The Foxfire Book Study Guide

The Foxfire Book by Eliot Wigginton

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Plot Summary

The Foxfire Book is a compilation of articles written by high school students for a magazine called Foxfire. Originally started in 1968 by high school teacher Eliot Wigginton, Foxfire was created as an attempt to entice young high school students to learn the history of their society, as well as to preserve the knowledge and traditions of the people residing in the Appalachian Mountains of Rabun Gap, North Carolina. The characters described within these stories live virtually unaided by modern society and often grow their own food, raise their own sources of meat, and use their skills, passed generation to generation, to make furniture, cure disease, hunt for provisions, and even build houses. Presented in the dialect of the people as told by the individuals themselves, this collection is not only a wealth of information about building cabins and furniture, creating home remedies, cooking, hunting, and farming, but is also a valuable record of a nearly extinct way of life for the Appalachian mountain people.

This non-fiction book is a collection of articles and essays about traditional life in the Appalachian Mountains. The novel opens with "this is the way I was raised up," written by Mrs. Marvin Watts, which chronicles the childhood of one woman living in the Appalachians in the early part of the century. Following this essay, an interview with a kindly elderly woman, "Aunt Arie," is presented, in which Arie describes her traditional cooking methods, her upbringing in the Appalachian Mountains, and her triumphs and trials as an older woman alone in a log cabin in the mountains. "Wood," "Tools and Skills," "Building a Log Cabin" and "Chimney Building" are presented next as a set of articles designed to educate readers on the materials, skills, tools, and processes involved in building a log cabin. The next set of articles discusses the white oak split and its various uses. "White Oak Split" describes the creation of splits. These splits are thin pieces of prepared white oak wood, commonly used in homemade baskets, bedding, chairs, and hampers. The following articles, "Making a Hamper out of White Oak Splits" and "Making a Basket out of White Oak Splits" describe the use of the white oak split to create various household items.

The next four articles pertain to the creation of household items and necessities. In "An Old Chair Maker Shows How," Lon Reid explains how to build a chair completely from scratch, using only homemade tools. "Rope, Straw, and Feathers are to Sleep on" presents stories, written directly in the dialect of the speaker, of four woman's memories surrounding the types of beds they have used throughout their lives. In "A Quilt is Something Human," the woman of the community discuss the art of quilt making, including the traditions and customs associated with the practice. "Soapmaking," based on an article written by a student about her grandmother, interviews four women who give tips and tricks on how they make their own soap.

Five articles are presented next that discuss cooking and preserving foods. In "Cooking on a Fireplace, Dutch Oven, and Wood Stove," these three cooking devices, still in use in many Appalachian cabins, are explained and photographed. In "Mountain Recipes," twenty-nine recipes, often detailed in the dialect of the speaker, are given, including recipes for stews, vegetables, breads, cakes, pies, and beverages. "Preserving

Vegetables," also written in dialect, explains how to preserve vegetables using drying, burying, and pickling methods. "Preserving Fruit," continues the discussion, explaining how to bleach and dry fruits, as well as how to make syrups, jams, jellies, and preserves. "Churning Your Own Butter" describes the churning process in full, and includes photographs of homemade churns and individuals practicing the act of churning.

The following three articles describe the slaughter, curing, and cooking of hogs, a traditional form of meat used in the Appalachian Mountains. "Slaughtering Hogs" describes the early methods of slaughtering a hog, many of which are still used in this area. In "Curing and Smoking Hog," the various ways to perform each task are outlined. "Recipes for Hog" explains recipes for eighteen parts of the hog, including the tongue, brain, heart, and head, as well as more common areas. The next two articles, 'Weather Signs" and "Planting by the Signs" discuss the folklore and traditions surrounding weather prediction and farming by the signs of the Zodiac. "Weather Signs" informs readers of weather prediction techniques using animal, plant, and insect behaviors, as well as by weather patterns, fire behaviors, and moon cycles. "Planting by the Signs" first explains the traditional planting method using the signs of the Zodiac, and explains how each sign is related to the planting, reaping, and harvesting of crops. "Home Remedies" records homemade cures and folklore procedures for curing forty-seven different ailments, ranging in alphabetical order from arthritis to yellow jaundice. These recipes include common-sense formulas such as a cast made from red clay for a broken bone, modern folklore concepts such as using magnets for arthritis pains, and potentially lethal advice such as holding a baby with croup over a burning saucer of turpentine.

Three articles are presented involving the art of hunting in the Appalachian Mountains. "Hunting" presents stories, written in the dialect of the speakers, told by the older generation of citizens in the community relating to hunting various games, such as bear, raccoon, and deer. "Dressing and Cooking Wild Animal Foods" explains how to cure, dress, and cook eleven different game species, including turkey, frog, turtle, possum, and others. "Hunting Tales" presents ten stories of hunting humor and tales of nearly missed large game.

In "Snake Lore," local residents tell twenty-one tales of snakebites, near bites, and legendary snakes. "Moonshining as a Fine Art" recounts the history of moonshine, a common practice in the Appalachian Mountains, and discusses each step in the creation of the illegal drink. In "Faith Healing," interviews with those who practice the questionable art of healing through faith are presented. These interviews and stories of healing are presented in an unbiased way, allowing the reader to draw conclusions on their validity.

Three other articles are presented within this book, those of "Daniel Manous," "The Buzzard and the Dog" and "Hillard Green." In "Daniel Manous," Mr. Manous describes an encounter with a snake handler preacher who learns the difference between listening to the will of God and listening to humankind. In "The Buzzard and the Dog," resident Bill Lamb tells an amusing tale of a buzzard tricked into thinking a dog was deceased by

the smell of rotten fertilizer. The final article, "Hillard Green," is perhaps the most telling article of the book. Hillard Green is a local resident situated far into the Appalachian Mountains. Hillard tells of his opinions on government, monetary gain, parenting, women, space flight, and the eventual destruction of the modern world. While dark in content, the article is presented with a feeling of righteousness and dignity that perhaps only those of the naturalistic, money-free mountain life can truly understand.

Introduction

Introduction Summary

The Foxfire Book is a compilation of articles written by high school students for a magazine called *Foxfire.* Originally started in 1968 by high school teacher Eliot Wigginton, *Foxfire* was created as an attempt to entice young high school students to learn the history of their society, as well as to preserve the knowledge and traditions of the people residing in the Appalachian mountains of Rabun Gap, North Carolina. The characters described within these stories live virtually unaided by modern society and often grow their own food, raise their own sources of meat, and use their skills, passed generation to generation, to make furniture, cure disease, hunt for provisions, and even build houses. Presented in the dialect of the people as told by the individuals themselves, this collection is not only a wealth of information about building cabins and furniture, creating home remedies, cooking, hunting, and farming, but is also a valuable record of a nearly extinct way of life for the Appalachian mountain people.

Eliot Wigginton explains his role in the beginnings of the *Foxfire* magazine. In 1966, when Wigginton finishes his college career at Cornell University with a master degree in teaching, he accepts a position at Rabun Gap-Nacoochee School in the Appalachian Mountains of Georgia. Within six weeks, Wigginton realizes his students are out of control with a mixture of boredom and a lack of incentive to learn English. Knowing he must regain control, he decides to take another approach and enters the class the following day, asking students if they would like to start a magazine. Wigginton knows many of the older generation within the society believe strongly in traditional forms of farming and in an independent, yet impoverished lifestyle. Not knowing much of these traditions, Wigginton sends his students out with assignments to discuss such issues with parents, grandparents, and area residents, many of whom still practice such skills. During a vote, the students choose the name *Foxfire* for the magazine, which Wigginton explains refers to a tiny organism that glows in the dark and is often seen in the Appalachian Mountain regions. Not having a budget, the students are told they are also responsible for raising the funds necessary for printing the magazine. The students collect four hundred and fifty dollars, which is enough to print six hundred copies of the magazine. Within the first week the magazine sells out, and another six hundred copies are ordered. This is the beginning of *Foxfire.*

Over the last several decades, the magazine has been supported by national groups such as *National Geographic, Scholastic Scope,* and numerous literary arts groups. Since it's inception in the late 1960s, the magazine has grown into a monthly subscription based magazine with subscribers in all fifty states, as well as overseas. *Foxfire* is still produced, operated, and owned by high school students. Wigginton explains that his concept involves not only teaching students English in a new way, but also preserves priceless legends, folklore, traditions, and customs of communities nearly lost in the modern age. Such populations as the Otoe Indians, Ozark Mountain communities, and others are irreparably losing their traditional heritage as new

generations of individuals fail to learn these valuable insights from their peers. Wigginton points out that by allowing students to have freedom in their assignments, he promotes not only personalized learning, but also the retention of vast areas of community history.

Wigginton also states that while proper English is not the primary focus, the art of communication, translation, photography, writing skills, layout, makeup, correspondence, art, and manuscript selection are all a part of the magazine, and teach students a vast number of necessary skills without the need of boring lecture. Additionally, the collection of artifacts, taped interviews, and photographs are often donated to local museums, enriching the history of the community. Wigginton closes his introduction by proposing that perhaps the solution to student failure, crime, and learning gaps is not through stricter punishment, but through more inventive teaching styles. By allowing students to interact with their community, Wigginton believes his students, as well as other across the country, can benefit greatly from their experiences.

Introduction Analysis

This introduction provides the background of the *Foxfire* project, and provides much needed explanation as to the origins of the concept. Told from the first person point of view, Wigginton's account of the development of *Foxfire* is a heartfelt look inside the mind of a hopeful, young, brilliant teacher whose goal is only to educate students. His willingness to throw away "proper" teaching techniques in an effort to reach his restless students is a true testament to the teaching profession. The result, a world-renowned magazine of tradition, folklore, legend, and customs of the Appalachian Mountain people, is not only proof of his success but a priceless record of previously unrecorded history and tradition. Furthermore, the students who work daily with the *Foxfire* project learn not only basic English and writing skills, but also business skills, communication skills, photography, art design, and many other valuable educational lessons. Perhaps more importantly, however, these students learn the ways of their ancestors, and learn to accept alternate beliefs as a part of natural life. These students learn daily the value of providing for one's self without outside assistance, and the value of hard work, dedication, and faith.

In addition, Wigginton's introduction provides vital information about the setting of the articles within *The Foxfire Book*. His description of the Appalachian Mountains, as well as of the people living in those mountains, enables the reader not only to visualize these individuals accurately but also prepares the reader for the content of the articles. Wigginton's discussion of his lack of experiences in farming by zodiac signs and other traditional methods of life introduce the types of information contained within the rest of the book. Themes such as hard work, honest living, and pride in one's life and community are also introduced by Wigginton's loving, honest, and prideful descriptions of his student's work, and of the lives of the Appalachian Mountain people.

"This is the Way I was Raised Up"

"This is the Way I was Raised Up" Summary

This article, written by local resident Mrs. Marvin Watts, is introduced as being written painstakingly on a piece of small paper in pencil by the author herself. The editor, not wanting to alter the content of the work, has printed the essay exactly as it was originally written, beginning with Mrs. Watts' description of her family's source of food during childhood. Watts explains that her father grew the corn, sugar cane, beans, peas, and fruit that supplied the family with all of their dietary needs. In addition, Watts writes of her father's slaughter of cows, sheep, and hogs for winter meat use.

The family did not have much money, and often were forced to use alternate means to provide themselves with basic necessities. For example, chestnuts were used to make coffee, potatoes were used for bread when the weather did not permit the grinding of corn and wheat, shoes were hand made from the hides of animals, and clothing and blankets were weaved from the wool of sheep. Watts also describes her toys as a child. Playhouses were built in the nearby woods and dolls were woven from wool and the hides of animals, while her brothers used pine from the forest to build their own wagon. Watts describes one Christmas in particular when "Santa Clause" gave the children three pieces of candy and an orange, and notes that the children were as pleased as if they had received entire boxes of candy. She closes her essay by describing the first vehicle seen by the family. Told a car would be traveling by their home, the family traveled to a road nearly a mile away and stood by the roadside as a T-Model Ford, driven by Tom Mitchell, rolled past them.

"This is the Way I was Raised Up" Analysis

From the very title, readers are introduced to the language used within this essay. As the author explains, the essay was written painstakingly on a piece of paper in pencil, folded, and refolded numerous times, suggesting several attempts at its composition. Clearly, Mrs. Watts worked diligently on the article, attempting to convey her thoughts and memories as clearly as possible. Watts' opening description of her family's reliance on themselves for food production shows clearly the theme of the value of hard work described throughout the book. Watts' father is described only through his work ethic: providing food, shelter, clothing, and even gifts to his family. Her mother, also described only by work ethic, is shown to be the tailor of the family, providing them with clothing and toys. Although clearly poor, the life of Watts as a child is presented with a sense of pride, showing another theme throughout the book's articles. Watts clearly enjoyed her childhood, and not only had basic necessities but also toys and, on rare occasion, gifts. While these gifts seem small in modern society, Watts and her family clearly valued the effort made to provide such extras. Her description of the family outing to view a motor vehicle again shows the simplicity in which these individuals lived.

The essay is written with a sense of sincerity difficult even for the most prolific writers to achieve, and Watts achieves a sense of honesty and pride in her writing that few accomplished authors can match. Watts is clearly uneducated in terms of writing and English in that the essay is void of any punctuation, contains numerous improper capitalization and spelling errors, and uses terminology one would not hear in other areas of the country. However, this honest presentation of the work simply adds to the enjoyment of the article, as readers are led to experience not only Watts' childhood and clear emotional connection to her surroundings, but are also able to embed themselves into the culture through Watts' imperfect writing style.

"Aunt Arie"

"Aunt Arie" Summary

Mike Cook and Paul Gillespie are visiting for the first time with an older woman nicknamed Aunt Arie. Her log cabin home lies far into the mountains, without running water and with only a small fireplace for heat and cooking. Aunt Arie is nearly completely self sufficient in that she grows her own vegetables, gathers water from the well outside, and preserves food nearly constantly for the winter months. The two young men are asked, upon arriving at the home, to assist Arie in removing the eyes from the head of a hog recently given to her by neighbors. As the boys struggle to grasp the eye and pull upward, allowing Arie to cut the tissue holding the eye in place, Arie explains how to make souse meat. First, she explains that one must soak the head of the hog to remove the blood. Next, the meat is ground, mixed with sage, black pepper, and red pepper, cooked, and canned for the winter. As she explains the process, the teens ask if it bothers Arie to remove the eyes from animals, and Arie quickly explains that her life has been so full of such actions that nothing really makes her ill at this stage. She tells the young men to remember that they should always act in such a way that their mother and father will be proud of, to ensure their lives in heaven. Arie herself has led such a life.

As they speak, the boys finally manage to remove the first eye, and as Arie throws it out the back door, it lands on a clothesline and bobs up and down as the trio laughs uproariously. Arie notes that while she tried to pay the neighbor for the hog head, he would not hear of it. She gratefully explains to the boys how wonderful her neighbors have been to her. Arie tells the young men she hopes they never have to live alone, lamenting that while it is a joy there are very lonely times. There is no one to assist, no one to care for her when she is ill, and no one to talk with. She admits that recently she nearly starved since she was unable to open the door to the cellar where all her food is preserved. As the boys wash their hands in the well, Arie wishes for a sink with water, and tells them that the government offered her money for her land, which extends far over the mountains, but she refused. She has no need for money.

The group moves to the living room where Arie can be warmed by the fire, and Arie tells the young men of her childhood. Her mother was ill with sinus problems, and her father worked constantly to provide the family with necessities. Arie took care of her mother during that time, and tells the boys they should always do the same for their mothers, knowing that God will repay them. Arie admits the family did not have much money, and they tried to avoid debt, but also states they always had plenty of food, and had one another. Arie also explains she has spent much of her life since that time planting sweet potatoes, making soap, bottoming chairs with white oak splits, making baskets from white oak or willows, weaving floor mats from corn shucks, and making corn pone.

The boys ask Arie is she is lonely, and Arie admits she is, particularly during storms. She tells the two young men that she and her husband had led a wonderful life in this

small log cabin, but that such a life had been worked for diligently. Arie explains to the young men that although she is alone, and although many wish her to move, she will continue to refuse to leave. Arie explains, "It's just home - 'at's all."

"Aunt Arie" Analysis

This article introduces an older woman common in the *Foxfire* series, that of Aunt Arie. Alone in the deep mountains, paralyzed on one side and yet nearly completely self sufficient, Arie represents many of the older women of the Appalachian Mountains. Diligent, hard working, fearless, and bold, yet also tender and kind, Arie is the perfect picture of the balance in these women between independent human beings and caring wives and mothers. As Arie speaks, it is clear she does not waste time wishing for luxuries, but instead thanks God for the gifts she does possess. Like many of the individuals in this book, Arie is accustomed to adapting to her changing environment, as illustrated by her story of the cellar door and her stories of childhood. She is also not bothered by trivial issues, such as blood, as is shown by her willingness to removes the eyes of the hog.

As Arie speaks, readers can sense immense pride and gratitude within the small woman. She repeatedly reminds the young interviewers to be kind to others, and to appreciate what they have. Arie is not one to lament over money, and it is clear that she is proud of her accomplishments in life, and proud of her adaptation to widowhood. While she does admit to being lonely, Arie also appears to enjoy her independence, as shown by her refusal to accept the large amount of money offered for her land. This sense of pride and a clear work ethic are themes used throughout many of the articles in the book.

In addition to the interview, several images accompany the article, including images of Arie herself, wearing a dark housedress and a polka dot apron. Her skin is wrinkled, showing her age, but her smile is large and friendly. The images also show her cabin, clearly old and in need of repair, her plants, growing in old buckets, and a portion of her land, beautifully pristine with a small pond nearby with mountains surrounding the cabin. These images help the reader to visualize Arie and her life as she openly discusses her past, present and future. In addition, these images assist the reader in understanding Arie's determination to stay on her land.

"Wood"

"Wood" Summary

The author begins by explaining the importance of wood in the early settlements of the Appalachian Mountains, as well as in today's residences. As an abundant resource for centuries, the wide variety of wood available provides shelter, heat, cooking fires, building material for tools, furniture, toys, utensils, transportation, and other necessities. In addition, foods such as nuts and fruit and ingredients for home remedies and recipes are products of the trees. The wood used is either seasoned or used green, depending on the intended use. For tools and other materials that require tight fitting pieces, and for pieces that require stability, such as wheel spokes and barrels, the wood is seasoned to avoid shrinkage and disintegration. For pieces that do not need a tight fit, such as rafters, green wood can be used. Curing small pieces of wood can be done by either boiling the wood, which allows the sap to steam out, or by setting small pieces near the fire. For larger pieces, a dry kiln is used. For wood to be used in the future, pieces are bundled together to prevent warping, and left in the sun to cure.

In terms of wood types, there are more than eleven varieties of trees available within the Appalachian Mountain region. Chestnut trees, once plentiful in the region, have been nearly wiped out by blight, but their wood was used primarily for fence rails, flooring, wall logs, bridges, pipelines, furniture, and kitchen tools. Hickory, a harder wood, is heavy, flexible, and durable, and is used for fire, lye for soap, chimneys, wagons, rope, and tools. Oak, a hard wood, is similar in use to Hickory, but is easier to work with. Locust, a termite resistant hard wood, is also resistant to wood rot. Used for foundation blocks, floating bridges, and fence posts, this type of wood is no longer abundant in the Appalachians. Poplar, Pine, Walnut, Maple, Cherry, Ash, and Black Gum had similar uses and properties, as well as uses in home remedies. Still others are used for specific purposes, such as Black Birch's use in fiddles for its curly grain.

"Wood" Analysis

This chapter is informative in nature, discussing the basic uses of wood in both early and modern Appalachian life. The different woods are explained, and readers are given various examples of each wood's use. While short, this chapter does provide not only vital information about the Appalachian people's use of each wood type, but also discusses those woods now rare in the area. Further, this chapter introduces the concepts of woodworking used in the following articles. Two images also accompany the article: a rail fence made from hickory, and Bill Lamb, a local resident, and his homemade ox yoke.

"Tools and Skills"

"Tools and Skills" Summary

The author of this article begins by discussing the tools used by early settlers of the Appalachians, including mallets, mauls, wooden wedges or "gluts," and shaving horses, which were all made from the wood of the forests. In addition to tools, numerous skills were required to use these wood tools effectively. As an example, the author next describes the tools and skills needed to build a log cabin.

To make support beams, these individuals require a broadaxe, foot adze, poleaxe, and a chalk box. In order to round the wooded slats, or "hew" the beams, one sets the log on blocks and places wedges under the ends. Next, one marks guidelines on the wood, and scores it with the falling axe every three inches, and then slices it, using the broadaxe. Alternately, one can use a foot adze. If the wall log is large enough, it can be split using a poleaxe, wooden wedge, maul, and a mallet. The wedges are driven into the log with the mallet until the log splits. The split logs can then be made into shingles by splitting the log further into four or six foot lengths. To make lap joints, one needs a falling axe, chisel, mallet, handsaw, double-bladed axe, square, and a ruler, and to understand the concepts of notching and jointing. First, the joint is marked using the square and ruler. Next, one cuts the wood using the handsaw, splitting any remaining wood out with a chisel and mallet. Drilling is done using an auger, and is often used to place holding pegs. To smooth logs, one needs only a knife and shaving horse. The log is placed on the horse, and the knife is used to shave the bark, and smooth the log.

"Tools and Skills" Analysis

This chapter provides valuable information about the tools and skills needed to build a log cabin, the topic of the next article in the book. The detailed description of steps and the pictures that accompany the article make the process of "splitting," "hewing" and "notching" simple to comprehend. Further, by showing local residents completing each step, readers are able to see the finished product, and understand the usefulness of each skill and tool explained.

"Building a Log Cabin"

"Building a Log Cabin" Summary

The authors begin by noting the difficulty in preparing an article based on log cabin building, due to the wide variations of styles used. Rather than attempting to cover all types, the authors break the article into nine sections; each with three subsections covering crafted cabins, functional cabins, and variations.

The first section is that of cabin foundations and sills. For a crafted cabin, one needs to build a rock foundation at least 18 inches in height. Once laid, two long logs, or sills, are placed along the edges to form the rim of the floor. For a functional cabin, concrete blocks should be used for the foundation. Variations include rock pillar foundations, wood pillar foundations, round sills, and the addition of middle sills. The second section involves the construction of the floor. For functional cabins, "sleepers" are cut from logs, consisting of squared wood laid into grooves in the sills. Holes are drilled in both the wooden "sleepers" and the sills, and wooden pegs are used to hold them together. Floorboards are then made by splitting logs, about three inches thick, and are placed between the sleepers. For functional cabins, the same steps are used; however, more space is left on the sides of the cabin. Alternate methods include two-foot corner pieces, and thicker floorboards.

For walls, crafted cabins often use rounded logs on the parallel ends of the floor, notched to cover the sleepers of the floorboards. Next, dovetail notches are cut into the wall logs, so each log fits snugly to the next. For functional cabins, saddle notches are used which are less intricate, but still hold the logs firmly in place. Alternates of these methods include using round notches or square notches. On top of the walls are placed the joists, which act as sleepers for the roof. They are made and placed in the same manner as sleepers. For crafted cabins, another layer of wall can be added to create a loft or second story. Functional cabins rarely use such a method. An alternate method is to skip the joists completely, and build the roof directly on top of the walls.

The author continues to explain that once the joists are in place, the rafters are added. For crafted cabins, the rafters are notched, and are placed two and a half feet apart at a forty-five degree angle. Holes are drilled into each rafter, using an auger, and the rafters are pegged to the walls, leaving an appropriate overhang. In functional cabins, the rafters rest against the joists, rather than on top of them. Round poles are used rather than squared boards. Alternate methods include a lack of overhang, the addition of a porch overhang, or the addition of wind beams, or beams set against the rafters at both the front and back. Next, gables are added.

For crafted cabins, hand hewn, four-inch square beams are used as support for the gables. Logs are then placed and nailed between the supports and rafters, and the roof is shingled. For functional cabins, logs are used for supports, and sawmill board is used for shingling. Alternate methods include the addition of a window, and half logs nailed

vertical to the supports. The author continues, noting that the lathing for a crafted cabin often uses one or two-inch think planks from a local sawmill, which are nailed side by side with hand made nails. If no sawmill exists, the lathing was created using hand split oak panels, spaced eighteen inches apart. Hand split shingles are then nailed to the lathing in an overlapping fashion. Functional cabins use the same method. Alternate methods include tin roofing, asbestos roofing, and tarp roofing.

The cabin, according to the author, is now complete, but requires the addition of doors and, if desired, windows. For crafted cabins, one begins by outlining the door or window on the wall. Wood splits are then placed between the wall logs to mark the position. Using a small axe, openings are cut into the wall to allow for the use of a crosscut saw, which is used to completely cut out the opening. Frames are made, and pegged to the wall frame. Hewn boards are used in place of glass, and are set on hinges into the frame. For functional cabins, sawmill planks are used. Alternate methods, for those not focusing on authenticity, included glass windows. Finally, paneling and chinking are added to the inside of the cabin. For crafted cabins, hand constructed oak paneling is used, and chinking is made from a mixture of clay, lime, and sand. For functional cabins, clapboards are used for paneling, and cement is used for chinking. Alternate methods include sawmill paneling, shingled paneling, and stone paneling for additional insulation.

"Building a Log Cabin" Analysis

This chapter uses step-by-step instructions, drawings, and numerous images to explain how readers can build their own log cabin. By giving readers multiple options for cabin construction, the author allows readers to choose the method that works well for their planned use of the cabin. Crafted cabins, while more difficult, appear to be far more authentic in nature, using only materials able to be crafted manually. Functional cabins use generally the same methods of construction, but often substitute simpler, pre-crafted materials, making construction easier and faster. By introducing alternate methods, the authors give readers even more ideas for their own cabins.

The drawings and photographs used within the article help readers to see examples of the instructions, allowing visualization of concepts. Further, these images show unique styles and difficult explanations in a clearer manner than the instructions alone. Since measurements are not used, allowing for custom construction, the blueprint-type artwork allows readers to understand the calculations necessary to ensure a stable, even cabin. Clearly, the authors spent hundreds of hours researching cabin building, and the results are an easy to follow, common sense approach to the project.

"Chimney Building"

"Chimney Building" Summary

The author begins by explaining the importance of chimneys in early cabins. Without a chimney, older cabins had no form of heat. Additionally, if built incorrectly, the smoke was drawn into the cabin instead of to the outside, creating a nearly unbearably smoky home. Bill Lamb, a local resident, tells of his first chimney, which blew smoke into the home each time the wind blew. Aunt Arie, introduced previously in the book, tells the story of her family's chimney, which fell into their bean crop, due to an improper foundation. On occasion, some early chimneys caught fire, while still others fell following a hard rain. These early chimneys were made from rocks and red clay, with the upper portion consisting of logs laid as in a log cabin. Later chimneys used only rock and mud throughout, creating a longer lasting structure. Chinking, or sealant, is often made of a red clay and lime mixture, but others add wheat, rye, or barley, which make the mixture set faster. In order to ensure the chimney draws correctly, one must design the chimney so that the area behind and above the throat of the chimney is larger than the throat itself. Additionally, the chimney should narrow to the size of the throat toward the top. While it can be slightly larger, a smaller end will cause the chimney to draw incorrectly. Four major styles of chimneys are pictured at the end of the article, and measurements are included.

"Chimney Building" Analysis

This chapter instructs readers on proper chimney building. While steps to build a chimney are not included, tips to ensure proper drawing are discussed. Additionally, the diagrams given show measurements and materials used, allowing those knowing the craft of chimney creation to duplicate four different, functional styles. The stories of incorrectly built chimneys, while entertaining and amusing, also show by example the consequences of hasty building techniques, incorrect measurement, and improper materials.

"White Oak Splits," "Making a Hamper out of White Oak Splits" and "Making a Basket out of White Oak Splits"

"White Oak Splits," "Making a Hamper out of White Oak Splits" and "Making a Basket out of White Oak Splits" Summary

These three articles discuss the construction of white oak splits, as well as their use in hampers and baskets. The first article, "White Oak Splits," begins by discussing the creation of a "split," or a strand of pliable, soft wood often used in baskets and chair bottoms. The authors of the article interview Lon Reid and Daniel Manous to obtain instructions. First, the selection of wood is important, in that the tree should be a young white oak sapling of straight bark lines, indicating a straight trunk. Often, split makers travel to dark, moist coves on the lower mountains. Trees further up the mountain tend to be more brittle. Most split makers work the wood the day of cutting, in order to avoid drying. The split maker begins by bracing the tree to avoid movement.

Using a mallet and froe, one first splits the wood slightly, and then inserts a glut to widen the split. Another glut is added as the gap widens, and the process is repeated until the wood is quartered. Next, the bark is shaved, and each quarter is halved. Each eighth is then split parallel to the grain of the wood, using a small knife and, when the gap is large enough, ones own hands to work the wood apart. Once the split is made, it is completed by having any rough areas shaved off.

In "Making a Hamper out of White Oak Splits," Mary Garth watches as Beulah Perry makes a large basket, or "hamper," from white oak splits. First, twenty-four long splits are creased into twenty-two inch lengths. The bottom of the hamper is woven first, consisting of twelve splits weaved in each direction in an over/under fashion. Once the bottom is finished, strands are woven from the bottom up, in the same fashion. When the sides are woven, any uneven strands are trimmed, and a rim, formed of two splits held together with cord, is placed inside the hamper.

In "Making a Basket out of White Oak Splits," Jan Brown watches as Aunt Arie weaves a basket from splits. Jan realizes Arie is a very wholesome and kind older woman as she spends the day with her, and is in awe of her warmth, vitality, and determination. When Arie makes lunch for Jan and her assistant, Mary, the two young girls are unable to help, since they have no experience using a wood stove and black iron kettles. Jan writes, however, that she learned not only the skill to make a basket, but also the value of hard work and friendliness. Arie begins with ten splits, each a quarter inch thick, half inch wide, and long enough to reach fully around half the intended basket size. She then takes two four to seven foot lengths, and loops them to form two hoops. These

hoops are placed inside one another crosswise, and nailed together. Beginning where the hoops intersect, the basket is then woven, using thinner splits, using a wrapping motion. When the weave has progressed, one of the thicker splits is inserted through the weave, and looped. This process is repeated until the basket is complete with five ribs, the original two hooped ribs, and the woven basket.

"White Oak Splits," "Making a Hamper out of White Oak Splits" and "Making a Basket out of White Oak Splits" Analysis

This set of three articles is an informative section about the construction and uses for white oak splits. Beginning with the creation of splits in "White Oak Splits," the author's use both text and images to explain the process in a detailed manner nearly anyone can follow. Further, the images of Lon and Daniel's work show clearly that the men place pride and dedication into their work, continuing these themes from previous chapters.

In "Making a Hamper" the author begins by explaining her awe and respect for Beulah. The author describes Beulah's home as spotless and neat, and as the older black woman describes her childhood of hard work and rare extravagances, the author clearly feels a sense of pity for the woman. The steps given, and the images used to explain each step, again serve to work in combination as instructions for hamper weaving.

In "Making a Basket" the authors visit Aunt Arie, seen many times previously in this book. Again, the author discusses, as have other authors, Arie's kindness, hard work, dedication, and extreme wholesomeness. The author admits to finding Arie's highly likeable character difficult to describe with enough enthusiasm. Embarrassed by their inadequacies while cooking lunch, the author explains that she has learned far more than basket weaving during her trip, allowing readers to understand again the importance of the *Foxfire* project. Again, the steps and images given clearly show the process of basket weaving, allowing adventurous readers to weave their own pieces.

"An Old Chair Maker Shows How"

"An Old Chair Maker Shows How" Summary

To build a chair, Lon begins with oak, maple, or ash wood for the chair, and white oak splits for the chair bottom. The logs are gathered and shaped while green, then laid aside to season. A 42" length is cut from the wood for the back posts, a 20" length is cut for the front posts, and a 16" length is cut for the back. White oak splits are also made. The wood sections are quartered, and then rounded. The 16" length is cut into boards, smoothed, and trimmed. The rounds are then quartered, hewn, and shaved into posts.

Next, the two long posts are mounted on a workbench to hold them in place. Holes are drilled, and slots for the backboards are made, using a hammer and chisel. The posts are then turned, and holes for the posts are drilled. Next, the shorter posts are mounted, and holes are drilled again for the rungs. The rounds are then tapered at each end.

The chair is now ready for assembly. Beginning with one short post and one long post, the side rungs are inserted into the holes. Next, the front rungs are inserted, following by the back rungs and the backs. The longer rounds go into the front, while the short rungs go into the sides and back. The chair bottom is then weaved onto the bottom of the chair in an over and under fashion, using nails to secure the ends. The author notes that the finishing of the chair signals the end of the interview, but that he or she is reluctant to leave, due to the peaceful, simple appeal of this honest, hard working life.

"An Old Chair Maker Shows How" Analysis

This article discusses the making of a chair from maple, ash, or oak wood, and white oak splits. Lon Reid, a reclusive mountain resident, shows the interviewer not only how to build the chair, but also opens up and tells numerous stories of his life. It is clear from the interviewer's wording that the older man is full of knowledge and wisdom. The instructions contained within the chapter, as well as the images that accompany the article, help to show readers how to construct a chair by hand. The simple steps are easy to comprehend, and by including tools needed, measurements, and tips, the article ensures readers will be able to follow along easily.

"Rope, Straw, and Feathers are to Sleep on"

"Rope, Straw, and Feathers are to Sleep on" Summary

This article interviews four women who recall their first beds. First, Mrs. Algie Norton describes her straw and feather beds from childhood. Made from rye straw or duck feathers, cloth was used to sew a "tick" or mattress, which was then filled yearly. In some cases, these ticks were laid on homemade bed frames, made from wood, with a rope bottom to provide mattress support. Mrs. Pearl Martin next describes her feather and straw beds, one of which she still owns. Weekly, Pearl empties the straw from the bed and allows it to lie in the sun. She also mentions owning two feather beds, one belonging to her mother, and one belonging to her husband's mother.

Next, Mrs. Gatha Nichols explains that her mother raised ducks and geese for the feathers, and used them for bedding. She still owns beds she received from her mother for her wedding day. Mrs. Harriet Echols then explains her mother's rope bed. Each spring, the ropes would be removed and washed. The interviewers, curious about such a bed, travel next to the home of Aunt Arie, who still owns such a bed. Arie allows the youths to remove the tick, and inspect the rope bed to write instructions on its construction. According to the author, the frame is built, with four end posts and four sideboards. Into each sideboard, holes are drilled nine to ten inches apart. Once constructed, the rope bottom is weaved. Beginning at the headboard, the rope is strung lengthwise, looped through the hole, and repeated. When the last hole is filled, the rope is wrapped around the bedpost, and strung crosswise in an over/under fashion with the existing rope base. When finished, the rope is secured to one of the rope "springs." The straw mattress can then be placed onto the ropes.

"Rope, Straw, and Feathers are to Sleep on" Analysis

This article is presented in an authentic style, in that the interviews with the four women are written in the dialect used by each woman, allowing the reader to detect difference in speech styles and mannerisms. This style not only allows each to explain the bedding in her own way, but also brings a feel of honesty to the article. Additionally, the description of the rope bed, accompanied by photographs and a diagram, allow reader to build their own rope bed, if desired. As in other articles, the author's description of Aunt Arie is powerful in its clear appreciation for the older woman, allowing readers to again visualize Arie, and feel her gentleness and kindness.

"A Quilt is Something Human"

"A Quilt is Something Human" Summary

This article describes the craft of quilt making. The author notes that although the *Foxfire* staff attempted to find patterns for quilts that were native to the Rabun area, such a task proved difficult, since quilt patterns are shared often. As an alternative, the group elected to include twelve quilt patterns taken from quilts made within the region by the great-grandmothers in the area. These patterns, including the Poplar Leaf, Star, Jacob's Ladder, Star Flower, Gentleman's Bow Tie, Dutch Windmill, Bear Paw, Friendship, Sunflower, Flying Bird, String, and Churn Dasher patterns, were drawn by Bill Roland. Additionally, the authors question why quilting has again become popular within the area, and suggest that quilting brings people together.

An editor for *Foxfire,* Emma Jean Buchanan visited a quilting bee, a grouping of woman who get together to stitch a quilt. She writes that the woman seem to talk, laugh, and gossip without noticing they are working. The Friendship Quilt, a collection of different quilt squares from different individuals sewn together, is the most common custom in the Appalachians. These quilts were often given to newly married women, people in crisis, newborn children, and young girls growing into womanhood. According to the author, quilts bring people together, show our humanity, and provide a keepsake for future generations.

"A Quilt is Something Human" Analysis

This chapter introduces another theme throughout the book, that of the humanity among the people of the Appalachians. Shown through their quilt making, these individuals clearly value hard work and dedication, as their patterns have become more intricate and large over time. The companionship shown during quilting bees and the willingness of these women to show their finished products proves the pride they feel in their craft. The addition of photographs depicting the intricate designs, and the women related to the quilts, completes the image of a time-honored tradition that lives on in these mountains. Further, the addition of the quilt pattern drawings allows readers to not only see the detailed designs, but also allow the reader to use these traditional patterns to build their own quilts.

"Soapmaking"

"Soapmaking" Summary

In this article, Andrea Burrell and three other students visit Andrea's grandmother, Peal Martin, to discuss the process of soapmaking. Pearl begins with two and one half pints of water, and one can of store-purchased Red Devil Lye. Once it is dissolved, Pearl adds breakfast bacon grease, noting that the liquid must be stirred for another twenty minutes. When asked if the soap can be used for laundry, Pearl answers that it can be, but when asked if she ever adds perfume to the mixture, Pearl laughs. She states that she never has, simply because her generation did not care about such things. Turning back to the simmering liquid, Pearl tells the girls she will pour the thickened liquid into a shallow cake pan to harden overnight, and then cut the hardened block of soap into bars.

The four interviewers then ask Pearl and three of her friends about dripping their own lye into the soap. Pearl notes that in her youth the family would gather hickory ashes from the fireplace, place them into a hollow gum of a tree, pour water into the ashes, and catch the resulting lye. Often, the family would need to add water to the gum to gather enough lye. Pearl also mentions the need to boil the soap mixture longer when using homemade lye, due to a longer setting time. Mrs. Algie Norton uses a homemade hopper, rather than a gum, to place the ashes. The hopper is simply a container made of wood, bottomed with straw to allow for filtering, but not for the ashes to drop.

Water is added, and the resulting lye is caught under the hopper. Once enough lye was gathered, lard was added, and the mixture was boiled and cooled until solid. Algie also mentions she occasionally uses perfume in the soap mixture for a pleasing scent, and occasionally uses mutton for grease. Mrs. Carrie Dillard Garrison's family uses a barrel instead of a hopper for lye making. The barrel is placed on a slanted board, and a trough is used to catch the lye. Finally, Mrs. Harriet Echols mentions her use of soft corn shucks to thicken the soap mixture. To perfume the soap, Harriet uses ginger root leaves in the mixture while it is thickening, removing the leaves only when the mixture is poured to harden.

"Soapmaking" Analysis

This article explains the art of soapmaking, and gives tips to make one's own lye. The discussion with the interviewees is presented in combination as captions to the photos presented, which allows readers to see the process as it is completed, and as transcribed portions of the actual interview. These transcriptions are presented using the dialect of the individuals, which allows readers to experience the conversations as they occurred. Further, by describing the reactions of Pearl to questions presented, such as the description of her laughter at the concept of perfumes in soaps, the author depicts the character of Pearl accurately. These women represent those in the

Appalachian Mountains whose knowledge of soapmaking is not only a valuable and timeless tradition, but also a necessary skill in poorer families. The instructions for soapmaking are clear, as are the images of the process, which allow readers to make their own soaps, if desired.

"Cooking on a Fireplace, Dutch Oven, and Wood Stove"

"Cooking on a Fireplace, Dutch Oven, and Wood Stove" Summary

The author begins by discussing the difficulties in cooking with a fireplace. First, dry kindling must be used to start the fire, and green wood is often used, since seasoned wood burns too quickly. Then, coals are added and heated, which takes at least one hour. For frying, coals are raked onto the hearth, and frying pans are placed directly onto the coals. For broiling meat, long spiked meat forks were used to hold the meat over the coals. Potatoes and other vegetables were roasted by burying the vegetable in hot ashes, then raking coals over the ashes. Dried fruit could be made by leaving fruits near the fire for several days.

The article then discusses the use of the Dutch oven. A Dutch Oven, a heavy round iron pot with a handle that looks similar to a large frying pan with four legs, is used near the fireplace, or occasionally outdoors. Placed onto coals directly on the hearth, the oven and heavy lid are preheated prior to use. Once heated, bread dough is poured into the oven, the lid is placed, and coals are placed on the lid, as well as under the oven. While these ovens are generally used for bread making, they can also be used for cakes, potatoes, meats, and stew.

The wood stove is then discussed. Dry kindling is placed into a firebox on the left-hand side of the stove under the cooking surface. Coals can be used to start the fire. The ashes from the fire fall into an ash box located below the firebox. There are usually six "burners," or holes on the cooking surface of the stove covered with lids. These six "burners" are of varying heat levels, so pots must be moved to the proper burner, depending on heating needs. The oven portion of the stove is located on the right side of the oven, and is heated from the fire and the circulating heat of the stove. A thermometer is often located on the door to the oven, so the heat can be raised, if needed, by adding more wood, or lowered by opening the oven door occasionally. Two warming boxes, or drawers in which food can be placed to keep it warm, are located on the top left of the oven.

"Cooking on a Fireplace, Dutch Oven, and Wood Stove" Analysis

This section discusses the basics of using fireplaces, Dutch Ovens, and wood stoves for cooking purposes. While the information given is limited in detail, it is presented simply, allowing readers to see the benefits and problems associated with each. Additionally, the photographs presented of the wood stove and Dutch oven allow one to visualize the

concepts presented within the text. The detailed instructions for cooking cornbread using a Dutch oven are also presented to repeat the author's steps.

"Daniel Manous"

"Daniel Manous" Summary

In this article, the author interviews loner Daniel Manous. Daniel, responsible for watching over a fish hatchery high in the mountains, lives in an abandoned bread truck on the edge of Picken's Nose, near Betty's Creek. His residence is only accessible via a rough road passable only by foot or Jeep. His free time is often spent reading one of two poetry books by Burns and Tennyson, and in hiking and playing banjo. He tells the interviewers of a preacher in Cullowhee Mountain who handled snakes to prove his faith. One day, the preacher believed the Lord commanded him to hold the rattlesnake, which he did, and was not bitten. Following the service, many in the congregation asked the preacher to handle the snake again, and although reluctant, the preacher grabbed the snake, and the snake bit him. Upon his recovery, the preacher stated that the difference was that the first time, he was pleasing God, but the second time, he was pleasing the people.

"Daniel Manous" Analysis

Daniel Manous appears to represent the loner man of the Appalachian Mountains. Living in a bread truck, with absolutely no company for long periods, Daniel finds many ways to spend his days. The story Daniel gives during the article shows clearly the faith of the Appalachian people. The preacher in the story plainly distinguishes between the proper pleasing of the Lord, and the sinful pleasing of humankind. This story seems to suggest that in order to be acting in a moral and spiritual manner, one's actions should be done in order to please the Lord, rather than the flesh of man. This shows a theme common throughout the articles within the book: that of faith in a higher power. In this rural, lonely area, faith appears to be a primary component in the lives of the people, and this story represents this faith accurately. The photograph included with the article showing Daniel Manous holding his banjo in front of his bread wagon allows readers to visualize the older gentleman properly, giving a sense of authenticity to the article.

"Mountain Recipes" and "Preserving Vegetables"

"Mountain Recipes" and "Preserving Vegetables" Summary

The first article in this set, "Mountain Recipes," includes articles for a vast variety of foods easily prepared using a fireplace, Dutch oven, or wood stove. Additionally, many of the recipes included consist of vegetables and seasonings easily found in most vegetable and herb gardens. The first recipe, that of "Brunswick Stew," uses ground meat, potatoes, corn, lima beans, carrots, onions, tomatoes, catsup, chili powder, salt, and pepper. The vegetables used can be canned, since many in this area can their vegetables for the winter months. Additionally, the finished stew can be canned for use in the winter months.

This article also contains recipes for leather breeches beans, cooked cabbage, fried potatoes, okra, October beans, fried pumpkin, and squash blossoms. For hominy, Mrs. Algie Norton suggests beginning with a gallon of lye in a large pot. Next, one shells twelve ears of corn into the pot. The mixture is then cooked for eight hours, and is removed only when the grains begin to swell. The grains are washed, and then returned to a pot of water to simmer overnight. When tender, the hominy is ready to be eaten.

In addition, recipes are given for corn pone, corn cakes, hush puppies, light bread, bran bread, rye bread, cracklin' bread, ashcakes, molasses sweet bread, old-fashioned gingerbread, and syrup bread. Dessert recipes include carrot cake, pumpkin cake, dried apple cake, molasses cookies, tame gooseberry pie, sweet potato pie, blackberry cobbler, and molasses candy. Finally, the article gives recipes for apple beer and Muscatine wine.

In the article "Preserving Vegetables," techniques for drying, burying, and pickling vegetables are given. First, Mrs. Tom Kelly advises readers on drying pumpkin. The pumpkin is first sliced, then seeded, then peeled, and hung on a stick crosswise. Once dry, the pumpkin is stored in sacks. In addition, instructions for drying sweet potatoes, corn, okra, leather breeches beans, and peas are included. Methods for burying cabbage and potatoes are also included. The burying method involves burying the vegetables underground to preserve them through the winter.

Finally, the method of pickling is discussed. According to Daisy Justice, one should always pickle vegetables during a new moon. If done during the "bowels," which refers to another phase of the moon, the vegetables will be slimy and soft, rather than pickled. Daisy also recommends using a salt other than iodized. Instructions for pickling sauerkraut, beans, corn, beets, icicle pickles, or a mixture of cucumbers, sweet bell peppers, and green tomatoes are included. Additionally, recipes for "Chow Chow," a mixture of tomatoes, beans, onion, peppers, cabbage, and spices, "Tomato Pickles,"

similar to "Chow Chow" but containing ginger and cinnamon, and "Watermelon Pickles," a mixture of watermelon, lime, allspice, cloves, sugar, and cinnamon, are given. Finally, instructions for pickling pears, and recipes for cucumber relish and tomato catsup are described.

"Mountain Recipes" and "Preserving Vegetables" Analysis

These articles give wonderful authentic mountain recipes for a variety of foods. Many of these are designed to preserve foods throughout the winter, since those in the Appalachians are often only able to grow foods during non-winter months. Each recipe in "Mountain Recipes" gives complete instructions and lists all ingredients necessary to make each dish. In some cases, the recipes are given directly by residents of the Appalachians, giving credit to the source of the article. Since recipes are given for meat, vegetables, breads, and beverages, it would be possible for a reader to reconstruct a complete meal, using these recipes. A comment at the end of the article referring to later recipes involving hogs and other animals indicate to readers that future articles referring to foods will be presented.

In "Preserving Vegetables," the authors not only give specific instructions for preserving a variety of fruits and vegetables, but also include recipes for more complex preservation, such as relishes and pickled vegetable mixtures. These recipes include a full listing of ingredients as well as all steps necessary to complete the dish. Further, Daisy Justice's comments about pickling foods in the new moon foreshadow the article later in the book referring to planting and preserving by the zodiac calendar.

"Preserving Fruit" and "Churning Your Own Butter"

"Preserving Fruit" and "Churning Your Own Butter" Summary

In "Preserving Fruit," Mrs. Tom Kelly first explains how to bleach apples. According to Mrs. Kelly, one first peels and cores the apples, and then cuts them into quarters or eighths. The apples are placed in a wooden tub with a small saucer of sulfur that is set on fire. The tub is covered with a cloth and allowed to sit all day. At night, the sulfur is removed, only to be replaced the following morning. This process is repeated for three days, and the apples can then be canned. Next, Mrs. Carrie Dillard Garrison and Mrs. Algie Norton explain another method of bleaching, that of coals. Rather than setting the sulfur on fire, these women sprinkle it over coals in the bottom of the barrel, and place the apples on top, leaving them to burn for three days. Mrs. Grover Bradley, on the other hand, dries fruit by placing the slices near a fire for several hours, turning it frequently to avoid uneven drying.

Other individuals use syrup to preserve their fruit. To preserve crock grapes, for example, some individuals begin by collecting dry grapes and packing them into a churn. Boiling molasses is poured over the fruit, and the churn is covered with two towels, one dipped in beeswax and one dipped in tallow. The grapes will ferment by winter. Using fruit to prepare jelly, jam, and preserves are also methods to keep fruit through the winter months. The article includes instructions and ingredients used for pear preserves, apple butter, mint jelly, and quince honey.

In "Churning your Own Butter," the author describes the process of churning butter. The churn, usually a 5-gallon stoneware jar, is filled half full with rich milk. The churn is then set aside so the cream can turn, or clabber. To test for readiness, the churn is tilted. If the liquid holds together, the cream is ready. The butter is then made by agitating the clabbered cream with a homemade dasher, consisting of a stick nailed to a cross or circular piece of wood, with holes. The cream is agitated, covered, for forty minutes. To improve texture, a small amount of cold water is added to hot cream, and hot water is added to cold cream. Once the butter has gathered, it is stirred gently, and lifted out to drain. Some individuals, such as Mrs. Norton, then refrigerate the butter, molding and salting it the following day. Mrs. Brown and Mrs. Phillips, however, rinse the butter in cold water rather than refrigerating it. Ice can also help to mold the butter if refrigeration is not used.

Some individuals use a chant while agitating the cream to help pass the time. The words are said in time to the up and down movements of the dasher. One chant states, "Come butter come, come butter come, Peter standing at the gate, waiting for a butter cake, come butter come."

"Preserving Fruit" and "Churning Your Own Butter" Analysis

The first article in this set explains five methods of preserving fruit: burning sulfur, hot sulfur on coals, a fireplace, the use of syrup, and the making of jam and jelly. The use of actual interviews to explain the first three methods allows the reader to experience the dialog used to describe the process, adding to the authenticity of the method. Additionally, the drying method is explained as the author personally experiences other individuals using such a method, again adding a sense of honesty to the article. The addition of recipes for apple butter and various jams allows the reader to make the same dishes, as explained.

In "Churning Your Own Butter," the author uses a different method of explanation:; step-by-step. Numerous tips and tricks are included to provide a variety of options for those choosing to churn their own butter. The instructions are simple and easy to understand and follow. Further, the addition of images of Margaret Norton churning her own butter, and an image of someone gathering the finished butter, add a personal feeling to the article. Finally, the inclusion of the chant at the end of the article not only adds an interesting twist to the article, but also teaches a traditional method used for centuries in the Appalachian Mountains.

"Slaughtering Hogs" and "Curing and Smoking Hogs"

"Slaughtering Hogs" and "Curing and Smoking Hogs" Summary

In "Slaughtering Hogs," the author begins by stressing the importance of hogs as meat for early settlers of the Appalachian Mountains. Many individuals kept hundreds of head for use in the winter months, and Bill Lamb, a local resident, notes that the best hogs were fed with chestnuts from the woods, since the area used to be a free range. Now, since open ranges no longer exist, the hogs are raised on local farms.

Generally, hogs for winter are killed in November, during a full or near full moon, due to the traditional idea that such a slaughter will result in less lard. To slaughter a hog, one begins with a container of scalding water. While the water is heated by the fire, the hog is killed either by a blow to the head or by gunshot. The jugular vein is also pierced. When the bleeding stops, the hog is placed in the scalding water to loosen the hair, which is then scraped from the hog with a dull knife. If the hog is killed away from home, boiling water is poured over the hog to loosen the hair. Once cleaned of hair, the hog is hung by the hamstring on a strong pole, and the areas are washed in scalding water to clean. The head is then removed by slicing it to the base of the neck on both sides, then twisting to break the backbone. The hog is completely bled and sliced lengthwise from crotch to mid-underside. Next, the large intestine is removed, the gullet is cut, and the membrane holding the intestines is sliced, which allows the entrails to fall free from the body. The liver and gall bladder are then removed, as are the lungs, heart, and kidneys, all of which are set aside for later use. The carcass is then taken down and cut into pork chops, fat back, tenderloin, ribs, shoulders, hams, and side meat. All parts of the hog, including the head, organs, and fat, are used.

In "Curing and Smoking Hog," the author describes the process used to smoke and cure hogs in early settlements. The settler would begin by curing the ham, shoulders, middle meat, and jowl in a smokehouse. The meat was salted, and left to sit. Since the weather was cold, the meat was naturally refrigerated. While some used only salt, others flavored the meat using a combination of salt, molasses, black pepper, and red pepper. One man interviewed, Lake Stiles, would carry the meat to his dirt basement, and allow the dirt to "draw the animal taint" from the meat.

As meat was needed in the winter, the family would simply cut off a portion of the curing hog, wash it, soak it, and then cook it. If meat were left in the spring, the meat was taken from the salt, washed, and treated with black pepper and borax, black pepper and brown sugar, white corn, or hickory ashes. Others smoked the meat by hanging the meat in the smokehouse, lighting a fire, and allowing the meat to smoke for two to six days. The article suggests that if the reader wishes to try to smoke and cure meat, writing to the Cooperative Extension Service of the College of Agriculture at the

University of Georgia for their pamphlet called "Curing Georgia Hams Country Style." This booklet gives specific tips, such as the best slaughtering weight for hogs, recipes for curing mixtures, curing schedules, and time needed for smoking.

"Slaughtering Hogs" and "Curing and Smoking Hogs" Analysis

"Slaughtering Hogs" discusses the practice of hog slaughter used in early settlements of the Appalachian Mountains. Each step is described, and many are accompanied by images to show readers the proper way to complete each step. Additionally, local residents explain their own methods, giving the article a sense of authenticity, and allowing readers to understand the process through those actually practicing specific methods. Further, the article mentions slaughtering hogs based on the phase of the moon, foreshadowing information presented later in the book, in the article "Planting by the Signs." The process of dividing the hog is also explained in detail, providing readers with a variety of options for cutting the various meats from the hog.

In "Curing and Smoking Hogs," the author again presents multiple options for curing hogs. Individuals are interviewed, and each gives their own recipe for the curing mixture, smoke house design, and spring curing. In presenting not only standard methods, but also methods such as using dirt to draw out flavor, the author ensures the readers are given a broad range of choices for their own use. Additionally, the presentation of multiple options allows the interviewees to explain their processes in their own words, adding a sense of honesty to the contents of the article.

The information presented from "Curing Georgia Ham Country Style" provides even more hints and tips regarding hog curing and smoking. This information, modern in content, is slightly different from the methods previously explained, in that these methods use modern science and knowledge to ensure safe curing and smoking practices. The inclusion of this information shows the author's dedication to providing a full range of options for hog meat preparation.

"Recipes for Hog"

"Recipes for Hog" Summary

This article presents a variety of recipes for nearly all parts of the hog, discussed in previous chapters. The first recipe is that of "souse," also known as headcheese and pressed hog's head. One begins by removing any hairs from the hog head. Next, the ears, brains, snout, tongue, and jowls are removed, if desired for use other than in the souse. The eyes are then cut out, and the head is halved, using an axe. The halves are then placed into a pot of hot water to soak overnight. The following day, the head is rinsed and cooked slowly in a pot of salty water until tender. The meat is removed from the bones, and run through a food processor. The meat is seasoned using a mixture of sage, red pepper, sale, black pepper, onion, corn meal, garlic, vinegar, and celery, and the mixture is then canned. Other recipes for the hog head include scrapple, which resembles fried fish when cooked, and hog's head stew, which includes a mixture of the hog heat meat, venison, chicken, onion, potatoes, tomatoes, peas, corn, carrots, tomato juice, poultry seasoning, bay leaves, salt, pepper, and broth.

To cook the jowls, individuals often cure the meat to use later when cooking with vegetables. Others use the meat in sausage, or fry it. The tongue is cleaned in boiling water, scraped, and then cooked in water until tender. The tongue is then seasoned and served. Brains are first boiled to loosen the skin covering the membrane, and then are boiled in water with salt and pepper. The cooked brains are then often scrambled with eggs. The snout is usually cleaned, and then roasted. The ears can be eaten alone, after boiling, but are gristly, and thus seldom used in anything other than souse.

To cook the liver, one boils it until tender, then mashed. The meat is then mixed with broth, and combined with corn meal, salt, black pepper, sage, and red pepper. The mixture is then poured into a mold, chilled, and eaten cold as "liver pudding." The heart is generally boiled with other organs for stew. The lungs are boiled, mashed, and served, or used in stew. The stomach is washed out, scraped, soaked, and fried. Intestines are placed into salt water, and allowed to sit for three days. They are then rinsed, boiled with pepper, covered with corn meal, and fried.

The remainder of the hog can also be used in cooking. The feet can be placed on hot coals until the meat comes cleanly from the hooves, or boiled until tender, and then roasted. The ribs can be used in stew or barbecued, the tail is used only in stew, and the skin is roasted. All other lean meat is often used in sausage, while the fat is often cooked, resulting in lard, which is used in cooking, and "cracklin's," used in breads.

"Recipes for Hog" Analysis

This section provides recipes for each portion of the hog. The article is separated by head, internal organs, and remainders, making recipes easy to locate. The instructions

are presented in a general manner, enabling readers to follow the instructions while still adding their own choice of spices and flavorings. In some cases, such as the hog head stew, the entire recipe is given since it involves numerous ingredients and steps. In addition, this article, when combined with the previous two articles, allows readers to slaughter, cure, and cook the entire hog. The inclusion of several interviews with local residents explaining their own cooking methods for hog enhances the enjoyment and authenticity of the article by providing actual dialogue in the wording of the residents.

"Weather Signs" and "Planting by the Signs"

"Weather Signs" and "Planting by the Signs" Summary

In 'Weather Signs," the author lists several ways to forecast winter weather, as well as several methods of forecasting other weather patterns. First, forecasting a bad winter by animal behaviors is discussed. For example, if muskrats build their homes large, cows gather together, birds huddle on the ground, squirrels gather nuts early, have bushy tails, or build nests low in trees, the winter will be a harsh winter. Other animal behaviors included are the growth of fur on dogs, the building of beaver lodges, hog's bedding behaviors, the calls of owls, and the behaviors of birds.

Next, the author discusses forecasting winter through insect behavior. According to folklore, if the winter will be harsh, hornets will build heavy nests, worms will enter people's homes, spiders will be abundant in fall, miller moths will try to gain access to indoor locations, crickets will enter the chimney, and anthills will be high. Further, the woolly worm will be in abundance, have a heavy coat, will be black in front, and will crawl right before the first frost. The first killing frost will occur three months following the first katydid calls. Finally, early migrating butterflies mean winter will be early, and a gathering of butterflies indicates winter is soon to come.

The author also informs readers of folklore concerning how to forecast a bad winter by plant behaviors. If blackberries, holly, acorns, pinecones, or dogwood berries bloom heavy, carrots grow deep, grapes mature early, sweet potatoes, hickory nuts, tree bark, or corn shucks have a tough skin or are thick, onions grow in many layers, trees retain green leaves, or if moss grows heavily on trees, the winter will be harsh. The author also lists how to forecast using weather, such as predicting a bad winter by a late frost, a frost prior to November 23, and rolling thunder. Winter is near if there is much rain with two frosts. Further, a hot summer indicates a cold winter. Fire can also be used to predict weather. If a fire outside "pops," snow will appear in three days. If smoke from the chimney settles on the ground, it will snow within twenty-six days. If smoke rises on a cloudy day, there is a chance of snow.

Finally, the author list several folk beliefs related to weather in general. For example, if leaves show their backs, cows lie in pastures, the sun sets in clouds, an ant covers the hole to an anthill, earthworms are on the surface of the ground, and birds fly low, it will rain. If it rains prior to 7 am, it will stop before 11 am. Rain on Easter Sunday means rain for seven Sundays. If rain comes during a full moon, it will rain until the moon is quartered. Additionally, if one hears a screech owl or crickets, the weather will be fair.

"Planting by the Signs" begins with a discussion of the concepts behind using the phases of the moon and the signs of the zodiac for planting and harvesting crops. The

authors note that, according to the 1967 edition of *Grier's Almanac*, charts that illustrate the connection between the signs of the zodiac and the human body have existed since at least 1,300 B.C. Early astronomers noticed that certain star constellations were spaced evenly along the path of the sun, planets, and moon. Each constellation was then named, and a sign was associated with each. The combination of all twelve signs was named the "Zodiac," meaning "zone of animals," since all but one of the twelve were named after animals. Since early settlers believed in the powers of heavenly bodies and the human body, the signs were soon associated with parts of the body. These signs were then used to create a set of rules for planting, fishing, and hunting. Since those early times, wall calendars, charts, and books have been created in an effort to track such information, such as T.E. Black's *God's Way*, which includes a wall chart of the signs, their planet and body part associations, and some of the rules.

A proper zodiac calendar lists each day of the year, and the sign associated with each day, the body part associated with the sign, the planet associated, and the element to which the sign is associated. As mentioned, there are twelve signs, each of which is associated with a symbol, body part, planet, and element. In combination, these elements make up the zodiac calendar signs. Each sign is male or female, as well as airy, dry, barren, fiery, earthy, moist, watery, fruitful, or very fruitful. In general, these characteristics indicate whether one should perform certain acts during a day rules by a certain sign. For example, painting a barn should be done on a day ruled by a dry sign, whereas planting should be done on days ruled by moist signs. Calendars that are more recent mix these signs with phases of the moon for a more complete calendar.

After interviewing several local residents, the authors list a set of rules gathered from their interviewees. Planting should be done during signs of Scorpio, Pisces, Taurus, or Cancer, since all are water signs, and should be done during the first or second quarter moon. Plowing, tilling, or cultivating should be done in Aries, since the sign represents the head. Nothing should be planted in the earth signs, but the clearing of brush is ideal during these signs, particularly during the fourth quarter of the moon. Flowering plants should be planted during Libra, the sign of beauty, in the first quarter of the moon phase. Other hints included are a discussion of when to plant corn, beans, root flowers, potatoes, and vine plants.

Further, tips for harvesting crops are given. Fruits should be picked when the moon is shrinking to avoid rotting, and crops should be harvested during this time to improve storage time. Root crops should be dug during the third quarter moon, and canning should be done during the last quarter of the moon, under the water signs. Finally, tips for other daily tasks are included. Timber should be cut in the old of the moon for improved drying, houses should be painted during barren signs, eggs should be hatched during fruitful signs such as Cancer, hunting should be done during Aries, and slaughtering should be done during Capricorn or Pisces. In addition, the article mentions that the parts of the body associated with the signs will be more sensitive when the moon is in that sign. Surgery should be avoided on those body parts during these times.

Next, the author presents information from various interviews regarding the belief in these traditions. The first interview is done with Mary Cabe, a local resident. Described as a "tall, thin, stately, elderly woman," Mary explains the calendar method to the young interviewers, and the signs themselves. She tells a story of planting potatoes by the signs, and of slaughtering hogs using the signs. Elvin Cabe, Mary's son, also tells the interviewers of his experiences with cutting hay using the Zodiac, as well as woodcutting and hole digging using moon phases. Elvin states that if one digs a hole in the old moon, there will not be enough dirt to refill the hole. Elvin is so certain of this that he tells the interviews to try it, and he will give them one hundred dollars if he is incorrect.

Elvin then introduces the group to Mr. Harley Carpenter, a local resident who also follows the signs of the Zodiac. He explains that many people simply have not tried the method, so are skeptical. Harley, on the other hand, has used the signs throughout his life, and has seen the positive results. He tells them his experiences of planting corn and beans, as well as of slaughtering pigs and woodcutting. The group then travels to visit Mrs. E. N. Nicholson, known through the area for being over one hundred years old. She tells the interviewers that she was brought up using signs for planting, and notes that the practice is being forgotten by younger generations, but should be preserved. Mr. Carnes, a local producer who runs a food stand, tells the group a story of a man slaughtering hogs. The first hog was slaughtered well, but once the moon changed phases, the second bled to death.

The following day, the interviewers visit Margaret Norton who is known for her successful gardening. Margaret and her husband tell the interviewers of their experiences in planting potatoes, cucumbers, and in slaughtering hogs. Margaret notes that the reason some who do not plant by the signs still achieve fair crops is simply luck. She also points out that the younger generations are losing the knowledge of planting by the signs. When asked why the signs work, Margaret states "it must have been in th' plan when th' world was made." She believes it is God's work.

The interviewers also talk to those who disbelieve in the tradition. Dr. Harry Brown, once a county agent, Farm Bureau president, and a member of the Secretary of Agriculture staff, points out there is no scientific evidence for planting by the signs, and that his crops yield just as much as his neighbors who use the method, even though he does not. Pope Bass, the overseer of the local dairy, also states he has farmed for years without use of the signs, and can see no difference. James T. Burden, a professor of Agriculture at the local community college, notes that the reason the crops of those planting by the signs is likely to be successful is that they are so careful with their planting. Anyone careful enough to plan ahead, plant on certain days, and care for their crop will have a good harvest, regardless of the signs. He also notes, however, that many of his students' families plant by the signs, and he is careful not to chastise the practice. Barnard Dillard, another local resident, tells a story of a family who tricks their elderly relative by telling him to plant on the wrong sign. Even though he does, his crop is still plentiful.

The authors conclude by recanting two additional stories. Wilbur Maney, a County Agent, tells of his experiences at a funeral. An older gentleman points out that since the grave was dug on a wet day, the dirt they would remove would be minimal. R. L. Edwards tells a story of cutting brush. An older gentleman watching him work tells him he will not have to cut it again, since he is cutting it in the right phase of the moon during a barren sign. Edwards mentions the old man was correct, in that he has never cut the brush again. The authors close the article by stating that although there is no scientific proof for the practice of planting by the signs, there appears to be at least a marginal truth in the tradition.

"Weather Signs" and "Planting by the Signs" Analysis

In "Weather Signs," the author's straightforward method of listing the ways to forecast weather based on specific behaviors of animals, plants, insects, fire, other weather, and the moon is very simple to comprehend. While this article is short, there is plenty of tradition, custom, and folklore presented within the text. From old wives tales to naturally occurring phenomenon, this article presents a vast amount of information in a short space, and the tips presented can be used by anyone willing to examine the nature surrounding them. Combined, these tips represent the high level of which nature plays a role in the lives of the Appalachian Mountain residents.

"Planting by the Signs" is an in-depth look at the practice of planting by the Zodiac calendar, and phases of the moon. The article not only presents vital information regarding the signs themselves, their meanings, and their usefulness, but there is also a large amount of historical reference that helps to authenticate the tradition. Further, by interviewing over thirty individuals for the article, the authors help to reaffirm the strength of the tradition in the Appalachian Mountains. The tips presented can assist anyone in understanding the practice and in implementing the concepts, should one choose to do so. The inclusion of a Zodiac chart combined with images of typical residents in their farming practice help the reader to understand the importance of tradition in this region.

By presenting opinion against planting by the signs, the authors also show a counter viewpoint, which helps readers form their own opinions. The authors admit to the lack of evidence for the practice, but also point out the clear faith in it shown by local residents. Further, the evidence presented for planting by the Zodiac suggests at least a marginal truth to some of the concepts.

"The Buzzard and the Dog" and "Home Remedies"

"The Buzzard and the Dog" and "Home Remedies" Summary

Bill Lamb, a local resident, tells a story from his youth about a buzzard and a dog. In the story, an older man living over the Highlands has a small dog that watches over everything the man lays down. One day, the man buys fertilizer, consisting at that time of old fish scraps. When he lays the bag down, the dog lays near it. The man begins to spread the fertilizer when he notices a buzzard flying overhead. The buzzard lands near the sleeping dog and suddenly pecks it. The dog chases away the bird, while the farmer laughs about the buzzard smelling fertilizer, and believing the smell to be coming from a dead dog.

In "Home Remedies," the authors begin by explaining the necessity of home remedies in the lives of the Appalachian Mountain people. Until the late 1960s, medical facilities were not available for many miles in this region. As a result, the individuals living in rural areas relied on home remedies to renew health. Some of the remedies listed, according to the authors, are useful, some useless, and some may be quite dangerous. As Molly Green, one of the women interviewed, stated, "If it hit, it hit; and if it missed, it missed."

There are over two hundred remedies listed in this article for over forty-five different ailments. The list begins with remedies for arthritis, and includes drinking a mixture of honey, vinegar, and moonshine, as well as the use of magnets. Alfalfa, rhubarb, and white whiskey are also common remedies for arthritis. Also listed are remedies for asthma, bleeding, blood building, broken bones, burns, chest congestion, colds, colic, constipation, cough, cramps, croup, diarrhea, dropsy, dysentery, earache, eye ailments, fever, flu, fretful children, gall bladder, headaches, heart trouble, hiccups, and a variety of other ailments. Common among these ailment remedies are the use of herbs and spices found in the region, such as turpentine, onion, blackberry, honey, red oak bark, red pepper, and chestnut. Also common are the use of homemade liquor, such as white whiskey and moonshine.

As mentioned, some of the remedies are based on popular folk medicine practice still in use today, such as using magnets for arthritis relief, a salt-water gargle for a sore throat, and petroleum jelly for burns. Other remedies are based on common traditional herbs, such as using boneset leaves as a sleeping aid, ragweed for bee sting, and a mix of wild cherry bark, black gum bark, whole rat vein plant, water, and sugar as a cough syrup. However, some remedies presented suggest a link to "old wives tales," or simple tradition based solely on word of mouth and customs. Examples of such remedies include blowing on a burn to "draw out the fire," which works only for those who have never seen their father. Additionally, to cure cramps in the feet, the article states to turn

shoes upside down prior to sleeping. To cure fever, one should tie a bag containing the fingernail of the sufferer to an eel, who will carry away the fever.

One of the sections containing many wives tales is the section on curing warts. While some remedies are possibly helpful, such as rubbing the wart with milkweed for two weeks, and rubbing it with flint, others are based solely on folklore. For example, the article suggests placing the hand with the wart in a bag, and suggests that whoever opens the bag first will "take" the wart. Other folklore remedies for warts include rubbing a chicken gizzard over the wart and then burying it, stealing a neighbor's dishrag and burying it, washing the wart with water from a rotten chestnut stump, and placing blood from the wart onto a penny and throwing it into the road. Still others are based solely on religion, such as making a cross on the wart with water, and placing bacon on the wart overnight, at which point it will disappear if one has faith. Some are based on magic, such as counting the warts while saying a spell.

There are also recipes for home remedies that are possibly quite dangerous to one's health. For asthma, one recipe suggests snorting salt water or tobacco. For colic, one suggests mixing breast milk with turpentine, and feeding the mixture to children. For croup, a remedy is to mix turpentine with white whiskey, set it aflame, and hold a baby over the smoke to inhale deeply. For spider bites, the article states that one should drink liquor heavily from 3 pm to 7 pm.

Aside from the presentation of specific remedies, there are also two overall tonic recipes given. The first, a spring tonic, includes drinking a mixture of white whiskey, wild cherry bark, yellow poplar bark, and yellow root. The other tonic, a salve, is made from two tablespoons of fried mutton tallow and Gilead buds. Another salve includes pine resin, one ounce of camphor, one cup of mutton tallow, and ten balm of Gilead buds. The mixture is fried, and heated until liquid.

"The Buzzard and the Dog" and "Home Remedies" Analysis

In presenting the article from Bill Lamb, the authors of the book are able to present a comical look into the lives of the Appalachian Mountain people. Told as a true story, this humorous fable also helps to show the importance of animals in the lives of these individuals, which is a theme presented again later in the book. Further, the tale informs readers of early fertilizer mixtures, and methods for application. While the story is certainly presented for a humorous interlude, the use of the original interview, including Bill Lamb's own words, assists readers in their understanding of life in this region.

The article "Home Remedies" is vital in understanding how certain needs are met, particularly the needs of these individuals in terms of medical care. In light of the lack of proper care in the area, local residents turn to common sense, folklore, magic, religion, herbal and natural remedies, and alcohol to cure their ailments. The blend of diseases for which remedies are presented, as well as the blend of remedies themselves, allows readers to see not only the wisdom in many of these concepts, but also the danger in

others. These remedies make clear the idea that tradition, custom, folklore, and nature rule the lives of many in the Appalachian Mountains, which is a theme seen throughout the book.

"Hunting"

"Hunting" Summary

Mrs. Algie Norton first tells a story of her grandparent's experience with a panther. In the story her grandmother, grandfather's sister, and two small children are home alone when they hear a panther near the home, and close the house to prevent it from entering. The panther leaps onto the roof of the cabin, and the women light a fire to keep the panther at bay and to keep it from entering the chimney. Eventually, the panther leaves. Next, Bill Lamb and Buck Carver discuss Bill's fear of wild animals at night. Bill tells a story in which his chickens are being attacked by a possum. He runs to the porch to call for his dog, only to find himself unable to whistle, due to fear. Calvin Talley next tells a story of his father's experience with a panther. His father is walking home one evening and enters his house only to hear what sounds like a woman screaming. He lights a lamp to keep the panther, the only animal known to make this sound, at bay. The panther comes near the home and Calvin's father stays awake all night, frightened.

The authors then present interviews about local residents and their hunting dogs and plantation dogs. According to these individuals, hunting dogs are vital to the success of a hunt, while plantation dogs help to keep cattle and other farm animals safe. Additionally, catch dogs are often used by ranchers to round up their cattle. With wider grazing fields, the dogs chase down the animals and round them up, pushing them toward the farmer, so he may choose the cow or pig for slaughter. Hunting dogs, on the other hand, are used solely in hunting wild game. In the area, many stories exist that are legendary, and that discuss specific dogs and their amazing hunting stories. Different breeds, according to the author, are used for different purposes.

For many, training is vital to the dog's success, and some men have shown great skill at training specific breeds. According to locals, the easiest way to train a dog is to take the animal out with other, already trained dogs, so that the new pup can learn how to hunt. If one has to train the animal alone, residents suggest to take the dog hunting, and to make sure to catch and kill an animal so the dog can see what it is he or she has treed.

Next, the authors present a mixture of tips regarding the hunting of specific animals, and include excerpts from interviews regarding those animals. To capture a raccoon, one should look for signs of the animal near streams and around nut bearing trees. Once found, the hunter should bring his dogs to track the animal at night, and follow them until they tree the animal. Other hunters use raccoon traps. A hole is cut into a wooden box, inside of which is placed a dime. Raccoons will reach into the box to get the dime, and will not let go, thus trapping them. Possums are generally hunted at night, near chicken houses and fields, and some locals use traps set with sardines. Mann Norton mentions the ease of hunting possum, since they rarely go far and often simply curl up into a ball when frightened.

According to Lake Stiles, groundhogs are equally simple to hunt. Since groundhogs can be found during the day feeding or sunning near their dens, one only needs to find an open burrow in a field, and wait. Squirrels, too, are an easy catch, since one can simply hide fairly well near a nut-bearing tree and wait for morning, when the squirrels feed.

Rabbits, however, can present more of a challenge, since they are much faster and more apt to run when threatened. Often, dogs are used to locate the rabbit, or traps are used. Deer, too, are more difficult. Previously, dogs were used to hunt deer, but the practice has been outlawed in many areas of the Appalachians. Now, hunters find tracks, droppings, trails, or bedding, and build a tree stand near the area. They then wait for the deer to return. Another popular hunted animal is the bear. To track a bear, one looks for nervous farm animals, which indicate a nearby bear, tracks, signs of climbing and clawing, split rotten logs, indicating a bear searching for insects, and broken berry bushes. In previous times, dogs were used to tree and trap bears, but the common loss of dogs due to bear wounds has virtually stopped the practice. Now, traps are generally used, which keep the bear until a hunter can arrive to kill it.

Turkey hunting, once highly popular in this area, has become scarce, since most of the turkeys have disappeared. Signs of turkeys include feeding marks near acorns and berry vines, roosts, and turkey calls. Generally, turkeys calls are used, which are hollowed bones, reeds, or pipes, cut to sound like a turkey call when blown through. The hunter hides in a blind, calls for the turkey, and shoots it as it approaches. Hogs were also a popular hunt animal in previous years and some still hunt wild hogs today. Usually hunted with dogs, hogs are generally not killed outright, but are instead taken to the farm to be fattened and slaughtered later, once they are caught in the wild. The author concludes by noting that the wildlife population in the area is minimal today, due to mass hunting in previous years, and that to preserve the remaining wildlife, individuals should hunt only when necessary.

"Hunting" Analysis

This article provides vital information needed to hunt, trap, and catch a variety of animals, including hogs, turkeys, raccoons, bears, possums, squirrels, deer, and groundhog. The tips for training hunting dogs, while limited, are useful for anyone attempting to train their own animals, and the images of the traps used for rabbits, as well as of turkey calls, help to show these concepts to readers in a clear way. The information provided for each animal regarding sleeping habits, eating habits, signs of the animals, and behaviors, is vital to hunting strategies. Further, the addition of stories from local residents adds a personal touch to the information given, helping to authenticate the information. Finally, the closing information warning readers of the potential for extinction in this area shows not only the care and concern for the animals by residents, but also the effects of mass hunting on a given area.

"Dressing and Cooking Wild Animal Foods"

"Dressing and Cooking Wild Animal Foods" Summary

This article discusses the preparation and cooking of many animals listed in the previous article. First, the author discusses the dressing of a raccoon. First, the animal is bled and then skinned. The musk glands are removed from under the front arms, the ears are removed, the intestines and organs are removed, and the head, tail, and feet are removed. The carcass is then boiled before cooking. To cook, the animal is boiled in salt water with black and red pepper until tender, and then baked.

Alternately, the carcass can be boiled with potatoes to remove the wild taste, rolled in flour, salt, and pepper, and baked in a Dutch oven. Still others boil the whole animal, rather than skin it, scrub it to remove the fur, then remove the internal organs, and stuff it with sweet potatoes and bake, while others smoke the raccoon, as one would a hog. For possum, local residents rarely skin the animal, but instead boil it, and scrub off the hair. Then, it is prepared identically to the raccoon. If the animal is skinned, it is again prepared identically to the raccoon.

For rabbits, hunters generally gut the animal, then split the fur and skin at the back, and pull the animal apart, then pull each leg from the pelt and meat. The meat is then boiled until tender, and fried or baked. Groundhog is skinned, the glands are removed, and is then soaked overnight. The hide is often dried and used for shoelaces. The meat of the groundhog is often boiled with Spicewood twigs to remove the wild flavor, and then baked. For squirrel, the animal is skinned, the head, tail, and feet are removed, and then the animal is gutted. The meat is then prepared by boiling in sage to remove the wild flavor, then rolled in flour and fried. Others prepare squirrel dumplings. The meat is first boiled in a mixture of salt and water, to which broth, milk, pepper, and butter are added. Dumpling mixture is dropped into the pot, and boiled for ten minutes. This same recipe can be used for rabbit dumplings.

To dress a bear, the animal is first bled, and then skinned and gutted. The bear meat is then prepared similarly to beef roasts, and often roasted with fruit. For deer, the animal is first bled, and the glands and testicles are removed. Next, the deer is skinned and cut into pieces. Some hunters cure the entire carcass at once, while others set the smaller pieces in the sun to dry, leave them in salt brine, or cure them in the smokehouse. Deer meat is first rinsed to remove the salt from curing, and then is either fried or baked. The roasts are generally baked with vegetables, the venison made into a loaf, and the remaining meat is used in stew. Turkey is first scalded and plucked, and then is singed to remove the remaining hair. Next, the feet, head, and entrails are removed. The meat can then be cut up and used in stew, baked like a chicken, or fried. Quail is dressed similarly, and then roasted with butter.

Additionally, the article lists dressing and cooking ideas for turtle and frog, two animals not seen within previous articles. For the turtle, the head is first removed, and then the turtle is dropped into boiling water, including the shell. When tender, the meat is pulled from the shell, and cut into pieces. It can then be fried or used in stew. For frog, the animal is skinned, and the legs are rolled in flour, pepper, and salt, and then fried.

"Dressing and Cooking Wild Animal Foods" Analysis

This article discusses in extensive detail the skinning and dressing of several animals. The instructions given for some of the animals, such as the raccoon, are quite extensive, and would be simple to follow if one were attempting the task. The images presented of U. G. McCoy skinning a raccoon help to show the necessary detail involved in the process. Others, while more general, provide basic information for dressing. When combined with the previous articles regarding mountain recipes and hunting tips, this article can be used to assist experimental individuals in preparing the main course of a full meal. The specifications for cooking these animals contain several suggestions for cooking, and while the recipes are not specific, they do contain the basic information needed. In this way, readers can prepare the meat as directed while still substituting their own spices and herbs.

"Hunting Tales"

"Hunting Tales" Summary

This article presents a number of hunting stories told by local residents. First, Nate Chastain and Bob Carpenter tell of near-miss hunting incidents. In one story, Nate chases an animal throughout the mountains all night one evening, only to lose the creature when the dogs lost the scent. Bob tells of his experience chasing a raccoon from one tree to the next, as his dogs treed the animal. The raccoon would jump from the tree just as Bob arrives to shoot it, and in the end, Bob misses the raccoon. Next, Andy Webb recalls a story of a time when he and his father went hunting for turkey. In the story, Andy hears a turkey and tells his father, who has never killed a turkey before, to hide while Andy himself chases the turkey toward his father.

Using a turkey call, Andy succeeds in calling the animal, but his father is unable to see far enough to shoot it. Andy has his father raise the rifle, and shoots it for him, thus helping him kill his first turkey. Andy also tells of a turkey he himself killed that had a beard of eleven inches. Grady Waldroop also tells a story of when he and another boy went hunting for turkeys. According to the story, a man in an area called Lighting Stump chased a turkey numerous times, but was unable to shoot it. Grady and another boy decide to attempt to kill it. Grady tells how the boy went to hide while he calls for the turkey, and instructs the boy to shoot the animal on sight. However, Grady himself takes a shot first, and when the boy arrives to see what Grady fired on, the two men pull the turkey from a sinkhole to find a twenty-three pound turkey with inch and a half spurs. The boys gut the animal, and cut one leg off, leaving it with a note for the older man who was unable to kill it. The note states, "Been a good old rambler, but he's been here an' gone!"

Jake Waldroop then tells his own story of a turkey. Jake is in Dismal, a local area, when he hears a turkey. Jake uses a turkey call, and the turkey follows, but soon is hidden in darkness. Jake returns the following day and begins to call again, but the noise of owls and robins scares the turkey. Shortly, a group of hogs comes into the clearing, wearing bells. The turkey responds to the bells, and soon is in view of Jake, who shoots him. Harley Carpenter also tells of his experiences hunting turkey. Harley is trying to farm land with the help of his family, and his brother-in-law arrives a day early, requesting that Harley hunt for turkeys with him.

The two men travel to Barker's Creek, but are unable to shoot a turkey. As the men head home, they hear another turkey up on the mountain. Harley's brother-in-law is tired and decides to let Harley hunt by himself. Harley calls for the animal, and shoots him. He carries it down the mountain, and the family cooks it for supper. The local priest arrives for dinner, and Bill tells him the meat is "mud turkle" (turtle). The priest is reluctant, but tries the meat, and enjoys it, replying that he plans to tell his wife he enjoys this type of meat. The men laugh, and explain that the meat is really turkey.

Next, Taylor Crockett describes an experience hunting wild hog. He and a friend are traveling up the mountain to feed their hogs when they come across a group of wild hogs, one of which is a huge boar. The men go home and gather their best hunting dogs, and let them run the hog. The dogs trap the bear, but one dog is wounded in the battle. The men debate on how to kill the hog, and suddenly the animal runs. The dogs follow, and again trap the animal. Taylor's friend has a club, which he states he will use on the hog. However, the hog runs toward the man, who, in fright, forgets about his club and moves out of the way as the hog runs past. Later that day, the men trap and kill the hog.

Marvin Watts then discusses a friend's experience hunting for bear. The man works for a local resident, Parker, all summer for a hog rifle. When he receives it, he goes out to hunt. He sees three bears, and shoots the largest. However, the large bear simply turns on a smaller bear and begins to kill it. The man goes for help, and returns for both bears. He then cuts the bullet from the bear to make a new bullet, since lead is scarce.

Mann Norton tells of his uncle's experiences. Jeff Hopper trees a bear, and the dogs chase it into a cave. He shoots into the cave first with a regular bullet, and then, unsure the bear is dead, shoots again with a nail head bullet. He then crawls into the cave, finds the bear, and cuts its hamstring to make sure it is dead. He drags the bear out and finds it a large animal, nearly five hundred pounds. When Jeff tells a local teacher of the experience, she asks if he was frightened of being bitten. Jeff explains that he knew he was not holding the biting end of the bear.

Taylor Crockett then tells of his own experiences. A local man asks for his help in killing a large bear, since Taylor's dogs are experienced. The two men track the bear and turn the dogs loose. He hears the dogs bark excitedly, and calls to them to attack the bear. The bear and a dog fight, and the bear grabs the dog in his paws. Taylor fires and the bear let the dog loose. The bear charges Taylor, who shoots again to no avail. As the bear nears, he attempts to shoot again, only to find his gun has jammed. Taylor jumps out of the way and when the bear runs past, shoots him in the back. The bear still does not die, and the dogs attack again. Taylor attempts to shoot the bear directly in the head, but is out of shells. The bear finally dies.

Minyard Conner ends the article by telling a humorous tale of his grandfather. He and another man are out hunting one morning, and grandfather pulls his pants down to "do his mornin' job," as Minyard states. Suddenly, a bear approaches and grandfather, forgetting his position, whistles softly. The bear looks in his direction, and he shoots it, but the bear charges. Without enough time to reload the weapon, grandfather attempts to jump backwards, only to realize his pants are still down. Grandfather hits the bear with the butt of his gun, and the bear runs down a cliff. When the other man runs to find out what the commotion is about, grandfather says he has shot a bear. The man finds the bear dead.

"Hunting Tales" Analysis

This article is different from others presented in the book, as it is not an instructional piece, but rather is a collection of tall tales and humorous stories, told directly by the residents that experienced them. The inclusion of this article provides a welcome change for readers, and although difficult to read, since it is presented using the transcribed language of original interviews in the original dialect, the stories are exciting, funny, and filled with adventure. In addition to providing true tales of hunting expeditions in the mountains, this collection of stories also introduces readers to many of the local areas, such as Dismal, Barker's Creek, and Lightning Stump. Further, the explanation of landscapes and hunting tactics is vital to understanding the lives of the people. The excitement felt in the "voices" of the men telling their stories brings a sense of authenticity to the article, as well as providing a more human element than other stories in the book.

"Snake Lore"

"Snake Lore" Summary

This article begins with a description of the high regard given to snakes in the Appalachian Mountains. The author mentions several instances of rugged mountain dwellers refusing to enter areas thought to be "snaky." Further, the author recounts tales of snakes rising from the dead to bite dogs, snakes eating entire nests of thresher birds, a snake who stuck feet out when held to a fire, and the snake that milked cows. Further tales include snakes frozen who, on thawing, begin to sing, snakes that swell inside their dens to become barriers, snakes that do not bite during certain days, and a snake that bit a woman in the neck, killing her, only to find her dying grip strong enough to strangle the snake. Marvin Watts tells the interviewers a story of a frail young girl and a snake. The young girl was given milk and bread each day to help strengthen her, which she always took behind the barn to eat. One day, a man follows her, only to find her sharing the meal with a snake. When the snake is killed, the woman soon dies as well. The people of the area participate in "snake hunts" each fall; killing hundreds of the creatures, and local residents will generally kill them on site. Joe Arrowood tells of his experiences with hogs that kill and eat snakes, while Richard Norton tells of seeing deer kill snakes, as well.

Next, Lawton Brooks, Hoyt Thomas, Hillard Green, Lon Reid, and Harv Reid all discuss the coachwhip snake. Each describes the creature as similar to a black snake, but with a tail that looks like a plated whip. Nearly five to six feet in length, the men state the snake sounds like a whip when it strikes, and can grasp an animal with one end, wrap around it, and whip it with the other. They appear to be rare in the area. Harv, Lon, and Hillard also discuss the joint snake, describing it as similar to the king snake, with spots. Each man states that when struck, the snake will break into small pieces, about six inches in length. The snake then "hunts ever' piece" and will rejoin together, becoming a whole snake again.

Mann Norton, Juddy Carpenter, Hillard Green, and Lon Reid next examine the hoop snake. The men agree that the snake has a stinger at one end, and appears as a curled up hoop. The snake will roll toward its target, unfurl, and strike with the stinger, killing whatever it strikes, including plant life. Hillard states the snake is similar to a rattlesnake, only slimmer, but with similar spots. Lawton Brooks is then interviewed about the bull snake. He states that the snake is five feet in length, and look like a yellow rattlesnake with black spots. Lawton describes their sound when angry as a "blow like a bull."

Hoyt Thomas and Lester Addis state there are two types of spreading adder snake, the black, and the yellow. The snake spreads itself when threatened, widening its blunt tail, and strikes. The snake is highly poisonous. Mann Norton, Harley Carpenter, and Ethel Corn describe the black snake as useful, in that the snake eats rats. Mann notes the snake is unable to climb from a tree, and instead simply falls out. Harley warns the

snake can choke a human to death quickly, and Ethel tells a story of nearly grabbing a black snake's tail, thinking it to be a rat.

Finally, Bill Lamb and Lon Reid describe the rattlesnake. Bill begins by describing an encounter with a rattlesnake. While chopping wood, Bill suddenly sees a large rattlesnake, which attempts to strike him. While cutting a stick to kill it with, Mel, Bill's brother, strikes the snake with a limb, and breaks the rattles off. Bill states there were at least eighteen rattles on the creature. He also tells of the smell when rattlesnakes strike. According to Bill, the snake smells of poison, and some individuals are made ill simply from the scent. Lon then tells of his experience with a rattlesnake, as well. While walking through the forest, Lon steps on something soft and looks down to find his foot on a large rattlesnake. He leaps away, returns with a sharp stick, and kills the snake.

The last portion of the article is dedicated to snakebite remedies. Bill Lamb mentions the use of whiskey and snake plantain as effective snakebite remedies. Lester Addis notes that salty meat can be placed over the bite to reduce swelling, and mentions two stories in which he personally witnesses the remedy working. He also advises a paste of red meat, salt, onion, and turpentine. Still others mention a specific weed that is effective in rattlesnake bites. According to the author, if one agitates a rattlesnake into biting himself, the snake will immediately seek out this weed, and eat it. Harley Carpenter tells a story about a black snake and a rattlesnake fighting. Each time the rattlesnake bites the black snake, it crawls into the forest, only to return shortly thereafter and restart the fight. After one bite, a man follows the black snake to find it has sought out and eaten a specific weed. The man pulls up the weed to save for later snakebites, and when the black snake is bitten again, it is unable to find the weed, and dies.

"Snake Lore" Analysis

As with the previous article, this piece is presented not as a systematic guide, but as an informative and adventurous collection of stories about specific snakes in the Appalachian region. The men and women interviewed have personally experienced these snakes, and have highly reliable information pertaining to each. While their information is not specific, it could help readers identify each snake, and could inform readers of their behaviors. While some of the stories seem impossible, such as the tale of the dead snake rising to bite a dog, they are nonetheless entertaining and show clearly the high level of respect these creatures command in the wilderness of this area.

These men and women, many of which have previously discussed their hunting skills, are clearly in awe and frightened of snakes, showing the nearly legendary status they enjoy. The final inclusion of snakebite remedies includes several, all of which seem impossible. However, when told by local residents claiming to have seen the remedies in action, one can hardly doubt their sincerity and honest belief in these remedies. Additionally, the inclusion of a photograph showing Kenny Runion holding a "rattlesnake weed" assists readers in identifying the plant. The other photographs in the article, showing images of the storytellers, bring a human touch to the article by allowing readers to visualize these men as they tell their stories.

"Moonshining as a Fine Art"

"Moonshining as a Fine Art" Summary

The article begins with a discussion of the declining practice, and quality, of moonshine. The authors, interested in moonshining as a tradition of the Appalachians, interview over one hundred persons over a six-month period, and slowly gain their trust in order to gather the material in the article. The author explains that the problem began in Britain with the introduction of the excise tax. Individuals whose living depended on the making of liquor began to rebel against the tax and moved to Ireland, where they quickly learned how to make stills, and began defending them against the government. When these individuals, known as Scotch-Irish, fell out of favor with the British government, they moved to the United States and settled the Appalachians, bringing their skills with them. As one of the only sources of income, moonshine was popular, and the excise tax of 1791 was the beginning of the rebellion in the US.

The officers responsible for the closure of stills in the Appalachians have changed over the years. Originally left to the federal government, known as the "Feds" or "Revenuers," the task fell to local officials during Prohibition, creating a personal problem in the area. As local government officials, many men knew one another throughout their lives, and did not wish to arrest their friends. In many cases, the situation resulted in a friendly rivalry between moonshiners and local official. Those caught by local officials often simply paid bail and went back to rebuild their still. Many times, friendships between local officials and moonshiners were formed that have continued over the years. Today, the federal government has taken over the monitoring of moonshiners, and many who used to practice the art are grateful, since the practice is now one of mass production and poor quality.

The article then discusses ways to hide stills in the Appalachians. Stills are often hidden under brush piles, log sheds, bent saplings, thickets, spruce trees, or in caves. Some have even built underground rooms, accessible only through a small trapdoor, complete with water pipes, electricity, and ventilation. To conceal the smoke, many build fires nearby, or re-circulate the smoke to make it invisible, or pipe it to release underwater. The article also discusses ways in which the federal agents find these hidden stills. First, any odd object in the woods such as a brick, sugar sack, jar lid, ladder, or cement bag, or other paraphernalia is a sure sign of a nearby still. Trails in the woods, water pipes, unusual traffic in a secluded area, the smell of moonshine, and signs of alterations to the landscape are also signs used by officers. However, the most prevalent way to find stills is, to this day, the informant. People with a grudge, competitors, or those whose stills have recently been dismantled often inform officers of operating stills.

Next, the article lists a glossary of still parts and tools. The glossary includes twenty-one terms, in alphabetical order, with their meanings. The terms include, among others, such parts as the condenser, funnel, flake stand, long thump rod, mash stick, proof vial,

relay barrel, and worm. The article also presents a glossary of expressions and terms used in stilling. This glossary contains twenty-two terms, in alphabetical order, with their meanings. More common expressions include *high shots*, which is untempered whiskey, *a run*, which is an expression used when running the contents through the stilling operation once, *split brandy*, which is a combination of half whiskey and half brandy, and *dead devils*, which is a term used to describe tiny beads of moisture in the proof vial that indicate the whiskey has been proofed properly. Improperly brewed moonshine is often called busthead or popskull, since such whiskey often causes violent headaches.

The next section describes the construction of the still. First, a proper location, hidden and hard to access, should be located. Next, the furnace should be constructed of either both red clay and rock, known as a return furnace, or simply as a rock encased hole, known as a groundhog furnace. A firebox is built below the furnace, and fuel of wood is added. A flue is built to draw the smoke from the furnace. Next, three sheets of copper are purchased and from those sheets the top, bottom, sides, cap, cap head, slop arms, and washers are cut. The two halves of the still are then connected and crimped, and brads are inserted into holes to ensure a tight fit.

Often, to avoid any leakage, the joints in the still are tin locked. Then, the cap and cap head are fitted onto the top of the still and are again bradded into place. The bottom of the still is then fastened, the slop arms attached to the bottom of the still, and washers are attached. Once all parts have been assembled, the joints are sealed with liquid metal. The still is then attached to the furnace, and the worm, or coils, are placed. Variations of the still include the addition of a thump barrel, intended to avoid running the moonshine more than once, since the beer in the barrel is automatically doubled. In some cases, truck radiators are used as condensers, but this is not recommended. A steamer still, capable of producing ninety-six cases of moonshine a day, is the most difficult to operate. The main barrel of the still is capable of only holding 190 gallons of beginning beer. Thus, to make the ninety-six cases mentioned, the barrel must be filled ten times. Sugar also presents a problem, since anything over one hundred pounds purchased must be signed for. Thus, the sugar used in these large operations is often bootlegged.

The article then turns to explaining how the best moonshine is made, according to two men known in the area for their quality moonshine. Understandably, their names are excluded from the article. First, one chooses the corn, ensuring it is not a hybrid corn or yellow corn, but pure, white corn, and obtains nine and a half bushels. A bushel and a half of the corn is set aside to sprout for four or five days, and in the meantime, the still is constructed. One day prior to finishing the sprout, the remaining eight bushels of corn are taken to the miller and ground. A fire is set under the still, generally using ash wood, and water is added until the still is nearly full. One half bushel of corn meal is added. The meal is boiled for thirty minutes, and then transferred to a slop barrel through the slop arm. Another half bushel of corn meal is added to the slop barrel, and is allowed to cook. The still is then cleaned and the process is repeated until seven barrels are full.

The following day, the sprouted corn is ground, which creates malt. The barrels of mash are thinned with water and a gallon of malt is added to each barrel, along with raw rye

and sugar, if desired. The barrels are covered and are stirred each day. One the fourth day, if adding sugar, a half gallon of malt is again added to each barrel, along with forty pounds of sugar, and left for another five days. If not using sugar, the mix is ready on day five, or when the cap on the beer in the barrel is thick, or covered in suds. The still is then filled nearly to the top with the beer from the slop barrels. Ten gallons are also added to a thump barrel. A fire is built, and the still is stirred with a swab stick until boiling. The cap and cap arm are then placed onto the still. The fire is slowly built in intensity, and the beer in the still eventually begins to give off steam, which travels to the thump barrel and causes the cold beer in the thump to bubble.

Once the thumping quiets, the beer in the still is boiling at the proper intensity. A container is then placed under the condenser. A funnel lined with clean cloth, then a yarn cloth, and finally washed hickory coals is inserted into the container to filter the grease from the whiskey. As the process begins, the whiskey will filter through to the condenser. This continues until the first run is completed, upon which the thump barrel is emptied, the "backings," or ten gallons of liquid from the condenser are added to the thump barrel, and the still is emptied. It is then filled with beer as before, and run again.

Since steam has now run through the backings in the thump barrel twice, it is double strength. The liquid coming through the filter should be checked with a proof vial, and when bubbles stop forming in the vial, the process is finished. The entire process is repeated until all barrels of beer have been used. Generally, after the seventh run, the result is seven to ten gallons of pure corn whiskey, or six gallons of sugar whiskey. This whiskey is called "high shots," in that the liquid is nearly 200 proof. Water is added to cut the mixture to drinking proof, creating approximately twelve gallons of prime, drinkable whiskey.

These two men also tell the interviewers how current moonshine is being ruined. Stills used currently are often not made of copper, resulting in a burnt taste. The beer is often not soured, cooled, or strained properly, and a lack of cleaning procedures often results in contaminated whiskey. As the men point out, however, there is no drive to produce non-contaminated whiskey, since it is sold through runners and bootleggers who rarely know who the maker is, thus ensuring continued business even for bad whiskey. To market the moonshine, the stiller finds runners to carry the whiskey to bootleggers, who then distribute the liquor to customers. Bootleggers hide their whiskey in clothing, lakebeds, and back yard streams. The runners often use bail trucks or pickups to haul the whiskey, covering it with other materials to avoid detection.

The author closes the article by noting the lost art of moonshining, due to the danger, time, effort, and expense involved. However, the author also supposes that these same factors are the reasons several individuals still practice the art, and in writing the article, the author hopes to preserve the tradition.

"Moonshining as a Fine Art" Analysis

This article is the longest in the book, and contains the largest variety of information. The history of moonshining presented at the beginning of the article is vital to understanding the conflict between stillers and government agents, as well as to explain how the art of moonshining began. Further, the historical information explains to readers why the practice is slowing dying out in the Appalachians.

The next sections, those of hiding stills and the discovery of stills, also contain a large quantity of vital information. In addition to explaining how these individuals use the mountain landscape to assist in their endeavors, the ingenious ways to hide stills clearly shows the inventive minds of moonshiners. The perceptive minds of the federal agents are also shown by their attention to detail when locating stills. Finally, the explanation of informants and the stories told by retired law officers shows the level of jealousy, competition, and rebellion often found in this profession.

The inclusion of the glossaries is vital to understanding the entire remaining portions of the article. By explaining the different tools and parts of a still, and by explaining the terminology used, the author helps the reader to clearly understand the sections on still making and whiskey creation. Without this inclusion, readers may be lost when trying to decipher these areas. The section on still making explains in detail different types of stills, and how to make each form. Each step in the process is given, with full explanation of tools and materials needed for each phase. Further, graphs, pictures, and diagrams are included to further the reader's understanding. This allows the reader to understand the processes of making whiskey in the following section by understating the parts of the still used.

The section on whiskey making again gives a detailed, systematic instruction listing of how to make either pure corn whiskey or sugar whiskey. Ingredients, tools, time frames, tips, and even cautionary statements about carelessness are included. The instructions are clearly presented in a way nearly any reader can understand. The result is a cheat sheet for beginners on how to distill their own whiskey. The inclusion of ways to ruin whiskey further shows the reader how to avoid mistakes, and the final section shows how to market the result. This article, in total, can be thought of as a beginners guide to moonshining. The inclusion of personal stories, the anonymity of the moonshiners themselves, and the excitement that clearly comes through in the text all serve to enhance the article by adding a sense of humanity, dignity, pride, and adventure to the art of moonshining.

"Faith Healing"

"Faith Healing" Summary

The article begins by clarifying that the information presented is not biased, in that the authors claim to neither believe nor disbelieve in faith healing. Faith healers are described as individuals believing they have the ability to heal others through the power of God. There are generally three skills possessed by faith healers: burn healing, thrush curing, and the stopping of any bleeding not of natural causes. Essential to all healers is a specific Biblical verse for each ailment, known only to the healers and never uttered aloud. Healers, according to legend, can only teach two members of the opposite sex the gift of healing.

Lester Norton next describes his own experiences with family members who were healers. His Aunt Korn was a burn healer, and his Uncle Teague was a blood stopper. Norton tells of a logger who cuts his leg severely, only to have the bleeding stopped shortly after visiting Teague. Mrs. Andy Webb then describes her own abilities as a healer. Claiming to possess the power of all three ailment cures, Mrs. Webb tells stories of stopping a bloody nose of her grandson, and of stopping the blood of a wound without being present at the accident. She also tells of curing thrush in her granddaughter and daughter, as well as for many local children. Finally, she tells of curing a burn victim that doctors could not cure. According to Mrs. Webb, touching the afflicted individual is not necessary. A healer must only speak the proper verse to God three times, and blow on burns.

Healer Nora Garland next describes her own method of healing. For bleeding, Nora stresses the importance of reciting the Biblical verse in full. She also mentions not needing to touch the victim, or even know their name. One simply thinks of them, says the verse, and the victim is cured. For burns, Nora passes her hand over the burn, blows on it, and thinks the proper verse. This is repeated three times. Healer Charley Tyler then describes his particular method. For curing thrush, Charley cups his hand over the mouth of the afflicted, and draws the breath away from the child three times. Unlike other healers, Charley does not use Biblical verses, but claims the simple actions used cure the problem. For burns, however, Charley does note a Biblical connotation, and explains that one has to have a strong faith to draw out a burn. Charley's method is to ask the victim's name, and then to repeat a specific Biblical verse, always silently. Again, Charley claims not to have to be present, but does state that he likes to be near the victim, simply to provide comfort. For stopping blood, Charley believes the method used for healing burns works well. Harley Carpenter also mentions the link between the Bible and faith healing. Harley believes that a healer who trains another loses their powers. When asked why some do not believe in the practice, Harley supposes, "seeing is believing." According to him, those refusing to believe have simply not had the opportunity to witness a healing.

The article ends with two women healers who come forward and reveal their exact methods for healing burns and bleeding. For burns, the woman suggests the same method used by Nora Garland, and recites the verse, "There came an angel from the east bringing frost and fire. In frost out fire. In the name of the Father, the Son, and of the Holy Ghost." For blood, the second woman advises simply reading the sixth verse of the sixteenth chapter of Ezekiel, substituting the word "you" with the name of the afflicted.

"Faith Healing" Analysis

This article is clear in its reliance on faith and religion. Each healer interviewed clearly believes they have been given a power of God and, as his vessel, are able to heal burns, bleeding, and thrush. While the details of their methods may differ, the concepts are the same, in that nearly all are cured by the use of Biblical verses. While some disagree on the verse, and others disagree on whether one must pass a hand over a burn to heal it or not, their methods are extremely similar. This shows a clear reliance of tradition in learning the powers of faith healing. While the stories presented are entertaining, no proof for such acts exists, other than the interviews of the healers themselves, and of family members. No one cured of any of the ailments listed is interviewed, leaving the reader with a sense of a lack of authenticity in the article.

"Hillard Green"

"Hillard Green" Summary

Hillard Green lives far back in the mountains in the middle of a vast forest. His home is described by his interviewer as "somewhere between a lean-to and a cabin." Virtually a room with a roof, the floor of the cabin is bare; there is no ceiling, no running water, and no electricity. Furnishings include only a wood stove, sofa, bed, table and a single chair; but, additions such as a can for a soap dish, a homemade mop, canned food under the bed, and other items, make this a home. Hillard is eighty-five years old, and still farms his own food and cares for his own land.

Hillard is canning tomatoes, and laughs as the interviewers set up the camera, knowing he may look foolish. He points out, however, that an old man has to have something to do, and he is proud to be able to perform such tasks. Hillard also notes that times may get hard in the world again, and few people know how to live off the land. He laughingly offers to cook for the young interviewers if their eventual wives do not know how to do so.

In a taped interview, Hillard describes his childhood in Coweeta. According to Hillard, everyone worked the farm during the early years, and it was not until the late 1900s that roads were built in the area. He also reminisces about corn shucking gatherings, where moonshine was sold out in the open. His mother passed away when Hillard was only eighteen months old, and he grew up working the farm and selling his animals. He is now living on land of his son's, and continues to refuse his relative's offers for housing, believing he would only be in their way. Hillard mentions he grows all his own food, and practices the tradition of planting by the signs. His water comes from a spring just outside his door, and he enjoys the peacefulness of solitary living. In fact, Hillard explains that he prefers his life of solitude, since people in society no longer "live right." He feels that people are greedy, selfish, and demanding, and that they have forgotten to live by God's laws.

Hillard longs for the freedom of his youth, when no one attempted to control the people of this region. He sees parents as unable to instill values, resulting in ungrateful children, rebellion, and crime, but blames the congressional representatives for many of the world's problems. The government, according to Hillard, continues to spend money and raise wages while the people of the mountain regions just continue to get by. He blames them for stealing the silver and gold of the mountains, leaving them with nothing other than pieces of paper said to stand for money. Further, Hillard believes that as the government continues with "this war," sad times will come, since eventually, the United States will lose at war, and the atomic bomb will destroy everything. He notes, however, that the government should not prepare for war, but to meet God and to be judged. Hillard also believes children have lost respect for their elders, and notes that their belief in their intelligence, based on man's work, is incorrect, since it is not based on God's work.

Hillard then tells of a "gover'mint man" who told him that the rocks from the moon landing were actually brimstone, and expressed his belief that this signals the end of the world, since the Bible speaks of destruction by brimstone. Further, Hillard is firm in believing that the moon landing was not real, but that the astronauts instead landed on a mystery planet called "Mars" that orbits between the Earth and the moon. Hillard's proof for this comes from the eclipse, as he believes that Mars causes a shadow to fall across the moon. He believes man has trespassed on God, in that "Mars" is a spiritual place, designed not for living humans but for dead souls. Hillard ends the interview by stating his belief that Judgment Day will happen within thirty years.

"Hillard Green" Analysis

Hillard Green is perhaps the most interesting character represented in the book, and this article clearly explains Hillard and his life. Driven by a strong faith in God, Hillard is clearly somewhat educated, in that he knows of eclipses, modern youth, and the modern age. However, some of his beliefs, such as his firm belief that Mars lies between the Earth and the moon, still show a certain lack of information made only possible by near total isolation. Hillard is a simple man, who is happy with the freedom he finds in isolation and in being completely self-sufficient. His simple home, loving family, and his faith, when combined with his obvious love for gardening, canning, hunting, and building, are an awesome testament to the concept that money does not buy happiness. Hillard is perhaps the most content individual represented in this book, and it is only through his faith in God, hard work, and dedication to independence that allow for this level of happiness. Hillard's life is a lesson for any reader in the simplicity of joy and happiness.

Characters

Eliot Wigginton

The original creator of *Foxfire*, Eliot Wigginton is a driven teacher whose educational philosophy rests not on punishment and traditional teaching methods, but on pushing his students to find their creative sides and to use that creativity to preserve the history of their ancestors. Determined to succeed, Wigginton and his students found their own funding, printed their own newspaper, and completed all articles, photographs, editing, layout, and designs without assistance. Combined, their efforts have resulted in a world-renowned magazine and series of books, as well as a museum, heritage foundation, and a large following of individuals, all dedicated to the preservation of tradition. By saving his students, Wigginton also saved the customs and folklore of the Appalachian Mountain people.

The Students/Authors

In all, over seventy-two students are listed as authors in the book's Index of Names. These students worked diligently over the course of several months to present their articles and photographs, and the results are indescribable. Written with honesty only those truly passionate about a project can achieve, the articles these students submitted are vibrant, lively, informative, and well written. These students also obtained their own funding, took the featured photographs, and consistently worked to achieve the highest of standards. Prior to their project, many of these students admitted to knowing little of the traditions and customs of their region, but through their research, they were able to not only write about these traditions, but to experience them as well. Many gained a new respect for their ancestors, and a new interest in their surroundings.

"Aunt Arie"

First interviewed for an article specifically about her life, "Aunt Arie" is a character used in many of the articles of the book due to her vast knowledge of traditional customs. An elderly woman of eighty-five, Arie is paralyzed on one side of her body, and lives alone in a log cabin far back in mountains. However, Arie is still nearly complete self-sufficient, and grows her own vegetables, draws her water from the well, cooks and cleans for herself, and makes her own clothing and much of her own furniture and utensils. The interviewers throughout the book describe Arie as "good," "kind," "wholesome" and "fun." Jan Brown, author of "Making a Basket out of White Oak Splits," says of Arie: "She is full of vitality and determination, and she radiates a warmth that few people have." Arie is a small woman with white hair, kind and sparkling eyes, and a gentle manner all seem to love.

Lon Reid

Lon Reid is another character interviewed in many articles such as "Tools and Skills," "An Old Chair Maker Shows How," 'Hunting," "Snake Lore," and many others. Lon Reid is an old, retired mountaineer who lives several miles in the forest, rarely leaves his home, and is completely self sufficient. Lon keeps bees for their honey, makes chairs completely by hand, carves turkey calls, hunts, fishes, gardens, and is filled with stories of life in the Appalachians. He is a slim man with white hair and a genuinely kind smile. His knowledge of woodworking and his perfected skills make a wonderful reference for *Foxfire*.

Daniel Manous

Daniel Manous lives in an abandoned bread truck in Pickin's Nose, Georgia. A loner, Daniel watches over a fish hatchery high in the mountains, and in his spare time he reads poetry, plays the banjo, hikes, and hunts. Aside from his vast collection of mountain stories, Daniel's knowledge of hunting and cooking wild game is used throughout the articles in the book. Further, his lifestyle choice also necessitates his vast knowledge of home remedies. Daniel is tall with strong hands and a timeless face, making it difficult to judge his age. However, his immense knowledge of the Appalachian Mountains shows his life has been filled with a sense of adventure.

Bill Lamb

Another of *Firefox's* primary sources of information, Bill Lamb is a woodworker, hunter, angler, and farmer. His knowledge of woodworking and tools, including the crafting of those tools by hand, is used throughout the articles "Building a Log Cabin" and "Tools and Skills." In addition, many of his tall tales are presented in "Hunting Tales," showing a clear sense of humor and a charming presence. His face is weathered, showing a hard life, but his smile is warm and his stories are filled with adventure and excitement. Clearly, Bills' life in the Appalachian mountainss has been difficult, but also clear is his love for the mountains and wilderness.

Hillard Green

Hillard Green lives far back in the mountains in the middle of a vast forest. His home is described by his interviewer as "somewhere between a lean-to and a cabin." Virtually a room with a roof, the floor of the cabin is bare; there is no ceiling, no running water, and no electricity. Hillard is passionate about his independence and critical of government, modern society, the lack of neighborly concern in modern times, and the movement from Biblical teachings. A loner, Hillard is convinced that people do not live right, and that this will be the end of humankind. He is also convinced that man did not land on the moon, but rather on a "mystery" planet between the Earth and the moon called "Mars." Hillard is hard working, dedicated, self sufficient, and completely independent of any

society, modern or otherwise. Yet, as he speaks, one can sense that Hillard is clearly intelligent, thoughtful, and extremely kind. His family, consistently asking him to come live with them, is always turned down due to Hillard's sense that he "might be in th'way." Nearly eighty years old, Hillard is perhaps the most unique individual in *The Foxfire Book*.

Mrs. Andy Webb

Mrs. Andy Webb is an older woman with white hair, glasses, and a serious nature. Unsure of her age and unable to read and write, Mrs. Webb is a faith healer living in Pickin's Nose, Georgia. Mrs. Webb's skills include her abilities to cure burns, thrush, and to stop bleeding. Shy at first, Mrs. Webb is filled with stories of faith and healing once she is better acquainted with the interviewers. Her faith is clear, as she explains her gifts are entirely from God, and it is equally clear that her faith and religion guide nearly every aspect of her life. Even her husband claims to have witnessed the powers of his wife, and both believe Mrs. Webb to possess the ability to cure bleeding without even being present. Her faith and her firm beliefs make her a valuable reference for the article "Faith Healing."

Luther Rickman

As the first sheriff to raid a still in Rabun County, Georgia, Luther Rickman is filled with stories of excitement and adventure from his days of capturing moonshiners. Now retired, Luther is friends with many of his previous prisoners. Luther's knowledge of moonshine history, rivalry, procedures, and operations made him a prime inclusion in the article "Moonshining." In addition to stories of capture and escape, Luther introduces his interviewers to numerous retired moonshiners from whom the youths obtain much of their vital information regarding the fine art of making moonshine. Without his assistance, many of these individuals would have been unwilling to talk, but with his reassurances, the older men and woman reveal a completely new world to the authors.

Harley Carpenter

A soft spoken, tall, built, slow speaking, gentle man, Harley Carpenter is a firm believer in the tradition of planting by the signs of the Zodiac. Chuckling often, Harley tells the authors of his knowledge of the practice, and of those individuals he knows whose refusal to believe has cost them valuable crops. Firm in his Biblical faith, Harley feels the Bible tells farmers to plant by the heavenly signs, and as a farmer himself for many years, has found the tradition rewarding. He uses the signs to plant corn and beans, castrate pigs, chop wood, and numerous other mountain chores. Further, Harley is also well versed in home remedies, making his tonics a valuable addition to the article "Home Remedies." Harley also makes turkey calls, and his instructions for doing so are vital to the chapter "Hunting." Perhaps most remembered in the book for his story in "Hunting Tales," Harley tells of his experiences hunting turkey and playing a trick on the

local reverend. This admission shows clearly his sense of humor, lighthearted nature, and genuinely friendly spirit.

Objects/Places

Rabun Gap, Georgia

The *Foxfire* offices are located in this area of Georgia, in the middle of the Appalachian Mountains. Called "God's country" by some, the area is rich with history, tradition, and customs. Many in this area still live in log cabins, without running water, and spend their days and nights farming and raising animals for their own survival in a struggle for nearly complete independence from modern society.

Appalachian Mountains

Stretching from Georgia through the Carolina's, the Appalachian Mountains are some of the most beautiful, yet most rugged mountains in North America. The articles in *Foxfire* are derived from interviews and traditions of the people living in these mountains, who still live their lives according to old world customs and traditions. Most individuals grow their own food, raise their own animals, and work solely for their own survival.

Log Cabin

Common during the settlement of the Appalachian Mountains, and still in use today, the log cabin is a form of house, built entirely of logs and rock. There is a variety of log cabins in use, ranging from traditional cabins to functional cabins to more modern cabins. Built properly, a log cabin provides shelter equal to that of a modern home, and is built for far less money than a traditional home.

White Oak Split

Made from white oak saplings, "splits" are long strips of thin wood, constructed in varying thickness depending on the intended use of the wood. These splits were, in past centuries, commonly used in making baskets, hampers, barrels, chair bottoms, bedding, and in a variety of other household furniture and utensils. Many individuals living in the Appalachians still use these splits for the same purposes. Splits can be used rough, or dressed through sanding and shaping.

Dutch Oven

The Dutch oven was a common kitchen utensil in early settlements, and is still in use in many homes of the Appalachian Mountain people. Made from heavy iron, the Dutch oven is a round pot with a handle, and an iron lid with a half inch lip all the way around. The pan is heated by setting it on top of coals raked to the hearth of the fireplace, and the lid is heated by placing it in the fire. Once heated, food is poured into the pot, the lid

is placed on top, and hot coals are placed on the lid, where the lip prevents them from falling off. Most often, the Dutch oven is used to bake breads and cakes.

Souse

Also called headcheese or pressed hog's head, souse is a recipe made from the complete head of a hog. Hair from the head is removed, the ears, brains, snout, tongue, and jowls are removed, the eyes are cut out, and the head is halved. The halves are then placed into a pot of hot water to soak overnight, and the following day are rinsed and cooked slowly in a pot of salty water until tender. The meat is removed from the bones, and run through a food processor, seasoned using a mixture of sage, red pepper, sale, black pepper, onion, corn meal, garlic, vinegar, and celery, and canned.

The Zodiac

Originally discovered by ancient astronomers, this belt of bright star constellations, evenly spaced along the yearly path of the sun, is nearly eighteen degrees wide. The belt also includes planet paths, as well as the monthly path of the moon. Astronomers divided the belt into twelve parts, each of thirty degrees, called "signs," and assigned to each a name, symbol, body part, planet association, and element. These signs, over the centuries, have become associated with farming practices and hunting traditions, so that today, entire zodiac calendars showing planting days, harvesting days, and barren days have been developed. Many in the Appalachian Mountains follow the set of rules developed by the zodiac carefully, and swear by the results.

Moon Phases

As with the zodiac, the different phases of the moon have come to be associated with various farming and hunting tasks. For example, root crops should be dug during the third quarter moon, and canning should be done during the last quarter of the moon. Often, these moon phase rules are combined with the zodiac rules for a complete set of planting rules aimed at high yields and healthy crops.

Joint Snake

The joint snake is a spotted snake similar to the king snake. According to legend, the snake will break into pieces if struck, then will "go back together" over a course of time. In reality, the snake is simply able to regenerate its tail, similar to the ability of a worm.

"Painter"

This term is commonly used in the Appalachian Mountain dialect and is another word for panther. Common to the area, panthers are the source of many tall tales and folklore in

the region. Responsible for killing many farm animals, the panther will often attempt to enter homes and outbuildings for shelter and food, frightening the residents. As a result, numerous ways to frighten the animal off abound, including lighting a fire, burning gunpowder, and owning a large dog.

Still

A still is a contraption built for the brewing of moonshine. Once a common practice in the Appalachians, the art of moonshining has been overtaken by massive operations, resulting in far more moonshine at a lowered quality. The common still is made from copper, but there are a variety of stills in use, including the groundhog, dead man, blockade, and steamer.

High Shots

This term refers to the untempered, unproofed whiskey that is the result of a full moonshine process. At times, high shots are nearly 200 proof in terms of strength. These high shots are then cut with water to produce drinkable beverages of only 60 to 70 proof whiskeys.

Revenuer

The revenuer is a government official whose job is to catch moonshiners and dismantle their stills. Often, these individuals were hated by moonshiners, resulting in a permanent state of near war between them and the agents. In the early century, as the introduction of excise taxes further pushed the tension to near crisis proportions, many revenuers were killed during raids on stills. Today, the tension between these groups still exists.

Faith Healing/ Faith Healer

The practices of faith healing, and those who are gifted with the ability, believe in the power to heal others through divine intervention. Faith healers are asked to cure ailments such as burns, bleeding, and childhood thrush, and all claim to do so through Biblical verses and a transferred power of God, given to them through their faith, or through actions alone. While several modern scholars scoff at the idea of faith healers, the people of the Appalachians generally believe firmly in the practice.

Themes

Tradition

The predominant theme throughout the book is the loss of traditional ways of life of the Appalachian Mountain people. From the introduction through the final chapter, the editor and authors of the articles stress the need to retain these old traditions and customs, and a sense of despair at the clear lack of interest in the old ways shown by younger generations. Those interviewed for the articles also stress the importance of tradition in the historic preservation of any way of life, and express a desire to teach others the "old ways" to ensure their customs are at least remembered in future years. Home remedies, planting by the signs of the zodiac, faith healing, and log cabin building are just some of the traditions being forgotten in the area.

While these old methods of survival are being replaced by more modern methods, the older residents of the Appalachians point out that if electricity, gas, or running water were to be removed, many individuals would be unable to care for themselves. The sense of independence from government, society, and monetary concerns all hinge on the preservation of traditional forms of self-preservation. By printing the *Foxfire* series, the younger generations of the Appalachians are attempting at least to record these time-honored ways of life, and do so often in the words of those who current live by them. While the text is often difficult to read, due to this translation of dialect, it is precisely this dialect that shows the firm and unshakable faith of these individuals in their traditions.

Pride

The interviews presented in the book are often written as transcribed portions of taped interviews. As such, the words actually used by the interviewees are given, and readers are able to sense a firm, unshakable, almost righteous pride in those words. These individuals have spent their entire lives working diligently for everything they have, and, more importantly, stressing not the need for money or possessions but the need for faith, hard work, dedication, and a sense of community.

In living lives that are wholesome and dedicated, these individuals have earned their pride in ways younger generations would have difficulty comprehending. Their simple work of cooking, cleaning, and crafting have become works of art over the years as they perfect and revise their abilities as needed. The time taken to skin and cook hunted animals, to build authentic log cabins and original wood furniture, and to help neighbors less fortunate, show this community's deep sense of pride. Further, the willingness of the authors to seek out, write, photograph, and transcribe the lives of these individuals shows the importance of pride in this region.

Faith/ Religion

Another theme presented throughout the articles in the book is that of a strong sense of faith in a higher power. Religion appears to be a driving force in the lives of many individuals in the Appalachians, and even accounts for their belief in many local traditions and customs. In "Aunt Arie," Arie mentions several times her belief that certain things have happened because of "God's will" or "God's plan" for her. In "Planting by the Signs," many of those interviewed identify Biblical references to planting rules based on the heavenly bodies and religion.

In "Faith Healing," those practicing the art believe strongly that their powers are given through God. Less specifically, in nearly every article, one or more interviewee's mentions "God's creatures," "God's way," "the Lord's way," or the Bible. Clearly, the role of religion in this rural area is vital to the belief system, sense of community, and independence these individuals are able to maintain. Further, their belief in living life in a wholesome and pure manner is also in accordance with their Biblical beliefs.

Work Ethic

Another vital theme in the articles presented is the immense value of hard work, and of dedication to one's work. Aunt Arie, an elderly, small woman, still uses hard work to maintain a sense of independence and to survive, as she grows her own food and takes care of herself. Those interviewed for articles regarding cooking, log cabins, moonshining, hunting, planting, and crafting, all stress the importance of hard work. Additionally, these individuals seem to enjoy the difficulties in their working lives, seeing them as a testament to their abilities. Many interviewed stress a lack of work ethic in the younger generations, and stress how this missing link has been the downfall of society in general. Many see the work as simply a step to achieve pride and righteousness, and criticize those who have such characteristics without a work ethic. Everything many of these individuals have was created through hard work, including their food, clothing, bedding, furniture, and homes. It is clear throughout the articles that the value of a strong work ethic is unrivaled in this area.

Style

Point of View

The point of view in this collection switches between first person, second person, and third person. In many cases, the interviewers or interviewees speak of their own experiences, using a first person perspective, which adds a layer of authenticity, humanity, and reliability to their stories. In many cases, this is necessary to maintain the dialect used by the speaker, as well as to articulate the individual's points effectively. However, when an article is written as a set of instructions, the viewpoint changes to second person point of view.

The authors of these articles attempt to convey the instructions as working tools for the reader, and thus, the point of view is necessary to bring the reader into the article, as though he or she is personally attempting to create or build the item discussed. Finally, in some cases, individuals discuss "wives tales," folklore, and legends, using the third person point of view. Since these individuals have not personally experienced the topic, this view is necessary to convey a sense of reliability while still presenting the story from a non-first person viewpoint. This combined structure is critical to the success of the articles, which is essentially a collection of articles designed to enlighten, instruct, and entertain readers regarding the traditions and customs of Appalachian Mountain inhabitants in today's society. As such, each article's point is different, and must convey a different sense of structure, requiring the differences in viewpoints.

Setting

The novel is based in various locations within the Appalachian Mountains. Articles pertaining to a single individual, such as "Aunt Arie," are centered in the area those individuals reside, such as Pickin's Nose, Dismal, and Barker's Creek. Other articles, such as "Building a Log Cabin," include interviews from numerous individuals, so are set in varied, often undisclosed locations. In all cases, however, the setting is focused in the Appalachian Mountains, which is vital to the entire point of the book: that of preserving the Appalachian way of life. Many of the individuals interviewed and stories given are set in Rabun, Georgia, since this is the headquarters of the *Foxfire* project. The descriptions of the landscapes, people, homesteads, and lifestyles of these individuals all help not only to convey a sense of truth, but also to help the reader envision the lives of these residents, which is vital to understanding the themes presented throughout the articles.

Language and Meaning

The articles use a combined method of straightforward English and native Appalachian dialect. Often, the author's comments and introductory statements are presented in plain, common English, while the interviews of local residents are presented as

transcriptions of tape recordings, using the language spoken by the interviewees. While this method is highly effective in stressing the rural lifestyle of many in the Appalachians, as well as in stressing their lack of formal education and spoken English, it is also very difficult to read. Words that, when spoken, are possible to clearly understand, are sometimes nearly impossible to translate when written, resulting in text such as "'at," meaning "that," "'t," meaning "to" and "it'uz," meaning "it was." Further, the grammatical style of Appalachian individuals is far less formal than common English, and can be difficult to read.

However, when viewed as a testament to the disregard for modern society, the language used is highly appealing and quite successful in conveying a sense of honesty and integrity in the articles. The inclusion of translations by the authors, such as the comment from authors translating "painter" to "panther" for readers, is particularly helpful. Readers may find, during particularly difficult passages, that reading the text aloud can imply meanings otherwise difficult to ascertain from the text alone.

Structure

This 384-page book is divided into thirty-five articles of uneven length, ranging from a single page to forty pages. Each article discusses a specific topic, and is grouped with other articles related to similar topics. For example, the article pertaining to slaughtering hogs is placed near the articles on smoking hog meat and an article containing hog recipes. This structure allows readers to follow a topic from beginning to end, without forcing the authors to include all information in a single piece. Further, each broad topic, such as cooking, is grouped together, allowing for a form of "topic" reading. Beginning with a discussion of cooking utensils, general recipes, the preservation of fruit and vegetables, churning butter, slaughtering and curing hogs, and ending with an article on hog recipes, the entire topic of cooking in the lives of Appalachian people is covered extensively.

Quotes

"It's the same old story. The answer to student boredom and restlessness (manifested in everything from paper airplanes to dope) maybe - just maybe - is not stricter penalties, innumerable suspensions, and bathroom monitors. How many schools (mine included) have dealt with those students that still have fire and spirit, not by channeling that fire in constructive, creative directions, but by pouring water on the very flames that could make them great? And it's not necessarily the rules that are wrong. It's the arrogant way we tend to enforce them. Until we can inspire rather than babysit, we're in big trouble." (Eliot Wigginton, "Introduction," p. 14)

"I have sent to the mountains and hope my dad and brothers Snake out tan bark to get a little money to buy things with One Xmas Santa Clause gave us three or four sticks of candie and a ornge he put it in out Stocking and we was as pleased as if he had given us a box full of candy" (Mrs. Marvin Watts, "this is the way I was raised up," p. 16)

"We made a good life here, but we put in lots'a'time. Many an'many a night I've been workin' when two o'clock come in the mornin' - cardin'n'spinnin'n'sewin'. They want me t'sell an'move away from here, but I won't do it. Its just home - 'at's all. I spent my happiest days here." (Aunt Arie, "Aunt Arie," p. 30)

"To those who would look on such a project as a farce, or a chore not worth the time, we have little to say. We speak instead to the individual who feels some loss in the realization that this age of miracles, miraculous though it is, has robbed us of the need to use our hands. We speak to the individual who feels that someday, somewhere, the use of the instructions contained in these pages will be a source of tremendous satisfaction. And we speak, in a sense, to the child in man - that free spirit still building tree houses in the woods. To the enthusiastic, all-things-are-possible child spirit, and to the man who longs for the peace that independence and skilled self-sufficiency brings, we address ourselves in this chapter. And we wish him well. He's one of us." (Author, "Building a Log Cabin," p. 55)

"I've learned tremendous respect for Beulah and all the others who share similar hardships, if you can call them hardships at all. Their world certainly contrasts sharply with ours of TV, cars, and mothers who do all the work. We can't go back now, but we can listen to what they have to say and learn from it. That's one reason why we asked Beulah Perry to show us how to make a basket." (Mary Garth, "Making a Hamper out of White Oak Splits," pp. 119 - 120)

"It's hard to leave at the end of an interview like this one. One is tempted to stay a moment longer, wondering at the fact that here, in December of 1969, men still live as this one does, oblivious to the fact that others are bouncing about the moon. The Twentieth Century is here, bellowing like a bull; but in quieter coves, families still make do with what they have - or do without. It's a big country, ours is." (Author, "An Old Chair Maker Shows How," p. 137)

"I'll tell you, we never did care. But you know, people nowadays like yourn's ages, youn's thinks it's something terrible, but we never did care. We just had t'old smellin' lye soap. Now I could put some perfume in this, and it'd just be perfumed up like yourn's. I've got some t'put in it youn's think it'd make it pretty. But we never did care. We always just made it and washed with it and we never thought nothin' about it. But, of course, I guess lots o'people nowadays thinks it's fancy t'sell it that ways, don't you guess? I believe I'll try this just to see. Reckon it wouldn't kill it no ways, would it? If it'd do anything, t'make it puny, you'd hate t'put it in there. Youn's want me t'put perfume in there? I can perfume it up for youn's if you want. But I'll tell you, if for me, I like t'smell that. It smells like old times. I've washed with homemade soap s'much, it smells like homemade soap." (Pearl Martin, "Soapmaking," p. 154)

"Be sure that th'signs are not in th'bowels. When th'moon is new is th'best time to make kraut, pickle beans, corn, or green tomatoes. If th'signs are in th'bowles, they will be slimy or sodt and not fit to eat. Do not use iodized sale for pickling." (Daisy Justice, "Preserving Vegetables," p. 176)

"The times are turning against the practice of planting by the signs. Younger people, now exposed to a different type of education, are turning to new ways of doing things and often discarding the old in the process. Sometimes this is good. But with planting by the signs, there remains a lingering mystery that refuses to be silenced. It would be nice to be able to dismiss the whole thing with a wave of the hand as "forgerism," but it's hard to dismiss like that the unshakable beliefs of generations of people older and presumably wiser than we will be for some time." (Author, "Planting by the Signs," p. 226)

"The operations are so much bigger now, and sloppier. If the Fed's can't get'em, the Pure Food and Drugs ought to try. That stuff they're makin' now'll kill a man. People used to take great pride in their work, but the pride has left and the dollar's come in, by th'way." (Anonymous interviewees, "Moonshining as a Fine Art," p. 306)

"The elderly healers with whom we talked are quiet, simple, strong and sure. They are people with a faith of such quality that the differences between them and use were abundantly clear. They have faith in themselves and they have faith in their God, believing that it is through Him their words carry weight. They do not heal in tents before throngs. They do not cry out over the radios. They do not accept money for their work. They work with neighbors and neighbors' children individually, when asked to help, and they respond as a gesture of friendship and concern." (Author, "Faith Healing," p. 246)

"Where'd they land at? Not the moon, but Mars. Well now, ain't you got eyes to see it there when th'eclipse comes on th'moon? When th'eclipse comes on th'sun, what makes it? Ain't you read about th'Mars? There's a place above us, and when it comes over there fer enough, why it comes between us and th'moon there and makes an eclipse, and that's th'shadow of that extra earth up there. Why, you can see that with your naked eye if you'll just look! If it wasn't between us and th'moon-if it was on above the moon-why it would never bring no shadow on th'moon. They's a place up there all

right...And that moon you ain't supposed t'be on. That's th'second heaven, accrdin' t'th'Bible. It ain't natural." (Hillard Green, "Hillard Green," p. 380)

Topics for Discussion

After reading the book, would you enjoy the life experienced by those living in the Appalachian Mountains? Explain your answer, using information from the text.

Using examples from the text, discuss the ways in which animals are used in everyday life in this region.

Throughout the book, religion and faith are shown to be driving forces in the lives of these individuals. Discuss the ways these articles show the importance of these themes.

In the introduction to "Making a Hamper" Mary Garth states, "I've learned tremendous respect for Beulah and all the others who share similar hardships, if you can call them hardships at all." What do you think Mary means by this statement?

In "Aunt Arie," Arie mentions the park service has offered her tremendous amounts of money to sell her land and move from the property, which she has refused. Why do you think Arie turned down the offer? Do you believe she was wise in her decision? Why or why not?

In "Home Remedies," there are several remedies listed that are common sense solutions to certain illnesses, such as the creation of a cast from red clay to mend a broken arm. Choose three of these remedies, discuss your experiences with similar illnesses, and compare the remedy you used with these home remedies.

Many of the individuals interviewed for the articles in *Foxfire* have no formal education, and some, such as Mrs. Andy Webb, cannot read or write. In the lives these individuals lead, do you believe such education is important? Why or why not?

Eliot Wigginton believes firmly that by encouraging his students to actively participate in the creation of *Foxfire*, he is encouraging their creative forces and possibly altering their lives. Using this concept, design and explain two similar projects that could achieve the same goals. In your examples, be sure to explain why your ideas would encourage students to succeed and create.