

BOOK REVIEWS

Walter Darrell Haden, Editor

Jerry E. Clark, *The Shawnee*. Lexington: The University Press of Kentucky, 1977.

This short survey of Shawnee culture and history is one of the offerings in the Kentucky Bicentennial Bookshelf. Anthropologist Jerry Clark of Creighton University traces the incessant movement of the Shawnee, an Algonquian Indian group, from their original home in the eastern subarctic region of Canada to numerous locations farther south in the United States.

Migration was a way of life for the Shawnee as is evidenced by the widespread distribution of Shawnee names for historical and contemporary towns, rivers, and other places. During the summer, they occupied semi-permanent villages along rivers, where the women raised corn, beans, and squash while the men hunted nearby. Then, during the winter, the Shawnee broke up into small family bands and established numerous winter camps. The women were often employed in making maple sugar while the men were away on extended hunts. White travelers and traders frequently reported finding Shawnee villages abandoned during winter months.

Based on the earliest historic locations and traditional claims of the Shawnee themselves, at least a tentative case can be made for the Ohio and Cumberland River valleys as their "home territory" in the continental United States. By the mid-seventeenth century, the Shawnee were "spread over a wide area from present-day Ohio to the Cumberland River and quite possibly as far west as the Mississippi River" (p. 11). From their location on the Cumberland River in the late seventeenth century, Shawnee bands traveled widely, visiting and even settling in scattered areas from Illinois to Florida. In 1795 they gave up any claim to land in Kentucky. By 1867, after centuries of migration, the Shawnee were located on reservations in present-day Oklahoma where, for over a hundred years, they have lived in virtual poverty as victims of America's "manifest destiny."

Although author Clark includes a chapter on Shawnee relations with other tribes and one on relations with whites, he spends more time on subjects that are of interest to anthropologists — Shawnee social organization, subsistence and technology, ideology and expressive culture, and related aspects of their lifestyle. There is surprisingly little attention paid to the famous Shawnee leader Tecumseh. Yet, Clark does advance our understanding of the Shawnee people by noting that, in addition to migration, there were other important themes in the Shawnee experience. As he points out, "conservatism and dependency were key variables in the pattern of Shawnee migration" (p. 59). While freely borrowing items of material culture from whites, such as guns, metal cookware, and clothing, they nevertheless steadfastly clung to their ancient customs and retained a form of sociopolitical organization which had disappeared before historic times among other Algonquian tribes.

The general reader will find Clark's short book to be a useful introduction to the Shawnee whose trails crisscrossing the "Dark and Bloody Ground" eventually facilitated white settlement of that region. There is no documentation in the book, but the author provides a brief bibliographical essay. Additional studies of the Shawnee are needed.

Ronald N. Satz, Ph.D.

Michael A. Lofaro. *The Life and Adventures of Daniel Boone*. The Kentucky Bicentennial Bookshelf. Lexington: The University Press of Kentucky, 1978.

Michael A. Lofaro, Assistant Professor of English at the University of Tennessee at Knoxville, has done the historically minded public a fine service by writing a brief, delightful, and sound biography of Daniel Boone. His preparation for this study includes his Maryland dissertation "The Genesis of the Biographical Image of Daniel Boone." In his own way he has done for Boone what James A. Shackford, another English major, did for David "Davy" Crockett. That is to say he has attempted to separate Boone the man from Boone the legend. He labels numerous incidents as traditional accounts which are not historically verifiable. Similarly he alerts readers that John Filson's "The Adventures of Colonel Daniel Boon [sic]," is not a wholly reliable version even though Filson claimed to be using Boone's autobiographical material. For that reason Lofaro specifically cautions that when the author uses the term "Autobiography" in the text he is referring to Filson's material.

Basically Lofaro builds on the idea that "no one figure has been more central to the frontier experience than Daniel Boone. He is commonly regarded as the prototype and epitome of the American frontiersman." Consequently Boone was plagued by continuing restlessness which helped account for frequent moves. In fact, publicity about Boone's settlement activities attracted other settlers to his area which made Boone want to move again. Further, Boone was caught between a desire to be in a civilized settlement and a love of the wilderness, a rather common feeling among many of Boone's contemporaries and later frontiersmen.

Lofaro has produced a discerning and delightful little volume in the Kentucky Bicentennial Bookshelf series. He covers all the years of Boone's life and his major activities as a trailblazer, Indian fighter, and a Missouri magistrate. Most attention naturally concerns Boone's activities between his entry into Kentucky in 1767 and his involvement with the American Revolution on the frontier through 1783. Along the way Lofaro spices the book with anecdotes from Boone's life. One such boyhood incident was a prank on a novice who went on his first deer hunt without knowing Boone and his boyhood friend had poured six additional powder charges into the musket. The shooter lived, but the deer did not. Not all the accounts are complimentary to Boone. Once when Boone was exploring in Kentucky he saw an Indian on a log fishing. Boone evidently shot and killed the Indian but merely told his own family, "While I was looking at the fellow, he tumbled into the river, and I saw him no more." Unfortunately for historians Boone did not indicate whether he acted out of revenge, self-defense, or some other motive. Anyway, a reader will find Lofaro praises Boone for his achievements and criticizes the frontiersman for his misdeeds.

Marvin Downing, Ph.D.

Edison H. Thomas. *John Hunt Morgan and His Raiders*. Lexington: The University Press of Kentucky, 1975.

Though the men who rode with John Morgan, the Confederate guerilla leader, are referred to in the title of this little book, the focus is clearly on Morgan himself. Except for Basil Duke, Morgan's brother-in-law, hardly any of the other men from Kentucky and Tennessee who rode with Morgan are identified by name. Duke is important, however, not only as a member of the troop but also as a source of information, since in his bibliography Edison

Thomas refers to Duke's biography of Morgan, written in 1867.

The complexity of Morgan's personality as well as his popularity among Confederate sympathizers in the border states makes Morgan an irresistible focus. More than once Professor Thomas refers to Morgan's capacity for extreme elation and to an opposing capacity for deep depression. Although at one point Professor Thomas refers to this range of emotion as evidence of Morgan's "very little sense of discipline," one wonders whether a psychiatrist analyzing others' impressions of Morgan might come to a less simplified deduction. At any rate it is Morgan's capacity for enthusiasm and his adventurous spirit that make him a likely candidate for leadership, first as the organizer of the Lexington Rifles, an elitist drill team, and then, after the beginning of hostilities, as the head of the Raiders.

Though in his "Introduction" Professor Thomas strongly implies a personal admiration for Morgan, he is surprisingly objective in his account of Morgan's career as a daring, independent cavalry officer. On occasion Professor Thomas displays ability for imaginative description, as when he describes the brilliant foliage of the Kentucky countryside on an autumn day in 1861. On that day Morgan's company rode from Woodsonville to Bowling Green to report for duty with General Johnston. The reader is merely tantalized, however, by certain omissions in the book. Morgan's childhood and student years are surveyed only briefly; perhaps if more details had been given about Morgan's erratic career as a student at Transylvania College, one could understand more clearly Morgan's difficulty in later years of adhering to a regimen in his business career or the difficulty Morgan had in obeying certain military superiors such as General Braxton Bragg. Whether these details are available this reviewer is unsure but suspects that certain letters and other records pertaining to Morgan's years as a student may have been preserved. It appears that Professor Thomas spent more effort researching the controversy surrounding the death of Morgan than he did in researching Morgan's early years, for his account of the Federals' surprise attack on the Greeneville, Tennessee, encampment is thorough. This book is important not only to the serious but also to the casual reader of American history, who may find that he or she would like to learn more about this charismatic leader.

Robert G. Cowser

Paul E. Fuller. *Laura Clay and the Woman's Rights Movement*. Lexington: The University Press of Kentucky, 1976.

Laura Clay of Kentucky knew, sometime before 1874, that the "great cause of Women's Rights" was her calling in life; and she never betrayed that early vision. Susan B. Anthony, Elizabeth Cady Stanton, and the Blackwells overshadowed everyone else in the suffragist movement, but their success was possible because of Laura Clay and a few others like her.

The separation of her parents in 1870, and their divorce after forty-five years of marriage, opened Laura's eyes to a man's absolute right to all the family property and children, and to the complete lack of justice to women. Fortunately, her father gave her a farm which made her self-sustaining and able to devote her life to politics.

Clay was a political moderate with a firm belief in state's rights. Her strategy was sometimes ineffective because of her strong preference for suffrage on a state level rather than by constitutional amendment, and her motives were sometimes marred by her willingness to compromise with those who would use women's suffrage as a way to overcome the influence

of the Negro vote. But she was convinced that the issue would be settled by political expediency, not on ethical merits; so she learned to compromise with many groups in exchange for their support.

Southern Suffragists referred to her as "our great Laura Clay." In addition to being the leader of the Southern movement and of the Southern group within NAWSA, she was also a force in the national organization. As an officer of NAWSA for sixteen years she influenced policy in several ways. She was nominated as its president in 1912, but Eastern Suffragists voted as a block and kept control. She traveled at her own expense wherever she was needed in campaigns to win the franchise for women: to South Carolina, Oregon, Oklahoma, Mississippi, Arizona, Ohio, Kansas, Michigan, Wisconsin, Virginia, Iowa, Rhode Island, and New York. She was the principal speaker at eight state conventions between 1913 and 1917. She was well qualified for her task by good health, a good education, comeliness, by an impressive speaking voice, and by tact.

After the Anthony Amendment was ratified, Kentucky Democrats showed their respect for her by appointing Clay as one of Kentucky's representatives to the nomination for the presidency and she received a "nice, complimentary vote." At the age of 74, she ran successfully for the Kentucky State Senate. She continued as a political speaker until the age of eighty-six. She had personified women's rights in Kentucky for fifty years.

Paul Fuller's biography of Laura Clay is an interesting and important contribution to the history of the Woman's Suffrage Movement. It gives us a clear picture, not only of the movement in Kentucky, but of the struggle of brave women throughout the nation. It is a fascinating account of their battles, small bits of progress, many defeats, and ultimate victory. Fuller's style is clear; his documentation is thorough; and the index makes it a readily usable reference. It is a vital addition to every collection on Kentucky, on the period between 1866-1920, and on the Woman's Movement.

Kellie F. Jones, Ph.D.

William Lynwood Montell and Michael Lynn Morse. *Kentucky Folk Architecture*. Lexington: The University Press of Kentucky, 1976.

With *Kentucky Folk Architecture* William Lynwood Montell and Michael Lynn Morse have contributed an appealing small volume to The Kentucky Bicentennial Bookshelf series. Their work is principally an illustrated introduction to the basic types of houses and barns built in the state before mass media (such as the nineteenth century periodicals) and certain USDA publications (in the 1920s) had the effect of altering folk forms that were outgrowths of eastern and continental antecedents. The volume should appeal to all those interested in old buildings and in the folklore and cultural geography of Kentucky and the Upper South. It represents the result of field work begun in 1963 in which basic building types in Kentucky (and, apparently, in other states) were located, described, and photographed. One impulse for the book came from the fact that most folk buildings are frame, and that, as each year passed, fewer and fewer survive.

As an old house buff myself (the three houses that my wife and I have owned in Virginia and Tennessee were built in 1847, in 1859, and about 1900, and two of them were T-shaped frame country houses), I was both engaged by the book and disappointed in it. I learned a great deal — enough to designate the Tennessee house where we now live a "saddlebag" (or center chimney) structure with an added front wing in the form of a "central

passage" (or hall and parlor) house. My barn I can now think of as frame traverse-crib structure with wing sheds. I do not say these things disparagingly, for I believe it is important to connect ourselves to the patterns of our culture, to see continuity in where we have gotten, and to remember what we have lost.

The book's virtue, then, is its clarity in illustrating basic house and barn archetypes in the Upper South by means of text, representative photographs, basic plans, and a useful survey of relevant literature. Its flaws seem to be more in the range of what it leaves out (for its title suggests a broad survey) than in what it includes — though there are some flaws of the latter kind. The prose is not always lucid, information about dates is vague (perhaps understandably, since folklorists seem to look for what stays relatively timeless), and the basic organization of the book seems anticlimatic and unimaginative, if not tedious. But essentially a reader feels the book accomplishes its aims. What is missing (though the pictures of structures do help very much) is enlivening detail. What of decorative details like mantels and doors and hinges that pre-date standard millwork and bought hardware? (My Tennessee house has fancy nail-head patterns in some of the handmade doors, adding not only trigangulated strength but decorative detail as well.) What of transition from techniques for log buildings to those suitable for frame? When and how did balloon framing begin to make what my father calls the "box" house (without 2x4s or dead air space) obsolete in Kentucky? What of the icehouses, back porch wells, and privies that the authors by choice leave out? I recognize that their expressed interest is in architectural form, and that their format set limits on length. But I wish for more informative and humanizing detail. The few attempts in the book to set down recollections of oldtimers (like those of the woman who recalled how old poplar floors came "so pretty and white" with lye soap scrubblings) are in the right direction.

I am also puzzled a bit about how the authors combined field work and library research, since the appended "Notes to the Reader" imply a great deal of the latter — but no footnotes or internal credits show any significant indebtedness. Troublesome, too, is the fact that the book, ostensibly about Kentucky houses and barns, includes a number of examples from neighboring states where building forms and cultural patterns were similar. Perhaps this latter quibble merely illustrates the difficulty of sorting out as a state phenomenon any pattern like architecture which (especially in folk patterns) has regional homogeneity.

But my reservations do not cancel out admiration for the good work that Montell and Morse have done. (Montell directs the Center for Intercultural and Folk Studies at WKU, and Morse has experience as chief news photographer for the *Park City Daily News*.) They are perhaps right in focusing on architectural form rather than decorative detail or building technique. The archaic forms, variations on boxes, are what we still see as we drive by the old country houses and old log barns that succumb yearly to Virginia creeper and weather. Knowing what to call them and seeing in them the shapes of our past is surely a good thing.

Neil Graves, Ph.D.

Lowell H. Harrison. *The Civil War In Kentucky*. Lexington, Kentucky: The University Press of Kentucky, 1975. 116 pages.

Few events in American history have been studied more than the Civil War. Scarcely a year passes that does not see the publication of many books and articles that deal with the War, the events that led to it, and the results of that conflict. Many organizations, such as the numerous Civil War Roundtables, and journals, such as *Civil War History*, have been organized for the purpose of furthering more research and stimulating both popular and professional interest in this subject. The interest that has been generated in the Civil War is very great.

Among the chief reasons for this interest are that this conflict saw Americans fighting Americans, and responsibility for the war could not be placed on some external foe. Indeed, the war saw neighbor fighting neighbor, and in many cases brother against brother. This situation was true of the Breckenridge and Clay families and countless other lesser known families from the Jackson Purchase eastward to the mountains. For example, Samuel McDowell Starling, a Hopkinsville slaveholder, joined the Union army although he was over fifty years of age. He would lose one of his sons who fought with the Union forces, and another who died in the Confederate service. Such tragedies were not uncommon. Also, churches and communities were split wide open by the war.

In this book, Lowell H. Harrison has ably chronicled such conflicts in Kentucky by showing how the Commonwealth tried to act as mediator between the sections, how Kentucky unsuccessfully tried to remain neutral, and how the actual battles and the reconstruction effected Kentucky.

At the suggestion of Governor Beriah Magoffin, Kentucky adopted a policy of neutrality in May, 1861, but this policy was ineffective from the very beginning, because both sides were actively engaged in recruiting troops in the state, and large numbers of Kentuckians were signing up for both sides. Lincoln was busy arming the Unionist Home Guards, and finally, the state's neutrality, as Harrison shows, came to an end when Confederate forces seized Columbus on September 4, 1861, and Union forces under Grant seized Paducah. Governor Magoffin condemned both sides for "equally palpable and open violations of the neutral rights of Kentucky." He demanded that all military forces should be withdrawn at once. However, the Unionist majority in the legislature rejected this proposition and went on to demand the unilateral withdrawal of the Confederate forces. Having failed to get the Confederates to withdraw, Kentucky went over to the Union side, a move that was in line with dominant Kentucky opinion.

During the course of the War Kentucky had two governments: The legally elected one which held Kentucky for the Union and the government in exile which was admitted into the Confederacy. Confederate forces under General Albert Sidney Johnston occupied the southern part of Kentucky until after the fall of Forts Henry and Donelson in early 1862. Then after the Battle of Shiloh, the Army of Tennessee under General Braxton Bragg and E. Kirby Smith's army in East Tennessee invaded Kentucky in the fall of 1862. Had Bragg and Smith cooperated better and won a major engagement to lodge themselves at least semi-permanently in Kentucky, the course of the war could have been different. However, this victory did not occur and after the victoryless Battle of Perryville — the Antietam of the West — the Union was in permanent control of Kentucky. Harrison, like Stanley F. Horn, in his book, *The Army Of Tennessee*, maintains that Bragg

was primarily responsible for the lack of coordination and concentration of the Confederate forces for a decisive battle in Kentucky. To Harrison the "invasion of Kentucky was the high-water mark of the Confederacy in the West."

During the remainder of the War there was a great deal of small unit action in Kentucky, including much guerilla fighting. The exploits of John Hunt Morgan were daring but hardly decisive. Also, Kentucky was virtually occupied by the Union army and held as a conquered province. Dissent was dealt with harshly, and there was little if any political freedom. By the war's end much bitterness existed among the people of Kentucky. Those Kentuckians who lived through the war saw their lives changed very greatly.

"It is a cliché," Harrison points out, "to say that wars never resolve anything." But Harrison maintains that this situation was not completely the case. Several questions were settled by that conflict. No longer would states' rights be the potent political doctrine that it was before the Civil War. Since 1861 no state has attempted secession. The institution of slavery was brought to an end although most Kentuckians deplored emancipation. Furthermore, the bitter heritage of the War and Reconstruction led the Commonwealth of Kentucky into the Southern Democratic ranks for decades to come. "It has been said with considerable truth," Harrison pointed out, "that Kentucky joined the Confederacy after the war was over."

Lonnie E. Maness

Billy O. Williams. *Country Living*. Huntingdon, Tennessee: Tennessee Republican Press, 1979. 65 pages.

Billy O. Williams clearly enjoys remembering his country childhood and writing verse about it. In this collection of thirty pieces, done in the James Whitcomb Riley tradition of metered quatrains, he records places, people, traditions, and attitudes that must strike familiar chords in the memories of many people at the same time that they are uniquely his own. The people he writes about would especially enjoy and understand his verse.

Williams is at his best when he writes about folk habits and family life. "Old Stoney Point" tells of a secret spring where fish would go to escape suffocation in the frozen river and of the neighbor boys and how they gathered the fish. He builds and flies his kites again, and he succeeds in conveying his relationship with his father, on trips to the county fair and on wagon rounds. Some poems come out of both the past and present and are more complex in feeling ("Twas that old rule, so stern and stable; When children ate at second table"). Hyperbole is quite natural in folk verse and conversation, and Williams uses it often (an interesting example is "Drummond's Slough"). "The Great Brass Band" works well in bringing meter, images, and sound together well. One shares great snowstorms, the building and dedication of the family privy, choosing sides in children's games, sorghum making — all the important and trivial in human experiences.

Williams is less effective when he attempts more general subjects; he seems to force a content into the verse form ("Old Town Square" and "The Queen," for example). But there is robust humor, unselfconscious affection, a love of detail, and a sense of history in his work which makes it genuine and sets it in the Tennessee regional writers' tradition.

A biographical note in the book identifies Williams as the Poet Laureate

of Carroll County. He was born in 1922 in a cabin at Newbill Cross Roads, "son of a country grocerman and a former vaudeville entertainer;" he attended Bethel College, has been twice married, and has five children. Interesting photographs, one of the author, and sketches by Paul Crum bring currency to the volume. The book design is by Dolly Williams and Fran Presley.

Martha Y. Battle

Herb Greene. *Mind and Image: An Essay on Art and Architecture*. Lexington, Kentucky: The University Press of Kentucky, 1976.

An architect, worn with the worries of his world, might ask, "Who cares?" For those interested in a metaphysical account of how artists and architects manipulate perceptions with their creations, there is Herb Greene's *Mind and Image*.

Currently a professor at the University of Kentucky, Greene was a student at the University of Oklahoma School of Architecture while Bruce Goff was its director. Greene's work draws much of its inspiration from the philosophies of Frank Lloyd Wright and Bruce Goff, a close friend to Wright. Noted architectural critic Charles Jencks has described the architecture of Greene and Goff as an attempt "to transform the urban civilization through a naturalistic metaphor." In *Mind and Image* Greene explores the substance of this metaphor.

Greene's philosophy is that art and architectural images are metaphors through which we perceive the experiences of others. His ideas are organized around a taxonomy which is based loosely on the ideas of Arthur Koestler, A. N. Whitehead, and Merleau-Ponty. The kernel of Greene's philosophy of perception is that codes, both motor and conceptual skills, are used according to strategies dictated by a matrix of mental concepts derived from past experiences. Our perceptions of art and architecture, he holds, are the result of a creator's conscious or unconscious ability to provide a strategy in the form of an image by which we can understand experiences.

In a famous photograph of a Frenchman weeping, taken from a 1940 film clip of French troops marching to surrender in Marseilles, the artist used codes of beliefs and prejudices to formulate strategies made of elements from his matrices of experiences. We are able to understand the strategy and empathize with the emotional content of the image because our own experiences share elements with those of the artist.

Both Greene's philosophies and the current architectural rage of Post-Modernism accept the possibility that architecture can be a metaphor for past experiences. Greene's architecture attempts to blend complementary elements of human experience into an organic whole, unlike Post-Modernist architecture which combines contradictory elements. Greene's architectural images reflect the complexity of the problems which shape a building. His metaphor is complex, often to the point of being overwrought.

Post-Modernists choose fewer elements as symbols to represent the complex and contradictory nature of the forces affecting a building. However, compared to the manifestoes of Robert Venturi and other Post-Modernists, *Mind and Image* is rambling metaphysics. Although the book presents sensitive and thoughtful view of art and architecture, its ideas lack

the cohesiveness necessary to an influential statement of architectural philosophy.

Joel M. Haden

Boynton Merrill, Jr. *A Bestiary*. Lexington, Kentucky: The University Press of Kentucky, 1976.

Although we might think that we have no more need for bestiaries, the Griffon, the Unicorn, the Phoenix, the Centaur, the Ganesha, and the Ch'i-lin are parts of our collective unconscious, being myths which are loaded with symbols and which have a certain universality. Thus, like engrams built into our genes, bestiaries might be considered as part of our social inheritance.

Instead of creating miraculous animals by combining various parts of familiar ones, Boynton Merrill, Jr., has looked at familiar animals with a poet's eye and has seen the unusual characteristics which they possess, especially their human traits. Can it be that man is the chief illusion in the bestiary? Taking ordinary animals and finding extraordinary traits sounds as if it were articulated by Wordsworth and Coleridge in the Preface to *Lyrical Ballads*.

Merrill groups his animals under the following headings: "The Humble," "The Vain," "A Triptych and Three Duets," and "Mandala." In the third grouping the triptych consists of four animals, while the last duet consists of one -- "The Mockingbird." Whether these groupings are erroneous or whether Merrill is looking at numbers with poetic license, one can only guess. Nobody would doubt that a mockingbird is at least a duet, especially in a book entitled *A Bestiary*.

*I am the new world's nightingale.
My song is incomparable, as songs go,
But so are other mysteries.*

In the grouping "The Humble," the Cicada exemplifies with ease a most difficult human quality:

*Frost will find
My hollow hull
Slit up the back,
Clamped to a limb,
Where at last
I spilled my heavy patience.*

The lines have no intentional obfuscation of diction, which is always clear and pointed. The poems are written in free verse, and the cadences are always sure. It is only when the reader comes to the last section, "Mandala," that he sees a proposal for a possible "new beast" as the bestiary comes full circle to "The Monstrosity."

"The Monstrosity"

*I am neither man nor beast
Yet in some twilight way I live.
I am the rawest nerve of God.
I reach from grief
To withheld consolation,*

To love from my shadows.
I am a banquet in a monastery,
Faith at an orgy; uneaten. unwelcome.

Merrill's poems are easy to read, but like most poetry which looks exceedingly simple, the meanings may be "... Languid in the green broth Of summer pools."

The ink wash illustrations by Robert James Foose amply illustrate each animal in *A Bestiary*. In these days of careless book design, *A Bestiary* appeals immediately to one's esthetic instincts. One feels ready to read its poetry upon seeing the book.

William E. Bennett

Otis K. Rice. *The Hatfields and the McCoys*. Lexington, Kentucky: The University Press of Kentucky, 1976.

If one likes feuds, love for this book is inevitable. On August 7, 1882, polls opened in the Blackberry Creek precinct home of Jerry Hatfield in Pike County in eastern Kentucky. Liquor flowed freely and tempers flared. There was a fight. Three sons of Randolph McCoy attacked Ellison Hatfield with knives. The Hatfields seized the McCoys and took them to William Anderson "Devil Anse" Hatfield, leader of the clan. Two days later, when news came that Ellison, who was Devil Anse's brother, had died of his wounds, the Hatfields tied the three McCoys to bushes on the Kentucky side of the Tug Fork of the Big Sandy River and shot them to death.

Recently in West Virginia I was conversing with a minister married to a Hatfield. He informed me that his church consisted principally of Hatfields and McCoys, that the Ford dealership in his town was owned by a Hatfield and a McCoy. He likewise informed me that when the Hatfields tied the McCoy boys to bushes, they crossed the Tug and blasted them from the West Virginia side.

The single defect of *The Hatfields and the McCoys* seems to be that the author did not visit the locality and interview members of the two clans. I say "single" defect, for there is obviously no other. It is a well-researched, well-documented, well-written book — just what we would expect from the chairman of a history department (West Virginia Institute of Technology).

Those who get their history from Hollywood via television should especially read this book. Not so long ago there was a made-for-TV movie on the Hatfields and McCoys. Devil Anse Hatfield and Randolph McCoy were shooting at each other with rifles as the movie was winding down. In the movie, they were both bad shots and consequently decided to make up and let bygones be bygones. The feud ended as I always suspected it had — with a commercial.

Why not read *The Hatfields and the McCoys* and see how the feud really ended?

Don Malone
