she measured them into pokes, pulling her bonnet down over her face to hide the rheumatic pain.

There were sixteen bushels.

Everybody else run around like a chicken with its head wrung off.

Then the Governor heard how I fit the fire and never run, and he gave me a pardon.

He sent me word to go home."

Grandma settled in her chair.

"It was dangerous, son," she said.

"It might o'burned the jail.

Whoever sot that fire ought to be whipped with oxhide.

Some folks is everly destroying and putting nothing back.

Who lit that fire, son?"

Uncle Jolly's mouth was too full to answer.

He dropped his eyes and swallowed.

"I sot it, Mommy," he said.
He took another slice of meat and heaped more beans on his plate.

Grandma sat quiet and watching, her blue-veined hands clasped in her lap.

Her face was sad, but her eyes were bright with wonder.

"You know what I done coming up Troublesome Creek this morning?"

Uncle Jolly asked suddenly.

"I pulled another log out of Pate Horn's mill dam.

There's a good-sized hole now.

The perch will be swarming into Lean Neck this spring."

And when he had finished eating, pushing his plate back:
"I hear Brack Baldridge has moved into the camps, moved off that hillplace he owns down to Blackjack."

Before a tip of green showed in any brushy place you could feel spring growing through the sky.

The robins came early, cocking heads in the cold.

The gray bodies of goldfinches yellowed, for all the world like pussy buds blooming.

And where no other sign held on wood or field, finger twigs of elder and willow and service swelled beneath their hull of bark.

"If I was stone blind, I'd know a new season was coming," Grandma said.

"This time o' year the rheumatiz strikes my hips."

The pain sets deep and grinds.

Five of my chaps were born in the spring and that might be the causing."

She took to bed for a spell, and Uncle Jolly cooked for us morning and evening.
1,4,5,8,11 Of a morning he would arise at three o'clock to make coffee and hoe-cakes before walking four miles to snake logs for Elias Horn.

2,3,4,5,8 He had need of this work.

1,4,5,8,12, 14 Money for meal, meat, salt, and a tonic for Grandma had to be got.

5,6,8,9,13 His hands blackened with resin that would not wash off no matter the amount of scrubbing, and Grandma complained bitterly, seeing his grubby fingers poking in the dough.

1,2,5,8,11, 14 It plagued her to lie abed, helpless.

2,3,4 "When spring opens," Grandma said, "I'll be up and doing.

1,2,3,4,13 Three days' sun, and I'll be well enough to beat this feather tick and hang it to sweeten."

2,11 "She's a traipsing fool," Uncle Jolly said, jerking his thumb toward Grandma.

2,11,12,13 "I never saw the beat, a-setting out agin daylight, treading the dark, God knows where."

5,8 It was July.

5,8 Grandma sat before the kitchen stove, drying the morning dew from her shoes.

5,6,8,9,11 She sighed a little, being tired from her walk, and watched Uncle Jolly grit roasting ears for breakfast.

4,5,6,8,11, 13 He had brought a dozen down from the bench field and cornsilks were scattered about like brown locks of a woman's hair.

4,9,11,12,13 "It's no wonder rheumatiz's driving sprigs in your bones," Uncle Jolly complained.

9,11,12 "There I was, coming off the bench, me thinking you were abed, and beholt! You come doddling along the ridge."

6,8,13 Grandma wove her hands together on her knees.
"I been walking on these legs seventy-eight years," she said.

"I'm figuring to walk a few more miles.

I hain't going to set around and let rheumatiz tie'em in a pinch knot.

Hain't wear that breaks a door hinge, hit's rust."

"You put me in mind o' Walking John Gay," Uncle Jolly grunted.

He rubbed a small-grained ear over the gritter.

Corn milk drained into the pan, washing the shreds into the batter.

He was going to fry fritters.

She dropped in a dab of sweeting.

"Jolly allus did take to birds," she said.

"When a wee chip of a boy, he'd point at every one he saw, setting or flying.

He kept the martin scared, forever climbing their poles and shaking their gourds.

Couldn't keep tame pigeons for him sticking his head in their boxes, a-watching.

Recollect once your grandpap killed him a Kentucky red-bird.

How good tickled Jolly was.

Kept that dead bird in hand allus, slept with it of a night.

Maggots got it finally and Boone had to kill another, swapping without Jolly knowing the differ.

He killed five or six, though it punished him to kill.

Boone never favored killing sport.
Never cared a grain for turkey shoots with fellers taking pot shots, shooting cold.

Well, come a time when he quit that redbird foolishness and gave Jolly a talking-to.

"They won't be a bird on the face of the earth the way folks fire lead around," he said.

"Hain't right to take a creature's life just to pleasure yourself.

Mighty nigh like killing folks.'

Such a talk-to he gave Jolly, he's never harmed a bird, never packed a gun for man nor beast.

I'm right proud."

Dew had dried when Uncle Jolly returned.

We were waiting in the yard.

He came and stood before Grandma where she sat on a broken churn amidst the seasash.

"You'd vote your ol'nag and jinny if they was registered."

I get a vote any way can be got, buy or swap, hogback or straddle-pole, but when they're drapped in the ballot box, I allus say: 'Boys, count em square and honest.'"

Two days before Uncle Jolly's time was up, Logg came hurrying from the courthouse.

He came with his keys jingling on his belt, and we heard him coming afar.

"I seen Les Honeycutt talking to Judge Mauldin," Logg said.

"I figger he's trying to get you sent back to Frankfort.

Les's folks can swing nigh every vote on Jones Fork, and the judge knows it.

He can't be reelected with Honeycutts agin him."
"I never pushed Les's ribs in fur enough," Uncle Jolly said.

"I reckon the judge hain't going to give plumb over.

He'll be needing a few Baldridge and Middleton votes on Little Carr and Defeated Creek.

That Les Honeycutt ought to have his long nose trimmed and pickled in vinegar.

He hain't got a chance o' locking me away from Tina Sawyers.

You can't lock bees from a honeycomb."

It was dark inside the jail when Judge Mauldin rattled the iron door, though light held outside.

Night chill had settled into the wall stones, and there was a hint of frost in the air.

He trudged into the yard without seeing the egg tree, or the blossoms beside the steps.

He walked up on the porch, and we saw his red nose and watery eyes.

Mother caught him by the arm.

"Hit's this plagued hay fever," Father said.

"Every bloom on the face o' the earth is giving off dust."

Sometimes it nigh chokes me black in the face."

He sniffled, blew his nose, and went inside with Mother.

His angry voice suddenly filled the house.

Mother brought out an armload of yellowrods, stickweek blooms, and farewell-sununer Euly had stuck around in fruit jars.

Father's face darkened when Mother told him about funeralizing for the baby.

"I've already sent on word to Brother Sim Mobberly," she said.
Father groaned,

"It's onreackoning what a woman'll think about with her man off trying to make a living," he said.

"Green hadn't even larnt to walk."

There'hain't any use for a big funeral."

"We've got plenty to feed everybody," Mother said.

"I ain't ashamed of what we got."

We've done right proud this year.

I'm just getting one preacher, and it's going to be a one-day funeral."

"There hain't no use asking anybody except our kin," Father said.

"It'll look like we're trying to put on the dog."

"Everybody that's a-mind to come is asked," Mother said.

It was middle afternoon. Euly and I ran along the road to see the town, and to look into the creek beyond.

We stole away from Fletch.

I had in head seeing the two blind mules Father had told me the foreman kept at his place.

We looked at the rows of houses in the valley bottom.

Eight houses were high on the hill.

At the far end of the camp rooms hung over creek waters, sitting on posts.

Our homeseat was near the burning slag pile, low in a nest of houses.

The camp was alive with the groan of the coal conveyor.

It rang through the town like a rusty bell.
"I used to know who lived in every house," Euly said, "but a pack of strangers have moved in.

I hardly know a body."

"Recollect the feller who grabbed a mole in our garden?" I asked.

"Sid Pindler, his name was.

Ab Stevall and Fruit Corbitt come with him. If'n I met air one, I'd know 'em. "Fruit is the storekeeper," Euly said.

"Once I went to buy a box o' pepper and he dropped a piece of horehound candy in the poke."

We walked a wheel-rut, deep as the mouths of our shoes.

Women passed, coming from the storehouse with brown pokes resting on their arms.

I sat with Father and Kell Haddix in the front room.

A chunk of fire burned in the grate.

Uncle Samp had gone to the storehouse.

Mother was puny and lay on a bed in the far room.

Euly and Fletch played quietly in the kitchen, it being too early for their sleeping time.

We could hear bare feet whispering on the floor.

They played frog-in-the-middle, making out there was a full dozen in the ring.

Kell Haddix's chin rose turtlewise out of his collar.

His Adam's apple quivered; it strained in his neck.

I looked, and it was like a granny hatchet's throat, swallowing clots of air.

He lifted his arms, speaking.
"They lit the Willardsborough smelter with a hundred dollar bill. A gold certificate.

Aye, God, brother, I saw it burn."

A pale wash of blue darkened in his eyes.

Father kicked at a finger of jackrock handing from the grate basket.

"Thirty years ago that was," he said, discounting.

"The smelter's been falling a ruin twenty-five years nigh.

No profit to dig ore in these hills.

They lost money by the bushel measure."

A grim smile tightened Kill's lips.

"That's what I'm talking.

Money to burn

It's the same company owns this mine.

They never missed that goldback out o' their left hind pocket.

Uncle Samp's bed was empty, the covers thrown back from through his heavy body made in the mattress.

He and Father had hurried to the mine when the word first came.

Harl and Tibb's bed hadn't been slept in, and I thought how they had been buried all these hours, deep underside the earth, with nobody knowing whether they still drew breath.

A chill fiercer than the cold of the room crept under my shirt.

Drawing on my red coat, I went barefoot into the yard.
The road was alive with folk shaken out of Sunday morning's sleep, trudging over frosty ruts toward the mines.

Daylight grew on the ridge.

A smoky coldness hung in the camp.

Men had their hands almost to elbows in breeches pockets; women clasped fingers into balls against their breasts.

Voices rang in the air, arguing.

"Hit's like it was with Floyd Collins. Recollect?"

Buried in that sandstone cave, yonder in blue-grass country."

"What now, would them fellers be doing in a mine, middle o' the night, I ask you that?"

"Them Logans hain't caught in that tunnel."

I figger hit's jist a general fall, the ground a-settling down of its own accord."

Euly came and stood beside me, watching, sleep still in her face.

Sid Pindler and Ab Stevall went by.

They craned necks at our house as they passed.

Three boys ran the road shouting.

"Look," Euly said.

"Younder comes the fortune-telling woman."

I picked her from the others.

Fletch sat up in bed.

His face was grave as an old man's.
He held the bandaged hand before him. "How long is going to take growing me two fingers back?" he asked.

Father lifted both his hands, showing his leathery calluses. "Fear I'm going to lose all my hard-earnt badges," he said.

He laughed. Laughter caught in his nose, in the top of his throat. It was kind of a cry.
He reached for the bowl of shucky beans, shaping a hill of them on his plate with a spoon.

Never had he let us play with victuals.

"They've tuck the peg off o' coal," he said.

"Government's pulled the price tag.

Coal will be selling hand over fist."

The baby stuck a finger into the bean mound.

Father didn't scold.

Mother lifted the coffeepot, shaking the spout clear of grounds.

"I never heard tell it had a peg," she said.

Fern and Lark and I looked at Father, wondering what a coal peg was.

The baby's face was bright and wise, as if he knew.

Father thumped the table, marking his words.

"I say it's on telling what a ton o' coal will sell for.

They's a lack afar north at the big lakes, and in countries across the waters.

I figure the price will double or treble."

He lifted a hand over the baby's head.

"Yon blue sky might be the limit."

Our heads turned toward the window.

We saw only the night sky, dark as gob smoke.
Mother set the coffeepot down, for it began to tremble in her hand.

She thrust a stick of wood into the stove, though supper was done and the room warm.

"Will there be plenty in the camps?" she asked, uncertain.

I've got me something in my head to buy."

"Hit reads in a magazine where a feller kin sell garden seeds and make a profit.

A hundred packages o' squash and dill and turnip sold, and I'd have me enough.

We saw the man afar off on the road.

He was heading our way, walking a hippety-hop on short legs.

"Bulger Hyden," Fedder said.

Bulger Hyden's face grew wrinkled as a doty mushroom; he swung his arms emptily, glancing at the sky's promise of weather.

There was a hint of snow.

Goldfinches blew over us like leaves, piping their dry winter song above the conveyer's ceaseless rattle.


"Steph fotched that bird from West Virginia and scratches in all the money.

I say it hain't fair pitting a furren cock."

He folded his coat, balancing it on an elbow crotch, making ready to go.

The patch was lifted.

I looked, stepping back, squeezing the shirt into a ball.
I turned, running, running with this sight burnt upon my mind.

I ran all the way home, going into the kitchen door as Father went, not staying the sow cat that stole in between my legs.

Mother sat at the table, a pile of greenbacks before her, the empty pay pockets crumpled.

"Hell's bangers!" Father gasped, dropping heavily upon a chair and lifting the baby to his knee; and when he could speak above his wonder, "The boom's busted.

I've got no job."

But he laughed, and Mother smiled.

"I've heard already," Mother said.

She laid a hand upon the money bills, flicking them under a thumb like a deck of gamble cards.

"There's enough here to build a house, a house with windows looking out o' every room.

And a grain left for a pair o' costy boots, a boughten shirt, a fact'ry dress, a few pretties."

The baby opened his mouth, curling his lips, pointing a stub finger.

He pointed at the old nanny smelling the fish kit.

"Cat!" he said, big as life.

"I've seen a quare thing," I said.

Mother paid me no mind.

"Two days your father will be gone, and no satisfaction I'll see till he returns.

Yet he can't grub by his lone.

He'd not get through in time."
She halted, staring at the walls, searching in her head for what to do.

"Never was a mine shack darker," she said at last, having decided.

She rolled her sleeves above her elbows, like a man's.

"I can't grub fitten."

I can't dig a cellar through pure rock.

But window holes I can saw--holes three feet by five."

She fetched a hatchet and a handsaw; she marked a window by tape.

"I'd be scared of a night, with holes cut," Fern complained.

"Robber men might come."

"I saw tracks," I blurted.

My words were drowned under Mother's chopping.

She hewed a crevice to give the sawblade lee.

"It's Father's work," Fern whined.

She squeezed her eyelids, trying to cry.

I recollect Mother worked that day through, cutting four windows, true as a sawyer's.

The hours crawled turkle-slow.

Fern and Lark and I longed for shouting children; we longed for the busy noises of the camps.

"Ah, ho," Father chortled, swinging the baby onto his shoulder.

"They's another thing we've got for sartin, and that's a name for this little tad-whacker.

He's to be named for a feller proud as ever walked.
I'm going to call him Zard, after Old Izard."

"A man come a-saying-----"

"Old Izard himself," Father said.

"Why, them Crownovers are so proud they dreaded telling us o' using our cave for a cellar.

They called hit trespassing.

Walked their stuff out in the black o' night."

"The mare might o' broke the latch," Mother admitted, "but her tracks went straight as a measure."

"Come morning," Father chuckled, "you kin look up Shoal Creek, and there'll be the mare and Crownover's stally hauling windowframes in a wagon.

And there'll be Old Izard and his woman and all his rhymers a-walking, coming to help grub, plow, and seed.

Such an ant bed o' folks you'll swear hit's Coxey's Army."

Father halted, remembering what Izard had told him.

He eyed Mother and began to laugh.

Laughter boiled inside of him.

He could hardly make words, so balled his tongue was.

"From now on," he gulped, "thar's one thing for shore."

He threshed the air, his face fiery with joy.

Girls allus get prissy by the time they're twelve.

Hit's on the books."

He eyed Lark and me.

"I know two titmice hain't combed their topknots lately."

"You ought to make Fern wear plaits," I spoke.
"The drummer's woman wears 'em."

"I hain't going to weave myself to ropes," Fern said.

She walked fingers around her plate, skippety-hop.

"Hair tails hanging."

Humph!

Rather to be baldy."

"Ah, ho," Father laughed.

"I come by the mill before dark and talked to Doc Trawler."

I saw him with his hat off.

Now, his woman don't need a looking-glass.

She kin just say, 'drap you head down, old man."

I aim to comb my lockets.'"

"Once I seed a horse go by with a wove tail," Lark said.

The dove browned, and was lifted to a plate.

Father handed it to Mother.

The bird was small, hardfried, and briny it was bound to taste.

Father always seasoned with a heavy hand.

I thought, "It would take a covey o' doves to satisfy me."

I felt that empty.

I thought of berries wasting in the bottom; I thought of the mulberry tree.

I spooned a half-cooked potato from the bowl, speaking under my breath, "That baby's to blame.

Nothing I saw in Fern's playhouse, nothing save four stone pillars growing up, and an empty pan sitting.
"Humph," I thought.

I heard footsteps.

I sprang behind a pillar.

Fern came underneath the floor bringing a cup of milk and meat crumbs; she brought the bait from Father's traps.

Her hair was combed slick and two plaits tipped her shoulders, woven like the drummerwoman's.

My mouth fell open.

The milk was poured into the pan.

Fern squatted beside it, calling, "Biddy, biddy, biddy," and four little polecats came walking to lap the milk, and three big varmints began to nibble the meat.

I blinked, shivering with fright, and of a sudden the critters knew I was there, and Fern knew.

The polecats vanished like weasel smoke.

I recollect Fern's anger.

She didn't cry.

She sat pale as any blossom, narrowing here eyes at me.

But not a mad or meany word she spoke.

The thing she said came measured and cold between tight lips.

"You hain't heard the baby's been tuck," she said.

"Poppy give it to the drummer."

I stood frozen, more frightened than any varmit scare.

He popped his hands together.

"I'd give my ferret to see Pap and the square lock horns."
"I'd ruther to see your father shake hands with Rant Branders," I said, knowing by looks that Squire Letcher was snail-weak.

"Rant might be tough as whang leather."

"My pap could make Rant eat straw."

"A man's backbone don't print through his clothes."

We listened a bit, our ears against the door; we stole outside, looking sharp.

"Yonder's Bailus coming," Jimp whispered, and began to run.

I ran after him, though it wasn't Bailus I'd seen.

I had glimpsed a girl-child staring around a corner, and she was a Buckheart, for she bore their presence.

She had jerked her head away quicker than any ferret.

We ran till the wind burnt out of us; we stopped to rest in a weed patch where noggin sticks grew tall and brittle.

"I saw a girl yon side the smokehouse," I said when I could speak.

"I bet she heard a plenty."

"Peep Eye," Jimp said.

"You can't say 'gizzard' withouten her hearing."

"Reckon she's learnt about Plume and Rant?"

"Now, no."

Hit's the first time ever I did know a thing afore her."

They clapped hands.

Gid's jaws clenched as he gripped, his neck corded.

Yet Rant didn't give down, didn't bat an eye, or bend a knee.
He stood prime up to Old Gid, and wouldn't be conquered.

Old Gid dropped his hand.

He cut a glance about, chuckling.

"Roust the square if they's to be a wedding," he said.

"Night's a-burning."

Jimp and I hid behind the cane pile, being too hang-headed and shy to watch a marrying.

Under the gilly trees Jimp said, "Me and you hain't never fit."

Fighting makes good buddies."

He clenched his fists.

I knew Peep Eye spied upon us.

"You hit first," I said, acting cagey, taking my part.

"Say a thing to rile me."

I said, "Your pappy's a bully man, and I'm glad Rant Branders locked his horns."

We fought with bare fists, and it was tuggety-pull, and neither of us could out-do.

And of a sudden Peep Eye stood between us.

Her cheek bore a soot mole, and she was fairer than any finch of a bird, fairer even than Plumey.

She raised a hand, striking me across the mouth, and ran.

Jimp said, "Jist a love lick,"

The blow hurt, but I was proud.

We slept on the puncheon floor of a sawmill near Handshoe that night.
For supper and breakfast we ate little fishes out of flat cans Aaron got at a storehouse.

We started down-creek again, and where it had taken one day to go up, we spent two gathering the cattle and hearing them to Tom Zeek's place.

We ran hollering and whooping in the spring air.

We rounded eighteen steers and seven heifers into Tom Zeek Duffey's lot.

Tom Zeek told us Crate Thompson had come into Quicksand country and was putting up at John Adair's a mile over the ridge.

"Hit might nigh cankered his liver when he heard Aaron had beat him to the taw," Tom Zeek said.

"Oh, I reckon he started soon enough, but he hain't got a pair of seven-mile boots like Aaron's."

He winked dryly at me and Ark.

Tom Zeek Duffey's lot was packed with steers and heifers, being littler than most folks' lots.

Aaron drove extra nails in the board fence; he stretched a barbed wire along the posttops; and he sent for Tom Zeek's son-in-law to come and help him drive the herd into Jackson the next morning.

"I wouldn't trust this pen more'n one night," Aaron said.

Hit's too small and rimwrecked."

Lark drew his thin legs together and rested his chin on his knees.

"If'n I was growed up to twelve like you," he said, "I'd go along peart.

I'd not mind my hand."

"Writing hain't done with your left hand," I said.

It won't be ag'in' you larning."
"I oughtn't to tried busting that dinnymite cap," Lark said.

"Hit's a hurting sight to see my left hand with two fingers gone."

"Before long it'll seem plumb natural," I said.

"In a little spell they'll never give a thought to it."

The grackles called harshly from the rail fence.

"We'd better eat the apples while we're setting," I said.

Lark opened the poke holding a Wilburn and a Henry Back.

"You take the Wilburn," I told him, for it was the largest.

"I choose the Henry Back because it pops when I bite it."

Lark wrapped the damp seeds in a bit of paper torn from the poke.

I got up, raising the saddle-bag.

The grackles flew lazily off the rails, settling into a linn beside the road, their dark wings brushing the leaves like shadows.

"It's nigh on to six miles to the forks," I said.

Lark asked to carry the saddle-bag a ways, so I might rest.

They were willing all right, willing as hound dogs in 'simmon time, but they never got nowhere.

Maw and all the womenfolks on our creek liked Uncle Mize a heap better than they did his sons, yet Uncle Mize got coal-rakings a-plenty.

They lowrated him partly because he didn't belong to the church, and never pulled his face down long as a mule's collar on Sunday.

He'd go to the churchhouse though; he'd go and set under the cedars outside.
If the preacher stepped on a feller's toes, he could steal out and jaw with Uncle Mize; he could jist forget Eternal Damnation, and fill his chest full o'minty air blowing across Green Willow that hadn't been breathed three times over.

Oh, he'd begin to feel content to wring a bit o' rest and pleasure from this life and to let the next 'un rack its own jennies.

I used to hang around Uncle Mize myself.

You know how a seventeen-year-old boy is, reckless and onreckoning, big ears and small gumption.

Them days I liked talk with seasoning.

Uncle Mize could do some o' the finest cussing ever I did hear, slicking the words around his tobacco cud, pouring on the vinegar like nobody this side o' the Hot Place.

He could split frog hairs with words.

And Uncle Mize was free-hearted, free as weather.

"Hit says her name's Olander Spence," Bot said.

"She lives in Perry County, not more'n twenty miles from this creek.

Says she's thirty-five and tuck care o' her pappy till he died.

Says she washes clothes so clean you'd swear dogwoods bloomed around the house on Mondays.

Says she can trash air' man ever she did see hoeing a corn row."

That letter pleased Uncle Mize.

It done him bettern's cherrybark tea.

One day he said, "I've come on an idea I need a woman fiddling around the house waiting on me."
Hit gits lonesome.

Why that Perry County woman sounds clever.

I'm a-mind to fotch her on and marry her."

Uncle Mize allus took notions like lightning takes to a fence post.

He clem out o' bed and set to making his plans.

If he hadn't been so plagued, by grabs if he wouldn't have mounted a beast and gone after Olander Spence himself.

And if the corn and garden hadn't been dovetailing weeds, he'd have sent me.

I didn't want to go.

Broadus and Kell swore and be-damned if they would.

Broadus said, "Hain't my wedding nor funeral.

I might fotch a womam for myself, but I'll do no wife-hauling for another."

Kell put his number eleven brogans down flat.

"Be it for me?" I questioned, hoping.

"Now, no," Grandpaw said, "your mommy hates tobacco like the Devil hates Sunday.

She'd hustle me back to that county farm 'gin sundown.

But if they comes a time you're bound to smoke, jist steal this new 'un.

Never wanted another using my reg'lar."

The bowl of the pipe was nearly finished.

Only the dried marrow of the cob lacked scraping.

"Grandpaw," I said, "I'm scared you're a-going to be sent back."
I heard Mommy a-talking."

"Hark!" Grandpaw said.

He put the barlow down slowly.

His face clouded with wrinkles and worry.

"Was hit that mole tale?"

"Not square all," I said.

"Hit, and some more."

The cob rolled to the crib floor.

Grandpaw dipped into the seed corn, filling the pan of his hand with grains, lifting, pouring.

His lower lip stuck out blue and swollen, the gray bag of his chin quivered.

"Todd," he spoke, "you tell me what your mommy said, and I'll chop you a pair o' johnny-walkers."

"I'll choose that pipe," I bargained.

"Ruther to die than go back," Grandpaw moaned.

"Folks thar perished already, jist won't give up and lay down.

Coffin boxes waiting in the woodshop.

Loss opened his hands, his face as grave as Sill Lovelock's mocking.

He pointed an arm at Sula, the other appealing to the crowd.

"I allus did pity a widow-woman," he said.

He spanned Sula's height with his eyes.

"In this gethering there ought to be one single man willing to marry the Way Up Yonder Woman."
Sula's mouth hardened.

"I want none o' your pity pie," she blurted.

She took a step toward Loss, the sinews of her long arms quickening.

When Loss retreated she turned to Mother, who had just climbed onto the wagon.

Sula and Mother were now at an eye level.

"You were a help when my chaps died," Sula said.

"You were a comfort when my man lay in his box.

I hain't forgetting.

Wish I had a keepsake to give you, showing I'll allus remember." 

"I'll keep you in my head," Mother assured.

"I'll be proud to know it." 

We were ready to go.

"Climb on, Son," Father called.

I swung up from the hindgate to the top of the load.

Over the heads of the men I could see the whole of the camp, the shotgun houses in the flat, the smoke rising above the burning gob heaps.

The pain of leaving rose in my chest.

Father clucked his tongue, and the mare started off.

And the first think I knew I was running down Cannel Creek.

I reckon I'd have run till I drapped hadn't it been for my bottle working from under my belt.

I grabbed it and threw it twisting.
5,6,7,12  It fell amongst a patch o' rocks ahead and never busted.

4,5,6,7,11,  When I got it, I captured her again and heeled her up,
13     draining the last drop.

5,8  I didn't run any more.

1,2,3,4,5,6,  I jist walked along peart, thinking o' what Jiddy had
7,8,11,12,  said once about wanting to be buried in a chestnut coffin
13     so he'd go through Hell a-popping; and I thought of another

3,6,8,9,11,  I though o' sparking Cumine Randle.
12
APPENDIX C-4

Way Down Yonder on Troublesome Creek

1,5,8,10  To make their bread, the people grew corn, grinding it at water mills.

5,8,10  They raised sheep for wool and spun and wove many of their garments.

5,8,10  They sat in chairs of their own handicraft, slept in rope-strung beds on goose-feather ticks.

5,8,10,14  Though the ridges were veined with coal, most chose to burn wood.

5,8,10  They made soap of ash lye and grease, dried and sulfured apples, holed-up potatoes and cabbages in the ground for the harsh months.

5,8,10  Their medicines were brewed from wild herbs.

4,5,8,10,11  Schools were in session following the laying-by of crops in July, closing in February in time for the grubbing of sprouts before the spring planting.

2,5,6,8,11,13  The fields were often so high on steep hill, the jest had it that they were planted by shotgun.

1,2,6,7  It was possible to fall out of a patch and break a bone.

1,2,3,4,5,6,8,10,13  Proud was the day a boy was accounted man enough to handle a plow, a girl expert enough with a needle to join in a quilting.

5,6,8  Boys made marbles of pebbles in potholes of flowing streams.

5,8  Girls fashioned dolls of corn shucks.

2,5,6,11,13  Old John Snipp has two heads and a dandy pair of legs, and as a cut-up he has never met his match.
He's as strong as iron; still you can handle him with two fingers.

Scissors

I went to the woods and I got it, I brought it home in my hand because I couldn't find it. The more I looked for it the more I felt it, And when I found it I threw it away.

Thorn

Ten little stuck-outs, One got a blow, Knocked its roof off (Another will grow), Hear the wee master cry, "Oh! oh! oh!"

Stubbed toe

My pappy gave it to me, though it belonged to my grandpaw.

Despite my having it, my grandpaw kept it.

And proud as I am to have it other people use it more than I do.

My name

Way down yonder in Honey Gap I met a gent as red as a cap, A twig in his hand, a rock in his belly, Unriddle this one and I'll shake like jelly.

Cherry

Opens like a pocketbook, Closes with a click, A tent of black spread in the air On a walking stick.

Umbrella

A witty was passing through Colson Gap packing a heavy poke of salt.

Said he to himself "Upon my word and deed and honor! I'll snap my backbone ere I get to the house."

He set his poke down to rest and directly he struck a thought.
He took the poke and began to put in something.

He put in a whole big lot of somethings.

Then off he tramped and his load got lighter by the minute.

What in tarnation did he put in the poke?

Holes

What grows in winter with its head hanging straight down and dies in summer?

Icicle

Five jaspers a-hunting, Five foxes a-running; Two foxes got away--Just how I cannot say--And the race stood then: Three foxes, five men.

What time was it?

Five after three

Red-headed, Box-bedded; Well to know It flies mad The least blow.

Match

I have teeth and yet can't eat, Can't crunch corn or bread of wheat, Still I'll fix you fairly neat.

Comb

I rode water, I repelled rain, When I died I felt no pain, And once I was stony dead I stuffed a pillow for your head.

Goose feather.

"What's your name?"
"Pudding N. Tane Ask me again and I'll Tell you the same; Ask me no questions And I'll tell you no lies, Keep your mouth shut And you'll catch no flies."

Of weavers the best am I, My own yard do I supply, None can match me, did they try, To wear my cloth is to die.

Riar Tackett was the Dirk postmaster until his eyes failed tee-totally.

Claimed he wore his sight out figuring quare places on envelopes.

I reckon he learned the name of every city, crossroad, and hooty hollow earthly.

And so did his wife and his son Goodloe, who helped with the mail.

Not they were pretty anticky, the three of them.

Not so stiff-necked they wouldn't cut a rusty.

And sometimes they played a game they called "Kentucky Post Office."

Like one evening when son Goodloe said: I've got it in my head to put on my Vest and High Hat tomorrow, Load a Barlow in one pocket and Watch in the other, and put on my Tearcoat and Drift along to Walhalla as Happy as a Butterfly.

Come Sunrise, Sigreedy! I'll be Nigh Ready."
Want him to catch a death cold?"

"I ought to of got a jug for the occasion." Ulysses said.

"We're all subject to take colds.

I forgot it plumb."

"I'd vow there's a drap somewhere."

"This is apt to be the driest hog-kill ever was," Ulysses said.

But she uncovered her face and spoke, "See if there's a drap left in the churn."

I investigated, and reported the churn empty.

She eyed me coldly as she might any creature who had not the grace to be born on Logan Creek.

"I'll endure," she said.

The bus wheezed and jolted in moving away, yet we spared Dee Buck our usual advice: Feed her and biscuit and see will she mend, and, Twist her tail and teach her some manners.

The vehicle was scarely half the length of a regular bus.

"The Short Dog" everybody called it.

It traveled from Thacker to Roscoe and back twice a day.

Enos Webb occupied the seat in front and Godey greeted, "Hey-o, chum.

How's your fat?"

Enos tucked his head, fearing a rabbit lick, and he changed his eat.

He knew how Godey served exposed necks.
Godey could cause you to see forked lightning and hear thunder balls.

Though others shunned us, Liz Hyden gazed in our direction. Her eyes were scornful, her lips puckered sour. She was as old as a hill.

Godey and Mal couldn't sit idle. They rubbed the dusty panes with their sleeves and looked abroad and everything they saw they remarked on: hay doodles in Alonzo Tate's pasture, a crazy chimney leaning away from a house, long-johns on clothesline.

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They kept a count of the bridges.

They pointed toward the mountain ahead, trying to fool, calling, "Gee-o, looky yonder!"

But they couldn't trick a soul.

My arm throbbed and I had no notion to prank, and after a while Godey muttered, "I want to know what's eating you."

"We'd better decide what we can do in town," I groused.

Roscoe folk looked alive at sight of us.

And except for our return fares we hadn't a dime.

The poolroom had us ousted.

We'd have to steer clear of the courthouse where sheriffs were thick.

And we dare not rouse the county prisoners again.

She recollected once kissing the baby, her lips against its mouth, its bright face puckered.

Mam had scolded, "Don't paw the child."

It's unhealthy."

Her father had said, "Womenfolks are always slobbering."
She had put her chin against the baby's heel and spied between its toes.

Mam had cried, "Go tend the chickens."

Mam was forever crying, "Go tend the chickens."

Nezzie hated grown fowls—pecking hens and flogging roosters, clucking and crowing, dirtying everywhere.

Her father has promised, "If you'll go willingly to your Aunt Clissa's, I'll bring you a pretty.

Just name a thing you want, something your heart is set on."

Her head had felt empty.

She had not been able to think what she wanted most.

She had set off, her father calling after, "Follow the path to the cattle gap, the way we've been going.

And when we're home tomorrow, I'll blow the fox horn and come fetch you."

But there were many trails upon the slope.

The path had divided and split again, and the route had not been found after hours of searching.

Beyond the ridge the path would wind to Aunt Clissa's, the chimney rising, to view, the hounds barking and hurrying to meet her, and Uncle Barlow shouting, "Hold there Digger!" and, "Stay, Merry!" and they would not, rushing to lick her hands and face.

She thought to turn back, knowing the hearth would be cold, the doors locked.

She thought of the brooder house where diddles where sheltered, and where she might creep.

It's my aim to travel the length of Roaring Fork, up every draw and trace and hollow.
First my pieded pony must be shod before she walks the rocks, and I'm waiting to see who and how many join the race.

The county court clerk says sixteen have filed and a big lot are on the borders of it.

The more candidates, say I, the better.

I lay down my pen.

Crayton Rowan
Salt Springs, Ky, May 28th

Dear Perry Wickliff:
I've been plaguing the mail rider ten days.

After the trouble I took writing to you I feel a reply is my right.

Has a body spoken against me, or are you busy trying to raise a crop?

A farming life is contrary to education.

Why, I bet you don't know what makes a pig's tail curl.

And you may be one of these sharp tacks who scorn to plant by the almanac.

Being Zeb Thorton owns the land, I'm bound he has put his worst off on you.

Land so clayey you can hear corn sprouting at thirty yards.

Did my pony have shoes, I'd trot over and see how you fare.

Now, before Zeb Thorton poisons your mind against me I'll tell you the law trouble we had three years ago.

Zeb, to my shape of thinking, is a form of cattle buyer it pays to have few dealings with.

Mealymouthed, two-faced, slick as a dogwood hoe handle.
2,7,13 That's Zeb all over.

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2,4,6,9,11, 14 To the day I perish I will recollect Maybird Upshaw being hauled into my yard on Shepherds Creek in a wagon.

2,6,10,11 She was my wife's kin, widowed by her second husband's death at the mines; she was the largest woman ever I set eyes upon.

5,6,13 The treshold creaked as Maybird pushed into the house.

1,4,5,14 She sat on a trunk as we had no chair of a size to hold her.

2,6,13,14 She dwarfed my wife and made a mouse of the baby.

1,3,6,9 I recollect she sighed, "I've come to visit a while," and breathed deep with satisfaction.

1,3,5,9,11, 13 "I aim to rest me a spell."

2,5,6,11,13, 14 "You're welcome if you can live hardscrabble," said Trulla, fastening cold eyes on me, eyes blue as gunmetal.

2,4,5,9,13, 14 I knew she was thinking Maybird might be on our hands for life.

3,5,6,11 "We have only old-fashioned comforts," I spoke, brushing a hand behind my ears for I stood in mortal need of a haircut.

1,5,6,9,13, 14 My eyes roved the log walls, coming to rest on Maybird, her large fair head with tresses rich as fire, the drapes of flesh hanging her arms, knees dimpled as the baby's cheeks.

1,5 I tried to figure her weight.

2,6,13 She was as big as a salt barrel.

2,6,12 She had the world beat.

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1,2,6,13 I take pen in hand to say that you are within singeing distance of hell fire and eternal damnation.
Our soldier boys have come home telling a mixture of things.

Most handle only the truth and if wonders they viewed grow a mite big in their mouths I lay it to high spirits.

Didn't they fit the good fight across the waters, risk their necks to slay the heathen?

Didn't they send money home.

To their report I'm all ears.

I grunt and I say "O!" and, "Ah!"

A grandson of mine climbed a tower in Italy called Pisa, and to hear him tell it it was out of whanker, leaning on air, against nature and the plan of Almighty.

Plumb si-goggling!

An anticky falsehood, I figure.

Trying to see how big he could blow the pig's bladder before it busts.

But your tale--yours is humbug of a different character.

I've had it direct you've returned bearing a mortal untruth.

And some people are believing it.

To learn of it jarred my heart.

People inform me you are claiming to have been to the Holy Land.

They say you've brought a cedar sprout from Lebanon where King Solomon cut his temple timber and aim to plant it in Baldridge County soil.

Upon my word and deed and honor!

This cross-grains my fifty-one years of ministry in His Name.

It sets to naught my long and weary labors.

Now, listen, mister boy.
I'm a Bible worm.

I've read it lid to lid.

I testify only the dead and the saved ever journey to that Country--those risen from the grave, and that's not to be until Resurrection Day.

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As the saying goes, they'd been hit by the ugly stick.

How a handsome-looker like Uncle Mize could have sired them beat understanding.

Or was there a stranger in the woodpile?

0, there were some people sorry enough to think so.

Maw vowed the brothers put her in mind of granny hatchets burrowing in a rotten log, bettle-eyed and nit-brained.

Human craney crows, she called them.

Why, I don't suppose even a three-time widow would cut eyes at either.

Not along Oak Branch, or the whole of Ballard Creek.

Not anywhere in the territory.

They were willing all right, willing as ferrets in a rabbit hole, but they got nowhere in the marry market.

Kell gave up the hunt at around fifty years of age.

Broadus never did.

On account of his years, Maw and the other women on Oak were easier on Uncle Mize than on his sons.

Nevertheless Uncle Mize had his rakings.

They lowrated him partly because he didn't belong to their congregation, didn't pull his chin long as a mule's collar on Sunday.

He would go to church--go at church, say.
He'd loll in the shade of the gilly tree in the yard, and did a preacher step on somebody's toes too hard in the churchhouse, they could steal out and talk with Uncle Mize, swell their chest with the fresh air blowing across Oak from the hickory ridge, and forget about Eternal Damnation.

Jawing with Uncle Mize they would presently feel content to wring the pleasures such as they were from this world, and allow the next to rack its own jennies.

Forty miles should have worked out to a day-and-a-half trip.

Kell saw to the marriage license.

Those years you didn't need your blood 'tasted,' and you could send for the knot-tieing document.

El Caney Rowan, the preacher, came to do the hitching, and along trotted Elihu DeHart.

Where you see Elihu you see his fiddle, and him itching to play.

Folks within walking distance came.

Most everybody on Oak Branch except Maw.

Some rode over from Ballard, Snaggy, and Lairds Creek.

But Broadus didn't show up.

I hadn't supposed he would make a bee-line, being he had gone against his will and want.

Broadus's head was as hard as a hicker nut.

People waited, the day stretched, and no Broadus.

I kept thinking of the crabgrass crowding the corn, the knee high foxtail, and me wasting time.

Late afternoon arrived, the cows lowed at the milk gap, the calves bawled.
The sun dropped, and folks had to go home frustrated.

I didn't get my natural sleep that night.

Uncle Mize sprung a pain in his chest, and I had to sit up with him.

I heated a rock to lay to his heart; I boiled coffee strong enough to float wedges.

I drew bucket after bucket of fresh well water to cool his brow.

He eased about daylight and before I could sneak a nap for myself, aye gonnies, if folks didn't start coming back, only more of them.

Overnight the word had spread farther still.

People turned up from Burnt Ridge and Flat Gap, from Cain Creek and from as far away as Smacky and Sporty Creek.

They opened their knives with their teeth.

I saw arms raise and metal glint.

It was that moony.

My heart didn't knock.

It plain quit.

Cletis struck first, as I recall, swinging outward, elbow angling, and had there been a wind the blade would have whistled.

I heard a rip like an ax cleaving the limb of a tree.

I froze, and I couldn't have moved had the hills come toppling.

The span of Jiddy's back hindered my view, and I couldn't swear for certain, but I figured Cletis' knife had split him wide.
Yet Jiddy only grunted and plunged his blade as if to sever the key-notch of an oak.

Cletis rocked and gurgled.

Cletis gurgled like water squiggling in the ground during rainy weather.

They kept to their feet, backing and filling, breathing as heavily as Muldraugh's bull had, arms rising and striking.

And they kept on striking.

I've seen rams butt skulls till it thundered.

I've witnessed caged wildcats tear hide.

Neither was a scrimption to this.

My body grew roots.

My legs were posts without joints.

I went off the hinges, I reckon.

I begged Jiddy and Cletis to quit.

I pled, I bellowed.

I shouted till I couldn't utter a croak, and then I covered my eyes and fell down bawling.

Since my child days I'd shed few tears, and these came rough.

They set my eyeballs afire.

After a spell I quieted.

I cracked my lids and peeped out.

Jiddy and Cletis were laying alongside each other in the road, laying as stiff as logs.

They lay in a gore of black.

And the next thing I knew I was running up Ballard Creek.
Way back yonder there was a widow woman and her son Jack and they were poor as Job's turkey.

The way some tell it, their homeseat was here on Wolfpen Creek.

Or around about.

Yet he had bids.

Would he swap to a crippled hammer with one year gone?

No

A poke for catching snipe?

A gee-haw whimmy-diddle?

Now, no.

You can't eat airy a one of them.

Then Jack got up with a gipsy who offered three beans for the cow.

Not common beans.

Not regular beans.

"Wonder beans."

So said the gipsy.

"Sow them and they will feed you your life tee-total."
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7 Jack banged on the door and a woman opened it.

6 A high tall giant woman.

2,6,8,13 Of a size she could of put Jack in her apron pocket.

6,7,11,12 Said Jack, cocky as they come, "Where's the master of this house place--your old man?"

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2,5,6,8,9,11 Counting beyond thirty-three will make any tom-body drowsy.

2,5,6,8,12 Beyond ninety-nine hit's worse.

2,5,6,8,11 By two hundred and twenty-two you're bedazed.

2,5,6,8,9, 11,12 Messing with figures always made the giant sleepy, and the more he counted the dozier he got.

5,8,9 Pretty soon he was snoring.

1,3,4,5,8,11 Jack caught his chance when the high tall woman stuck her head in the kettle to rub clean a spot.

5,7 He jumped out of the oven.

5,7,11,13,14 He grabbed a sack of gold and took off like Snider's hound.

5,8 For the beanstalk.

5,6,8,11,12 And nobody was in knowance of it.

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2,8 And an odd thing!

5,6,8 On earth the little hen would lay only common brown eggs.

5,8 Regular eggs.

5 Ay, no matter.

5,6,8,13 Jack had his barrel full enough.

5,6,8,11 And he bought a second cow with ribbons to her horns.
A pretty cow.

One to come fresh while the other was dry.

They lived on banty eggs and garden sass and crumble-in thereinafter.

And nobody could rightly say Jack didn't know beans.

Now, no.
What's folks going to live on when these hills wear to a nub?"

"I aim to learn proper," I said.

He lifted the plow, setting the point into the ground. I stood there, not knowing what to do.

"Best you walk betwixt the handles to get the hang of it," he said.

I stepped between, holding to the crosspiece.

Uncle Jolly grasped the handle ends and clucked. The mule didn't move.

He whistled and shouted, but he might as well have been talking to a tree.

Grinning, Uncle Jolly said, "See what I mean?

This fool beast won't stir.

He's too trifling even to be called a mule, low as that is.

His brains are in his heels."

He tried a string of names: "Git along, Jack! Pete! Crowbar! Leadfoot!"

When nothing availed, he reached down and caught up a handful of dirt and threw it onto the mule's back.

The mule started to move, shivers quivering his flanks.

"It's like that every time I halt," Uncle Jolly said.

"A mule has a nature plime-blank the same as a man."
Stubborn as crabgrass."

The earth parted.

It fell back from the shovel plow.

It boiled over the share.

I walked the fresh furrow, and dirt welled between my toes.

There was a smell of mosses, of bruised sassafras roots, of sweet anise.

We broke out three furrows.

Then Uncle Jolly stood aside and let me hold the handles.

The mule noted the change but kept going.

The share rustled like drifted leaves.

It spoke up through the handles.

I felt the earth flowing, steady as time.

I turned the plow at the end of the third row.

"This land is so rooty," Uncle Jolly said, "I'm going to let you work over what I've already broken.

You can try busting the balks.

Uncle Jolly put the book into his shirt and spun the horse on her heels.

He pinched her withers, and she cranked her neck and flared her lips and nickered.

He laughed.

He outlaughed his critter.

Then he dug heels against her sides and fled upcreek.

"Sporty will be called dog for this," Mittie warned.

"It's become the worst school in Baldridge County."
Textbooks worn to a frazzle.

Teacher won't ask for new ones.

Not strange we've drawn a witty."

Duncil's face reddened.

"Uncle Jolly is smart," I defended, "and his mare is as clever as people."

Mittie darted a glance at me.

Hands raised the room over, begging leave to talk.

Some scholars spoke unbidden: "One day my mom passed Jolly Middleton, and he was all howdy-do and how-are-ye.

He tipped his hat, and out flew a bird."

"Biggest fun box ever was, my pap claims," said another.

Rue Thomas began, "Once on a time there was a deputy sheriff who aimed to arrest Jolly Middleton--"

Duncil found his tongue.

"I grant you there's one nag in the world with more brain than her master."

Now hush."

Ard fetched in a bucket of water.

He whispered to me, "Tommorow I'm bringin my bow-and-spike for sure."

Rue Thomas tried again, "Once the law undertook to corner Jolly Middleton--"

"Quiet!" Duncil ordered.

He lifted his chin, trying to think of a way to sober us.

Finally he said, "We'll have a spell of storytelling to finish the day.

Accounts of honor and valor."
By August Pap was back on his honkers in Houndshell.

The mill which furnished rough-cut lumber for the local market had run out of orders.

Although sawmill labor wasn't plumb to Pap's notion, he reckoned it a whit above farming.

"Nobody ever paid me a cent on Sporty," he would say.

Unlike Sporty, where school began in July after crops were laid by, Houndshell school opened in September.

Dan wept the first day.

Holly's eyes were everywhere, learning everything taught.

At a Friday spelling bee she turned me down for the first time, and everyone else, and received the headmark.

Mittie Hyden wasn't there to spur me.

Our teacher was so grumpy she bore the nickname Mama Bear.

She kept our noses in textbooks, and few dared whisper, much less laugh.

She had no picks, and there was not a storybook in the room, and none spoken of.

And if Duncil Hargis didn't know what made a pig's tail curl, my opinion she didn't know what made a hen's comb red.

We could twist Duncil around our thumbs, but not Mama Bear.

My schoolmates noticed my shirts with collars as round as Holly's and my scuffed clodhoppers.

Our clothes were made at home, our footwear bought off pack peddlers.

I pinned my collars at the corners, to square them.
Nothing could be done about my shoes.
I got acquainted with Tavis Mott.
And Sim Brannon's son, Commodore.
Commodore Brannon attended Pine Mountain Settlement School in Harlan County, and when he stayed home a week in June, he told me about books he'd read there.

The flour sack moved.
Something threshed inside.
It was a fowl beating its wings.
"I'm of a mind to sell you half ownership in my rooster," he said.
"I will for your eleven nickles and if you'll keep him till I find him a hiding place.
My pap would wring its neck did I take him home."
I touched the bundle.
My hand trembled.
"I've been saving to buy me a shirt," I said.
"A boughten shirt."
"You couldn't save enough by Kingdom Come.
Fork over your eleven nickels, and we'll go halvers."
I brought my tobacco sack bank and Pap's mine lamp.
We stole under my home and penned the rooster in a hen coop.
Pap's voice droned above in the kitchen.
Tavis lit the lamp to count the money.
The rooster stook blinking, red-eyed, alert.
His shoulders were white, reddening at the wing bows.

Blood beads tipped the hackle feathers.

His spurs were trimmed to fit gaffs.

It was Cleve Harben's Red Pyle.

"How'd you come by him?" I questioned.

"He fought Ebo, the black Cuban, and got stumped.

He keeled down.

There was a slash on his throat, and you'd a-thought him dead.

Cleve gave him to me, and before I reached here, he come alive.

The cut was just a scratch."

We crawled from beneath the house.

Tavis quenched the light.

"Don't breathe hit to a soul," he warned.

"Cleve would try to git him back, and my pap would throw duck fits.

Bring him to the schoolhouse at two o'clock tomorrow."

He moved toward the gate, my nickles in his pocket.

I went into the house and sat quietly behind the stove, feeling lost without my money, though happy about the rooster.

We drove away, the wheels taking the groove of the ruts, the load swaying.

Then it was I saw the gold locket about Mother's neck, beating her bosom like a heart.

I looked back, seeing the first rocks thrown, hearing our windows shatter.
I looked back upon the camp as upon the face of the dead.

Only Todd Magoffin was watching us go.

He stood holding his breeches, for someone had cut his belt with a knife.

He thrust an arm into the air, crying, "Hello, hello!"

The morning the herb doctor and his wife came down Sporty Creek I had gone into the bottom to hunt for Holly's play place.

She had bragged about it, nettling me with her talk.

"It's a really hid spot.

Something is there that would peel a body's eyes."

I was searching the thicket beyond the barn when the dingle of harness sounded.

A wagon rattled the stony creek bed road drawn by the smallest pony I'd ever beheld, and a man and a woman rode the jolt seat.

They traveled with mattress and trunk and stove in the wagon bed.

The wagon passed the mill and climbed the rise to our house.

I ran after.

I hoped Holly had not heard it.

But Holly was there before me.

Mother came onto the porch, taking her first steps in weeks.

She held the baby, squinting in the light.

Her face was as pale as candlewax, and she was letting the baby dangle the locket Sula Basham had given her.
The herb doctor jumped to the ground, his hat crimped in a hand.

He was oldy and round-jawed, and not a hair grew on the top of his head.

He bowed to Mother, brushing the hat against the grass.

He spoke above the locusts, "Lady, is there a chance we could bide a couple of nights in your millhouse?"

My pony needs rest."

From the jolt seat his wife gave Mother a chin hello.

Her hair hung in two plaits about her shoulders.

She appeared younger than her husband.

She gazed at the baby in its bundle of clothes.

Mother sat down on the water bench.

She couldn't stay on her feet any longer.

"You're welcome to use it," she replied.

"A pity it's full of webs and dust.

My husband is off plowing; else he would clean out the trash for you."

I couldn't hold my eyes off the pony.

It had a tossy mane that was curried and combed.

Not a cocklebur in its tail.

It looked almost as fair as a colt.

Supper having long been eaten, Mother prepared a meal for Aaron.

Aaron shucked off his coat.

A foam of sheep's wool lined the underside.
"There's not a cent in yearlings," he said.

"Hit's swapping copper for bass.

Beef steers are what puts sugar in the gourd, and I've found not a single one between here and the head of Left Hand Fork."

"Crate Thompson cleaned the steers out of all the hollows on Sporty and over on Troublesome Creek in Knott County a month ago," Pap said, "and I've heard a sketch he's over on Quicksand Creek, buying in the Decoy and Handshoe neighborhoods."

Mother brought a plate of shucky beans, buttered cushaw, and a sour-sweet nubbin of pickled corn.

Holly raked coals upon the hearth for the coffeepot.

While Aaron ate, Pap and me and Dan brightened Aaron's boots.

We scraped the dirt away, rubbed on tallow, and spat on the leather.

We polished them with rags until they glowed.

"I never saw boots have such razor toes," Pap said.

"You could nigh pick a splinter out of your finger with them."

He thrust forth his own to show the bluntness of the shoecaps.

Pap's were the shape of the box they came in.

Pap picked up one of Aaron's boots and compared it to his shoe.

"They have the difference of a hoe and a pickax, he said, sighing in awe.

"Man! They must stack your toes into a pile."

Aaron champed his tobacco cud.

"They're comfortable," he said.
On finishing his meal, Aaron said, "I'd take a shortcut to Quicksand if I didn't have the yearlings on my hands."

Maybe I could get there before Crate Thompson cleans out the last beef animal."

We were living at Logan's camp when Uncle Jolly appeared on the plank road, heading toward our house.

We hadn't seen him since spring.

He arrived on an idle Thursday when only the loggers were at work, and folks sat visiting or being visited on porches.

The mill operated three days a week.

The saws were quiet, the steam boiler sighing instead of puffing.

Smoke raised from the burning sawdust mountain as straight as a pencil.

Word had reached Uncle Jolly that Dan had lost two of his fingers and they needed transporting for burial on Sporty.

The third and fourth fingers of Dan's left hand had been severed while he played at the mill.

For Pap, who was already fed up with eight months of short workweeks, Dan's accident was the last button on Gabe's coat.

Uncle Jolly came riding his anticky horse down the plank road with Jenny Peg prancing sideways.

Upon sighting them Pap announced, "Here comes the witty," and to make Dan brighten sang out:

The biggest fool you could ever seek
Dwells in the head of Sporty Creek;
He puts on his shirt over his coat,
Buttons his breeches around his throat.

"You heard me," Cass Logan said, and drove away.
The bunkhouse had no flue to accommodate the stove-pipe, and Mother cooked supper on coals raked onto the hearth.

The bread baked in a skillet was round as a grindstone.

Though we ate little, Pap advised, "Save space for a stout breakfast.

Come daybreak I'll be gathering in the squirrels."

Dan and Holly and I pushed aside our plates.

We gazed at the moss of soot riding the chimney back, the fire built by we knew not whom.

We missed the sighing of the sawmill boilers.

We longed for Logan's camp.

Mother said nothing, and Pap fell silent.

Presently Pap yawned and said, "Let's fly up if I'm to rise early."

Lying big-eyed in the dark, I heard Pap say to Mother, "That fire puzzles me.

Had we come yesterday as I planned, I'd know the mister to thank."

"You're taking it as seriously as the young'uns," Mother answered.

"I believe to my heart you're scary."

When I waked the next morning, Mother was nursing the baby by the hearth and Holly was warming her dolls.

Dan waddled in a great pair of boots he had found in a keg.

The wind had quieted, the weather grown bitter.

The cracks invited freezing air.

Father was expected at any moment, and a skillet of grease simmered in readiness for the squirrels.

We waited the morning through.
Toward ten o'clock we opened the door and looked up-creek and down, seeing by broad day how prisoned was Tight Hollow.

The ridges crowded close.

A body had to tilt head to see the sky.

At eleven, after the sun had finally topped the hills, Mother made hobby bread and fried rashers of salt meat.

"A good thing I made a deal with Cass Logan to haul our plunder to Sporty. Ay, a piece of luck he paid me rent for our horse, and I could buy footgear to run in when I blundered into the ambush."

Mother lowered her head.

Swallowing, trying to contain his joy, Pap said, "Coming into the hollow, I spied a gun barrel pointing across a log at me--a gun plume-blank like my own.

Behind a bush was a somebody rigged in my old coat and plug hat.

Gee-o, did I travel!"

Mother raised her chin.

Her eyes were damp, yet she was smiling.

"If you'd stop carrying on," she said, "you could tell us how soon to expect Cass."

A gale of laughter broke in Pap's throat.

He threshed the air.

He fought for breath.

"I can't," he gasped.

"You've tickled me."