The novels of George Barr McCutcheon

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The novels of George Barr McCutcheon

by

Lynn Louise Rausch

A Thesis Submitted to the
Graduate Faculty in Partial Fulfillment of
The Requirements for the Degree of

MASTER OF ARTS

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Signatures have been redacted for privacy

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George Barr McCutcheon (1866-1928) was a dominant figure in popular fiction during approximately the first three decades of the twentieth century. Alice Payne Hackett credits McCutcheon with fifth place among the authors who had the most titles on her sixty annual lists of best sellers from 1895-1955. Only Mary Roberts Rinehart with eleven, Sinclair Lewis with ten, and Zane Grey and Booth Tarkington with nine each did better than McCutcheon's eight entries. Moreover, within the first twenty-year period of her studies, 1895-1914, Hackett gives McCutcheon's eight entries first place.¹ Yet to date, McCutcheon has received minimal recognition; perhaps a few pages, but more often a footnote or two, is all he has been allotted by most literary historians; for example, Frank L. Mott, in his landmark volume on best sellers, and James D. Hart, in his study of the popular book, respectively accord McCutcheon approximately two pages each.² Furthermore, no extensive scholarly studies of McCutcheon's work have been published.

Who, then, was this man whose forty-four separately published novels sold well over five million copies? Little information about his personal life can be affirmed with a sense of certainty, but much of what is available has been included in the first part of this thesis, "George Barr McCutcheon, The Man." The second part, "The Success of a Storyteller," is a basic attempt to explain in part some of McCutcheon's strengths and weaknesses, thereby indicating why McCutcheon has not received continuing and significant critical acclaim.
Because McCutcheon's novels are seldom read today and thus are unevenly available across the United States, short plot summaries of all his forty-four novels are included in the third section, a supplemental section for the convenience of the reader. For a reader unfamiliar with McCutcheon's work, a quick skimming of the summaries may provide additional perspective and a context for reading the second section; therefore, the reader may wish to read "Plot, Plot, and Replot" before reading "The Success of a Storyteller," since the analysis in that section presumes upon the reader's knowledge of the novels' plots. The reader familiar with McCutcheon's work, however, may wish to use the "Plot, Plot, and Replot" section only as reference material.
GEORGE BARR McCUTCHEON, THE MAN

George Barr McCutcheon, during the first three decades of the twentieth century, was a name included among the leaders of American best-selling fiction. His forty-four novels sold over five million copies and earned a sizable profit for both the author and his publishers.

While his books can readily be found throughout the country at used book sales or stores, little of a personal nature has been discovered about McCutcheon with any certainty. The dates of his birth in Indiana on July 26, 1866, of his marriage to Mrs. Marie Van Antwerp Fay on September 26, 1904, and of his death in New York City on October 23, 1928, are some of the few undisputed facts available about McCutcheon. Thus, the following summary is but a sketch, and although care has been taken to ensure accuracy, no guarantee of complete accuracy can be offered at this time based on the evidence currently available.

George was born to John Barr and Clara (Glick) McCutcheon, probably on his father's farm, in Tippecanoe County near Lafayette, Indiana. Originally a farmer, John Barr McCutcheon later moved his family to Lafayette where he first tried the banking and brokerage business, then became sheriff, and finally won election as county treasurer although he was a Democrat in a Republican county. John was of Scottish descent by way of Virginia and Kentucky; Clara was of Pennsylvania Dutch heritage. George, the eldest of their three sons, was followed by John Tinney McCutcheon (1870-1949) and Benjamin Frederick McCutcheon (1875-
1934). In addition there was one daughter, Jessie, who later became Mrs. Wilbur Nelson.

George McCutcheon seems to have tried his hand at fiction at the early age of eight while still a farm boy. The story, "Panther Jim," remained unfinished while George pursued his greater interest in drawing. He later, after the family moved into Lafayette, circa 1876, taught his self-learned skills in drawing to John. Evidently their parents disapproved of this artistic interest in drawing, as the boys frequently told of having pursued their nefarious activities in the basement. This same disapproval led George's father to send George off during his fifteenth summer to work on an uncle's farm. George lasted three weeks and returned with several chapters of a new story written.

George's education began in a country school, continued in the Lafayette public schools, and ended with a year at Purdue University. Whether he was expelled or simply left after disagreements with his professors is not certain. But he did state many years later that "the mature thoughts of after years completely exonerate the professors." The most important outcome of his year at college was the establishment of his lasting friendships with George Ade and Booth Tarkington.

The summer following his year at Purdue, McCutcheon joined C. P. Hormig's Comedy Company and played parts under the stage name George M. Clifford, thereby reviving a childhood interest in staging plays. The company, however, soon went broke and George had to walk the entire way home. Thereafter his interest was limited to participation in the
The exact year of George's studies at Purdue is variously reported: he may have attended Purdue as early as 1882-1883 at sixteen, followed by six unaccounted for years, or he may have attended Purdue as late as 1888-1889 at twenty-two, with his post high school years unaccounted for. A later date may be more probable because George's younger brother John is often reported as attending Purdue during the same year George was there.

In any event, George began full-time work for the Lafayette Morning Journal in 1889, as a reporter, although he may have done some reporting of school news while at Purdue. In 1893, he became city editor of the Lafayette Daily Courier. While he was working at the Courier, the paper ran his short story "The Wired End" as a serial; this story has never been reprinted. A greater success was the publication of "The Ante-Mortem Condition of George Ramor" in 1896, in the National Magazine. A newspaper series, "Waddleton Mail," consisting of letters written in dialect, won him local acclaim.

Of most importance, however, were McCutcheon's attempts at novel writing during these years. One of his novels, "Pootoo's Gods," was later successfully published as Nedra in 1905, but there is no indication that this work was ever more than a draft under the title "Pootoo's Gods," despite the fact that Blanck and Shumaker inferred from the Dictionary of American Biography entry on McCutcheon that "Pootoo's Gods" had been published under this title.

Another novel which, according to McCutcheon, he wrote between...
December 25, 1898, and the following summer, was to become the cornerstone of his career. Although several sources indicate that Graustark was turned down by a number of publishers, McCutcheon himself maintained that Graustark was accepted by the first publisher who saw the manuscript, namely, Herbert S. Stone of Chicago. McCutcheon was advised by his friend George Ade to accept Stone's offer of five hundred dollars, but to make no commitment for further publications. McCutcheon accepted Stone's offer. Before the novel saw print though, Stone evidently edited the manuscript. Mott offers the most extreme version of the extent of Stone's editing: "He cut it down to little more than half its original length. He deleted certain gaucheries, as when Lorry removed his detachable cuffs before fighting a duel. The hero's name, by the way, was originally John Noble--too obviously thematic, decided Stone."

Stone then launched Graustark with an advertising campaign in 1901. Within that year sales topped 150,000 copies, and by the time Stone sold the rights to Dodd, Mead & Company late in 1903, sales totaled nearly 300,000. The Grosset & Dunlap reprint did even better with nearly 600,000. Altogether the various editions accounted for almost one and a half million copies. Profits were correspondingly high, and McCutcheon soon began to receive royalties even though he had not contracted for them. The theatrical production of Graustark evidently cleared another quarter million dollars for the producers.

Many of McCutcheon's readers so enjoyed his novel that they accepted the story as fact and besieged the publishers for maps of
Graustark. McCutcheon, too, was inundated with requests for further information by people who wanted to visit the country. He had several amusing examples of requests that he often shared with reporters, and he estimated that eighty per cent of the correspondents assumed that Graustark was an actual country, but no estimates on the total number of inquiries are available.

McCutcheon continued his novel writing and may have reduced his newspaper position to part-time in 1901. After Castle Craneycrow was published in 1902, George followed his brothers, John and Benjamin, who had previously moved to Chicago to work at the Record. In Chicago, George took up novel writing as a full-time occupation.

By 1903, McCutcheon's name was of sufficient worth to command fifteen thousand dollars for The Sherrods. In the same year, however, Brewster's Millions was also published, but under the pseudonym Richard Greaves. There are several versions concerning the use of the pseudonym. Whether it was a matter of a friend's jibe that McCutcheon could sell anything under his name, or of his fear that sales would suffer if his readers discovered he was writing so fast, or of a bet that the novel would sell under any name, or of a simple business negotiation to satisfy two separate publishers, Brewster's Millions sold very well, and, like Graustark, was successfully staged during the 1906-1908 seasons.

In 1904, McCutcheon married Mrs. Marie Van Antwerp Fay. Although they did not have any children, McCutcheon took in her son, William Pickman Fay, as his stepson. His personal life during these Chicago
years was further filled with club activities as a member of the Loyal Legion, the Chicago Athletic Association, the Union Club, the Saddle and Cycle Club, the Exmoor Club, the Forty Club, and the Little Room Club. He also started a collection of first editions.

The year 1904 also saw the publication of two more novels, *The Day of the Dog* and *Beverly of Graustark*. McCutcheon noted that *Beverly of Graustark* was the only book that bored him to write. In 1905, *Nedra* and *The Purple Parasol* were published. And in 1906, besides the publication of *Cowardice Court* and *Jane Cable*, McCutcheon found time for his first and only trip to Europe. He ventured as far east as Vienna, but stopped short of the Balkans where the Graustark series was set.

In 1910, the McCutcheons moved to New York City. Here McCutcheon joined several new clubs: the Players', the Lambs', the Century, the Loyal Legion, and the Authors' League of America of which he later served a term as president in 1925-1926. He also found time to participate in two movie ventures: one was a comedy produced by the Dutch Treat Club; the other was a segment of a series entitled "Author at Ease" produced by the Authors' League. McCutcheon also found time for an occasional round of golf, all the while continuing to publish one to three novels per year from 1901 to 1929.

The year 1910 also marked the publication of *The Rose in the Ring*, which was evidently written in recognition of a season's tour with the Wallace Circus as a guest of the manager, although no indication of when this tour may have taken place can be discovered. Another novel
requiring comment is Mary Midthorne, which was published in 1911. Several critics, including those of the Bookman, the Dictionary of American Biography, and the Oxford Companion to American Literature, assert that Mary Midthorne is a realistic Midwestern and/or Indiana story. Mary Midthorne is, in fact, set in a small Massachusetts seaport near Boston with a brief scene in New York City. This book seems to have replaced The Sherrods as McCutcheon's personal favorite.

Many critics have consistently maintained that McCutcheon preferred realism, yet they have not indicated how they have arrived at this conclusion; their conclusion is surprising, because McCutcheon's own statements seem to indicate just the opposite. The following quotations are typical: "Why read for realism when one can read for thrills?" And, furthermore, "I'm absolutely firm in my stand regarding the ultimate object of literature. The writer must take up life and leave it better or pleasanter." Or, expressed as a personal perspective, "I'd rather have a reader say 'I love that story' than that 'It is a great novel.'" Besides which, McCutcheon confessed, "I could never create a searching bit of realism."

In 1912, occurred McCutcheon's one noted instance of heroics--despite an appendicitis attack he attended the opening of the stage presentation of The Flyers in Rochester, New York.

During World War I, McCutcheon contributed an article to the New York Times in support of the Liberty Bond program. His interest in this program may have been a result of his brother Benjamin's work on the publicity aspects of the program. The only other public affairs
article George wrote for the Times was a co-written defense of Admiral Sims's Sein Fein speech in 1921; the three signers were Wallace Irwin, McCutcheon, and Julian Street.  

McCutcheon's collection of first editions continued to grow through the years. He published a long essay on his book-collecting experiences, which appeared first in the Saturday Evening Post in 1925, and later as the separate posthumously published Books Once Were Men (1931). The American Art Galleries acted as auctioneer when McCutcheon sold sizable parts of his collection of first editions in April 1925, and April 1926. Both the New York Times and the Times of London gave extensive coverage to the sales, but the best source of information is the two catalogues, written by McCutcheon, which discuss each item in considerable detail. The catalogues were published by the American Art Galleries for the sale.  

In 1928, McCutcheon died while attending a luncheon at the Dutch Treat Club, Hotel Martinique, New York City. The cause of death was a heart attack; he had been under treatment for heart disease for the previous eighteen months. Services were led by Rev. Randolph Ray, rector of the Protestant Episcopal Church of the Transfiguration in New York. His ashes were returned to Lafayette and buried in the family plot. 

McCutcheon's estate, after deductions of $3,100 for other family members, went to his wife, the chief legatee. The estate was valued at $363,337 net. This included a collection of thirty-five American paintings, estimated royalties still due, worthless stocks, and
considerable bond holdings. Mr. Dodd of Dodd, Mead & Company estimated that McCutcheon had been receiving approximately twelve thousand dollars a year from royalties.\textsuperscript{30} Perhaps this does not seem a sizable estate for a man who has eight books listed in Hackett, but McCutcheon's books usually sold for $1.25 per copy, and the royalties for a popular book usually did not draw for more than three years.

Hackett placed as best sellers the following novels among her lists of ten books per year: \#5 \textit{Nedra} (1905) and \textit{Jane Cable} (1906); \#6 \textit{Beverly of Graustark} (1904) and \textit{Truxton King} (1909); \#7 \textit{The Daughter of Anderson Crow} (1907); \#9 \textit{Graustark} (1901) and \textit{The Man From Brodney's} (1908); \#10 \textit{The Prince of Graustark} (1914). The Bookman monthly top seller lists, which listed only the top five sellers, included the following entries during a two-year period: \textit{Beverly of Graustark} \#1 in December 1904, \#2 in January 1905, \#3 in February, \#4 in March, \#5 in April; \textit{Nedra} \#2 in November and December 1905, \#3 in January 1906, \#4 in February and March; \textit{Cowardice Court} \#4 in June 1906; \textit{Jane Cable} \#5 in November 1906, \#2 in December.\textsuperscript{31}

All critics, including Hart and Mott, concluded that McCutcheon's writing well fitted his period of history. Escapism per se was not the main source of his success, but rather that he reflected contemporary concerns and ideals in romanticism.\textsuperscript{32} Perhaps this is why, although McCutcheon claimed he had never read \textit{The Prisoner of Zenda}, he is often accounted the American Anthony Hope.\textsuperscript{33} McCutcheon's parallel in \textit{Graustark} was even more far fetched than Hope's story of adventure, and like the rest of his novels would have profited from a more careful
consideration than an outline with one penciled draft allowed. However, McCutcheon sincerely believed in his own efforts:

I am free to confess that I have done my very best in everything I have undertaken. It may fall far short of excellence as viewed from even my own viewpoint, but it is the best I know how to do.
THE SUCCESS OF A STORYTELLER

Any novel offers numerous possibilities for study. For the purposes of this thesis, because McCutcheon's novels have not been previously studied in an in-depth manner, some of the most basic elements of a novel have been selected for examination. McCutcheon's development, or rather lack thereof, of setting is examined first. Next, an examination is presented of McCutcheon's development of character. This examination includes both a brief look at a few of the types of characters McCutcheon used, and then a more careful look at not only minor but, more importantly, major characters which can be categorized as types. This failure to individualize his characters is perhaps McCutcheon's most serious weakness. As a direct consequence of the failure to individualize characters, inter-personal relationships were necessarily underdeveloped; several examples of inter-personal relationships are presented. Another important element of writing, style is also examined, at least in a general way, since McCutcheon's style is assuredly a key factor in the improbability of a McCutcheon revival. And finally, McCutcheon's development of his plots is examined; vigorous plots with numerous variations are truly McCutcheon's best points.

McCutcheon, as a quick skimming of the plot summaries reveals, used many types of settings repeatedly. Unfortunately, the specific examples of any particular type of setting are seldom distinguishable one from another. Consider, for example, McCutcheon's use of South
Pacific islands in *Nedra* and later in *The Man From Brodney's*. The islands in *Nedra* have a high hill, jungles, and coconuts on each, and one turtle is discovered; the natives weave clothes for Ridgeway and Tennyson, but no mention is made of from what they were woven. The island of Japat in *The Man From Brodney's* has a high hill, ruby and sapphire mines, some evidences of civilization in the form of a small town at dockside, and a rather large chateau on the hill. No further information is given as to flora and fauna, nor to the culture of the natives. The reader is left to supply almost all the details.

The principality of Graustark fares scarcely better. The country, set in the mountains somewhere in the Balkans, extends over an area of approximately twenty-five by one hundred fifty miles, or, in other words, about two-thirds the size of Connecticut. The peaks tower above the valley floor. The hawk is the only bird specifically named. The houses of the people are quaint and, for the most part, are set on narrow streets. There is one square of importance in the capital city, and, likewise, one hotel of importance. One railroad serves the country, but is notable only for its lack of heat and food service. For all the details that are given throughout the six Graustark novels, the reader could not distinguish the mountains of the Balkans from the mountains of the American Rockies.

A third example can be presented in the case of McCutcheon's small towns. The small towns of *The Sherrods*, *Oliver October*, *What's-His-Name*, *The Daughter of Anderson Crow*, and *Mary Midthorne* have virtually nothing to distinguish them from one another except the following: The
small town of The Sherrods is set, evidently, in Indiana; What's-His-Name is definitely set in Indiana; that in Oliver October is also set in Indiana but has a small swamp nearby; and that in The Daughter of Anderson Crow is set in New England. The novel Mary Midthorne is set almost entirely in a small seaport not far from Boston. That the Dictionary of American Biography errs in the assertion that Mary Midthorne is "a realistic Indiana story" is perhaps the most negative comment that can be presented on McCutcheon's lack of detailed setting. 35

McCutcheon's characters are more developed, on the average, than his settings, but, again, types prevail. In the minor characters, typing is most noticeable because details of physical or psychological description are rarely offered. The maids and cooks are Irish; the butlers are English with dropped h's; the blacks are shuffling menials (with the exception of the crooked lawyer in The Rose in the Ring, Isaac Perry, who is killed by his own co-conspirator, a white man).

A reader of only a few of the novels soon realizes that the European men and women fair not much better. Among the women, the English are uniformly good characters. The Englishwomen are physically attractive, personable, have the spirit and character to see their adventures through to a successful conclusion, and are basically highly moral. They are often distinguished by a firm, positive stride. Even if these strong, positive traits are not evident at the outset, they soon become apparent. A few examples of this type of woman are Hetty
Castleton in *The Hollow of Her Hand*, Penelope Drake in *Cowardice Court*, Lady Jane Thorne in *The City of Masks*, and Rosalie Brace in *The Daughter of Anderson Crow*. Although they are not English, Princess Yetive in *Graustark*, Gerane Davos in *The Inn of the Hawk and Raven*, and Thérèse Valeska in *Black Is White* also fit this pattern (despite the reader's possible hesitancy about Thérèse at the beginning of the novel). Note that McCutcheon brings her into line by the end of the story when she is presented as an essentially good person, temporarily led astray by her great love for her sister.

Only among the Graustarkian supporting characters are there a few women who are minor exceptions to the type of woman evident in the heroines. In *Truxton King*, Olga Platanova is simply misguided in her determination to kill Prince Robin, but two co-conspirators, Anna Cromer and Madame Drovnask are presented as rather vile creatures. Two further examples are seen in *The Inn of the Hawk and Raven*: Countess Katrane Jabassy, who schemes to assist the robber band, and Ranya Brutz, whose jealousy for her three sons leads her into insanity upon their deaths.

A limited generalization is the result: All McCutcheon's European heroines and almost all female supporting characters, particularly of the upper social classes, fit this pattern of a good person with physical beauty, charm, and vigor.

Compared to European women, European men tend to be a mixed lot, more often bad than good. An extreme example can be seen in *Cowardice Court*; here the degeneration of the European men is, so McCutcheon
tells his reader, apparent in their physical appearance. Another Englishman, Hetty Castleton's father in *The Hollow of Her Hand* is totally worthless. In *Castle Craneycrow* a contrast is seen between the morally disreputable Prince Ugo on the one side and the good, but rather passive, Englishmen on the other. The Graustarkian men, similarly, are usually firm, upright characters (even Jonifer Davos in *The Inn of the Hawk and Raven* tries to be a gentleman to the extent allowed him in his inherited position as leader of the band of robbers); but they usually lack the initiative to plan and execute with daring in a crisis. This is clearly seen in the five stories about the Graustarkian royal family, wherein the Graustarkian officials come to look to the Americans (such as Truxton King) to provide answers.

The most positive portrait of European men as a group is in *The City of Masks* in which the Europeans live life with vigor. The portrait is so positive that McCutcheon decided to work into the final chapter one American of the All-American Boy type, just to balance the picture. The American influence in general, not withstanding the few bad examples scattered through some of McCutcheon's novels, is so strong that one comes to sympathize with the English critic who raged against the implications of the characterization of Medcroft in *The Husbands of Edith* "a broad-minded, broad-gauged young Englishman who had profited by a stay of some years in the States."36

Many additional examples of character types could be considered, but the conclusion would remain the same: Minor and supporting characters are rarely developed as individuals; usually they are simply
identified by type. A character is identified by occupation, race, and ethnic heritage, as "good" or "bad," but is not really individualized. Unfortunately, in McCutcheon's work this statement also applies, in general, to McCutcheon's leading characters.

McCutcheon's heroes and heroines are typically young, active wealthy, and orphaned. Because they are young, one does not expect the same type of development one expects to see in an older, experienced character. But McCutcheon's assertion that his heroes—world-traveled men, such as Grenfall Lorry in Graustark, or big city men, such as the Barnacle in Blades, or Jud in The Sherrods—at approximately thirty years of age are still emotional and psychological adolescents, cannot be accepted by a reader without the willing suspension of disbelief. Furthermore, McCutcheon never developed any of his older characters any more than he did the younger ones, despite the inherent potential for development, notably seen in the case of Mr. Baxter in Oliver October and Mr. Cable in Jane Cable. Therefore, one must tentatively assume that McCutcheon was unable to do any better.

This failure to individualize his characters is blatant in many of McCutcheon's descriptions of his heroines. The cause of an action or statement by a heroine is often attributed to "the Irish in her" or more frequently "the woman in her." Since McCutcheon uses these cliches as an explanation for anything he does not wish to, or cannot, explain, the cliches have no consistent meaning. In Castle Craneycrow, he dropped all pretense at individualized development when he wrote the following:
"I never saw such eyes, such a complexion, such hair, such a carriage," cried Lady Frances.

"Has she any teeth?" asked Dickey, and was properly frowned upon by Lady Jane.

"You describe her as completely in that sentence, Lady Frances, as a novelist could in eight pages," said Quentin.

"No novelist could describe her," was the answer. So, of course, McCutcheon, not wishing to make liars of his "good" characters, doesn't venture beyond such generalities. As a side note, although the comment on teeth appears humorous here, no McCutcheon heroine has other than even, white teeth. Such total perfection is not to be questioned. A reader may be gracious enough to accept this, but when one reads that the heroine was "ineffably feminine" for the sixth time in as many books, patience is strained to the limit.

Returning to the description of McCutcheon's heroes and heroines as young, active, wealthy, and usually orphaned, one begins to suspect that there was specific intent on McCutcheon's part to make them so. Note that since they inherit their wealth, any discussion of the morality of the means of accumulating vast wealth is beside the point. Furthermore, since many heroes and heroines are exempted from work by their wealth, they lack one of the chief means of developing character. Even those characters who do work are rarely seen at work. For example, in Graustark, McCutcheon cuts away from Princess Yetive when she goes into afternoon business meetings with her ministers. In The Rose in the Ring, young David Jenison succeeds in playing a clown, at one point, by just being himself; the reader learns that a circus can be plagued
with money problems, but a reader who had never seen a circus would be hard put to explain what happens at a circus, and/or give any details on the operation of a circus. Similarly in *The Alternative, Blades,* and *The City of Masks,* the characters may be seen in a work setting but not engaged in work.

One character-building experience in which several McCutcheon heroes had participated, namely, higher education, is only briefly referred to in passing. One does learn that several heroes have some acquaintance with McCutcheon's won favorite writers, especially Dickens and Thackeray, but with little or nothing beyond fiction. The only book which may have been read in entirety by any character is Dickens' *The Christmas Carol,* which is read by the Barnacle in *Blades* and several times by Mr. Bingle in *Mr. Bingle;* the Barnacle and Mr. Bingle may well be considered McCutcheon's most prolific readers, for they also read *The Bible.* This information is not very revealing except by its very limitation. The characters show little demonstrable proof of being educated.

Thus, with many situations through which McCutcheon could have shown character development eliminated, one is not surprised to find that many of McCutcheon's superficial characters appear as rather isolated entities with only superficial inter-personal relationships. They are usually free to do as they like, but without responsibilities they lack a major element of character development. Even the minimal, normal responsibility to parents is eliminated by the orphaned state of so many characters, and the entire interplay of the parent-child relationship is minimized.
though not always neglected. For example, even though something of Lorry's attitude towards his mother is apparent in *Graustark*, there is no functioning inter-personal relationship portrayed. She is but a brief brush stroke on the backdrop of the story.

McCutcheon's novels are, therefore, frequently marred by lost opportunities for character development through inter-personal relationships. A few of the greatest failures appear in the following novels. In *The Butterfly Man*, Sedgewick Blynn is presented almost as an *objet d'art* labeled "Egotism," a toy for others. Because he lacks self-knowledge, neither can he function beyond the exact moment of his current existence nor is any potential for eventual change evident. Blynn himself is an enigma. The reader receives little indication of why Blynn has become the person he is. Perhaps McCutcheon could have suggested an explanation by showing something of Blynn's early relationship with his mother, or with other family members. Blynn's conversational abilities clearly indicate that he is a person of sufficient mental ability to have had a large part in determining his own expression of character, and his life, as presented in the novel, clearly indicates that he has free will and sufficient opportunity to express his free will in his own character modification. Why, then, is he and/or has he chosen to be the way he is? In response to these important considerations, McCutcheon has chosen to simply leave Blynn a thoroughly reprehensible character for whom the reader can have neither sympathy, nor even understanding. This is an excellent example of why McCutcheon's novels have failed to achieve lasting recognition as
There are two missed possibilities in *The Sherrods*. One is Jud Sherrod, who to the end, despite his life in the big city, remains psychologically a juvenile. Throughout the novel he fails to take responsibility for anyone, including himself. Suicide for him is not a positive action, but is only an escape from growing up and facing his responsibilities. How his two wives could have loved him is totally inexplicable. The second failure in development is Eugene Crawley. McCutcheon seems to agree with Justine at the beginning of the novel in her evaluation of Crawley as a "brute." Yet the facts presented will not support such an extreme evaluation--perhaps "uncouth" is what McCutcheon had in mind. At any rate, Justine's treatment of Crawley simply will not serve as sufficient reason for his remarkable transformation into an all-around good person; in fact, both Justine and Crawley, and their relationship, ring false. Such a remarkable change in a man surely requires that the seeds of change must indeed be planted deeply. Yet, one does not normally expect contempt to inspire positive, constructive reform and there is no indication at all as to why the reader should believe that contempt effected reform in this particular case.

One minor character who has fascinating possibilities, but is left as almost a type, is Ernie Cronk, the deformed brother of Dick Cronk, in *The Rose in the Ring*. Ernie is McCutcheon's only physically deformed character. One may easily accept the fact that Ernie has some reasons for being bitter, but why the development of his mind has
paralleled that of his deformed body until he has become a totally immoral character, remains unanswered.

Blades is surely the study of the character Jasper Blades. Yet the development seen in the Barnacle is not nearly so much one of character as of identification. Blades remains his good, kind, adolescent self, a man of success in the frontier community where only a strong arm, a willingness to work, and a mild disposition are required. (Even the nondescript Mr. What's-His-Name could have been an outstanding success here.) The community forms a barrier for Blades against the outside world and its complicated realities; one might say that Jasper has found a family in which he can forever after remain a promising adolescent.

The only McCutcheon character who does evince true character development is Sara Wrandall in The Hollow of Her Hand. At the start of the story, Sara is strictly concerned with her own welfare and desires, including revenge. By the end of the story she has come to identify her mature love for Hetty Castleton and Brandon Booth. This mature love, together with her recognition of her own strong will to dominate, causes her to reject Hetty and Brandon's offer of a home. Sara has objectively evaluated herself and has decided upon her own behavior modification. Yet the reader sees Sara as from a distance and must make his evaluation principally on overt action without much benefit of specific, psychological insight. Mr. Redmond Wrandall, Sara's father-in-law, appears to be the one character who understands Sara's actions and motivations, and yet even to him Sara is something
of an enigma. While this presentation of Sara is realistic, the reader must naturally be disappointed by not learning more about the only McCutcheon character who undergoes a truly evolutionary change.

This general insufficiency of character development results in a certain amount of unexplained ambiguity in the presentation of certain principles. One principle that McCutcheon frequently presents throughout his novels is that "blood will tell." This principle is consistently presented in a favorable light and is frequently used to explain the success of his heroes and heroines. Mrs. Bonner accounts as well as anyone for Rosalie, in The Daughter of Anderson Crow, "who blossomed like a rose in this out-of-the-way patch of nature," by saying, "Blood alone has made this girl what she is." 38 The narrator-author himself describes the circus people's first sight of David Jenison in The Rose in the Ring:

His voice, querulous through excitement, was quite strong and musical. The tone and his manner of addressing the questioner proved beyond contradiction that he was no ordinary tramp, or show-follower, such as they were in the habit of seeing in their travels. A dozen fine old Virginia gentlemen, perhaps, one after another, had lived and died before him; down that precious line of blood had come the strain that makes for the finished thoroughbred--the real Virginia aristocrat. Six words, spoken with the mild drawl of the cultured Southerner, were sufficient to prove his title. No amount of mud or tatters or physical distress could take away the inborn charm of blood. No haggardness or pain could detract from the fine, clean movement of the lips, or sully the deep intelligence of the eyes.

Jane Cable is likewise proven to be an aristocrat because her maternal grandfather was a "real" aristocrat, "a pure Knickerbocker of the old school." 40
The premise upon which *The City of Masks* is built is this statement by McCutcheon:

In this City of Masks there are hundreds of men and women in whose veins the blood of a sound aristocracy flows. By choice or necessity they have donned the mask of obscurity. They tread the paths of oblivion. They toil, beg or steal to keep pace with circumstance. But the blood will not be denied. In the breast of each of these drifters throbs the flame of caste. The mask is for the man outside, not for the man inside.41

Yet, all of this does not account for why Hetty's father in *The Hollow of Her Hand*, a man of good birth, should turn into a dissipated, worthless person despite his opportunities to retain respectability through his service commission. Or why the men of good birth who were staying with Lord and Lady Bazelhurst, in *Cowardice Court*, should have fallen to the point of deserving Penelope's low opinion of them. Or why Freddie Ulstervelt, of a wealthy, Knickerbocker, New York family, should be so insufferable as compared to Brock, similarly a New Yorker of wealth, in *The Husbands of Edith*, at the same time that the Englishman Roxbury Medcroft should have "profited by a stay of some years in the States." Or again, why Graydon Bansemer should be adjudged a worthy mate for the blue-stockinged Jane Cable. No, McCutcheon's characters simply do not with consistency uphold this Darwinian-type principle of the importance of a bloodline.

On the one hand, McCutcheon in general terms looks favorably upon the American aristocracy, despite frequent specimens of shallowness, petty vanity, and inconsequentiality along with an occasional example of turpitude; on the other hand, his American characters have a
definite penchant for associating with, and preferably marrying, European titles, rather than commoners. The following speech by Grenfall Lorry demonstrates the attitude of McCutcheon's heroes:

Every born American may become ruler of the greatest nation in the world—the United States. His home is his kingdom; his wife, his mother, his sisters are his queens and his princesses; his fellow citizens are his admiring subjects if he is wise and good. In my land you will find the poor man climbing to the highest pinnacle, side by side with the rich man. The woman I love is a Princess. Had she been the lowliest maid in all that great land of ours, still would she have been my queen, I her king. When first I loved the mistress of Graustark she was, you must not forget, Miss Guggenslocker. I have said all this to you, sir, not in egotism nor in bitterness, but to show my right to hope in the face of all obstacles. We recognize little as impossible. Until death destroys this power to love and to hope I must say to you that I shall not consider the Princess Yetive beyond my reach. Frankly, I cannot, sir.42

McCutcheon is consistent only in advocating the aristocracy of bloodlines or of class as it suits his purpose to do so in the novel at hand. Perhaps he is peculiarly American in this love-hate advocacy.

Similar contradictions appear in several other areas. For example, lying is not approved in Quill's Window nor in Kindling and Ashes; the fate of the two liars, Courtney Thane and Benjamin Jaggard, is death. Social lying, however, is rampant and approved throughout. Grace Vernon's prevarication assists in the development of the events which give her a much better fiancée than her first in Nedra; Anderson Crow lies bravely in The Daughter of Anderson Crow; and Grenfall Lorry prevaricates on one page and lies gladly on the next to ease Miss Guggenslocker's worries in Graustark.
While McCutcheon's heroes and heroines are essentially "good" people—at least they are not evil or malicious—many other questionable moral situations are encountered which are likewise handled in an unsatisfactory manner. Anguish, after killing a man in *Graustark*, admits only to a temporary uneasiness for the space of a single statement. Barnacle intends to buy Cynthia Standish in *Blades*, yet the ethics of the situation are not even considered. In *The Sherrods*, as previously mentioned, Jud escapes any punishment for bigamy; he commits suicide because he cannot stand to lose the love of either wife. Society's standards may be wrong in his way of thinking, but bigamy is not a personal issue to him. McCutcheon cannot bring himself to follow Ernie's murderers to jail in *The Rose in the Ring*. And Rufus Playden in *Kindling and Ashes* takes his secret of murder to the grave with him. Often the reader is left in the position of Starcourt who marvels in *The Inn of the Hawk and Raven* when the robbers calmly go to sleep on the eve of a siege.

Such situations are not out of keeping with the fact that McCutcheon's heroes and heroines, while clearly Christians, usually of the Episcopal or Congregationalist denominations, pay little more than lip service to their religions, or even demonstrate a convincing belief in God. Perhaps McCutcheon simply did not know much about religions since one reviewer called McCutcheon to task for his grave inaccuracies in the portrayal of the Catholic religion in *Castle Craneycrow*.43

In most instances, the word "God" is interchangeable with the word "Fate" without any resultant change in the story. God is not an active
force in McCutcheon's world. Only two of his characters actually do any serious praying, Thérèse in *Black Is White* and the Barnacle in *Blades*. Otherwise characters at best go to church on Sunday, although seeing a sweetheart seems to be of considerably more importance, for example, for Eric Midthorne, who was more interested in seeing Joan Bright than in directing his attention to the service or sermon. In another example, *The Daughter of Anderson Crow*, the height of religious concern is the pound party for the Methodist minister and the cancellation of an oyster supper fund-raiser, "but there was some consolation in the knowledge that it would soon be summer-time [in New England] and the benighted Africans would not need the money for winter clothes." 44 In *The Man From Brodney's*, God's name is frequently invoked, particularly by Hollingsworth Chase who otherwise indicates no interest in religion: "God, how I love her!" "And, God help me, I want to stay." "God help and God pity you, my love." "I am glad--God, I am glad!" and "Good-bye! God bless you." 45 All in all, religion is primarily a social matter for most of McCutcheon's characters.

On only one issue, which he raises to the level of a question of great moral import, is McCutcheon absolutely adamant: He and his heroes are anti-communist and pro-American.

In the face of such equivocations on, or avoidance of, moral or religious issues, McCutcheon's novels are amazing because they are peppered throughout with Biblical references. Numerous descriptions refer to Samson, Methuselah, Job, Solomon, the Philistines, the Babylonians, the Samaritans, Eden, Babel, and the Rock of Ages, among
others. One cannot come to a definite conclusion as to why McCutcheon did this or what he intended, but the answer may be twofold: (1) McCutcheon accepted without question the view that the "good" American is, at least nominally, a member of a Protestant church acceptable to the Northeastern establishment. (2) The use of Biblical references parallels McCutcheon's use of allusions to other popular sources, for example, fairytales whereby come numerous references to Midas, Aladdin, Alice in Wonderland, and other characters. Thus, this may just be one more device employed by McCutcheon in order to avoid the hard work of developing original, specific descriptions.

McCutcheon has so many difficulties with individualizing his characters that the relationships between two or more individuals are a disaster as far as authenticity is concerned. Three types of relationships should demonstrate the problem sufficiently: family, marriage, and friends.

Because so many of McCutcheon's heroes and heroines are single orphans, many family relationships are missing. Among the family relationships which do exist, the following are worth evaluating. In Truxton King, Truxton's parents are off-stage; Truxton spends many years dashing about the world in search of adventure and his own enjoyment, but his parents account for little more than a place to stay and a job to play at when he passes through Washington in between adventures.

Among the stories which present a more extended parent-child
relationship, there are the two very different examples shown in The Merivales and in The Butterfly Man. Mrs. Spaine is certainly a kindly grandmother, but in her matriarchal role she pursues her own desires even if it means harm to some of the people she manipulates, such as Miss Molly English. As a manipulator she is most successfully presented in her relationships with David France, who is first of all an employee, and with Ella and Joe Bellwilliger, who as adolescents need a strong figure to protect them against the world for a while. All the relationships start at a given point and stay there throughout the novel; there is no further development because there is none of the give and take which leads to inter-personal growth. Therefore, the reader obtains only a two-dimensional portrait of Mrs. Spaine and of the various family relationships. On the other hand, Mrs. Blynn, in The Butterfly Man, is likewise a well-meaning person, but she has none of the dictatorial vigor of a Mrs. Spaine. Her daughters support her throughout while their relationship with their brother is tenuous at best. No background for this is ever revealed; the reader never learns anything about why the characters are the way they are. Again, the reader must accept the situation as is, without understanding. The Merivales is definitely the better of the two novels in this regard, but the reader is still told, not shown, that the relationships between Mrs. Spaine and her family are three-dimensional.

Among parents the Bingles are certainly McCutcheon's most extraordinary couple. When Mr. and Mrs. Bingle have the opportunity to adopt children, they become very picky: a black-haired child this year
and a yellow-haired child next year. They are scarcely outstanding examples of loving, benevolent parents here; rather they are callous, calculating selectors of merchandise. They positively use children for their own ends. Mr. Bingle delays the process of returning his adoptees as long as possible, not for the benefit of the children, but because he wants children around--almost any children so long as they are not unduly troublesome. Yet McCutcheon, because of the value he associates with the reading of *The Christmas Carol*, clearly considers them to be wonderful parents. In the first chapter McCutcheon sets forth the theoretical basis for the story:

Now, it was Mr. Bingle's custom to read "The Christmas Carol" on Christmas Eve. It was his creed, almost his religion, this heart-breaking tale by Dickens. Not once, but a thousand times, he had proclaimed that if all men lived up to the teachings of "The Christmas Carol" the world would be sweeter, happier, nobler, and the churches could be put to a better use than at present, considering (as he said) that they now represent assembling places for people who read neither Dickens nor the Scripture but sing with considerable intelligence. It was his contention that "The Christmas Carol" teaches a good many things that the Church overlooks in its study of Christ, and that the surest way to make good men out of all boys is to get at their hearts while their souls are fresh and simple. Put the New Testament and "The Christmas Carol" in every boy's hand, said he, and they will create a religion that has something besides faith for a foundation. One sometimes forgets that Christ was crucified, but no one ever forgets what happened to Old Scrooge, and as Mr. Bingle read his Bible quite assiduously it is only fair to assume that he appreciated the relativeness of "The Christmas Carol" to the greatest Book in all the world.

For twenty years or more, he had not once failed to read "The Carol" on Christmas Eve. He knew the book by heart. Is it any wonder, then, that he was a gentle, sweet-natured man in whom not the faintest symptom of guile existed? And, on the other hand,
is it any wonder that he remained a bookkeeper in a bank while other men of his acquaintance went into business and became rich and arrogant? Of course, it is necessary to look at the question from both directions, and for that reason I mention the fact that he remained a bookkeeper while those who scorned "The Christmas Carol" became drivers of men.46

The reader should not be led astray by McCutcheon's editorial "he said," nor by his light style. Through the course of events, McCutcheon clearly supports Mr. Bingle's faith: The Bingles finally have a child of their own; Mr. Bingle's new position as estate manager comes from Mr. Force, who has been considerably changed by one of the Bingles' former adoptees, Kathleen, who was discovered to be Mr. Force's own daughter, even though she ever after calls Mr. Bingle "Daddy"; and the novel ends with all Mr. Bingle's friends crying at his rereading of The Christmas Carol.

In Kindling and Ashes, Barbara Wayne Jaggard, for all her fuss over Benjamin III, hands him to his nurse to take upstairs when she does not want to be bothered with dealing with him. McCutcheon leads the reader to believe that the Waynes are a close and loving family, but for some unexplained reason suspicion dominates their relationships. Barbara and her father believe that either George or Tom committed murder. George and Tom each believe the other broke his solemn promise and committed murder. And at the end of the story, Barbara, George, and Tom still hold the suspicion that just possibly their father committed the murder.

Similarly marriage, another inter-personal relationship, is, as a rule, a simple, straightforward matter of security for one or the other partner, of the attraction of "owning" a beautiful woman for the man,
or of pure romance for both. In Black Is White, James Brood's blatant declaration that Thérèse is his "property," is the most extreme example of ownership, but even Grenfall Lorry in Graustark desires to make Princess Yetive, as he says, "mine." Usually this "ownership" is not only a simple matter of physical, or sexual, domination, but also includes, as more clearly shown in Courtney Thane in Quill's Window, the desire of the man to dominate the spirit and will of the woman.

The most extreme example of marrying for security in the form of money is the story Her Weight in Gold. However, security figures predominantly in the more common variant of marrying for position. Lady Huntingford's marriage without love in Nedra accounts for her shameless lack of remorse over her husband's apparent death. A combination of factors may exist as in Cowardice Court where Lord Bazelhurst married for money and Lady Bazelhurst for a title. "Marry for money" is also the advice given by the elder Mr. Van Pycke to his son, in The Alternative. All these situations could have given rise to interesting narratives, but because the characters are not developed, the potential for examination of those relationships is lost.

McCutcheon's books are filled with marriages for the sake of pure romance. But what happens when the romance dies? Then there arises the amazing situation in Nedra where the two young people drop each other in short order for new fiancées. Where does the reader encounter a couple building love and a good marriage relationship once romance dies? In Black Is White, McCutcheon implies that Thérèse and James Brood will succeed, but he cuts the story short before he has to come
to grips with such a development. The Alternative, Castle Craneycrow, Oliver October, and Cowardice Court are likewise examples of novels which end before things are fully developed. And how can anyone seriously entertain the belief that the monotoned Mr. What's-His-Name is now going to have a good marriage unless Nellie Duluth agrees to stunt her own existence and live an undynamic existence in keeping with her husband's limited potential?

By comparison, another type of inter-personal relationship, friendship, suffers a somewhat better fate at McCutcheon's hands. In large measure this is because when two people assert themselves to be friends, their declared friendship is usually accepted as fact both by themselves and by others. The simple declaration, without supporting evidence, is usually sufficient by itself in the American culture. Therefore, when Lorry meets Anguish in Paris, McCutcheon has only to say that Anguish and Lorry are old college friends, before they, therefore, are free to go off on their adventure without further ado.

McCutcheon, however, oversteps all bounds of sensibility and makes his hero rather a fool in The Husbands of Edith, for when Medcroft appeals to Brock to help him in a venture, Brock jumps in with both feet before either ascertaining the facts of the situation or examining any possible consequences. Brock participates in this friendship much as would a faithful dog.

A concise definition of friendship as it appears in McCutcheon's novels is not possible, because of the diversity of examples which McCutcheon labels friendship. The following novels demonstrate the
range of this diversity. In *Kindling and Ashes*, Barbara's true friend is the murderer of her husband. In *Mary Midthorne*, Eric's friend, Adam Carr, uses him to perpetuate a scheme of revenge. In *Blades*, the Barnacle's numerous society friends seem to fall under the old adage, "Out of sight, out of mind." In *Mr. Bingle*, the Bingles' best friends are their servants.

Be that as it may, McCutcheon presents one friendship which is worthy of the name. In *The Rose in the Ring*, the friendship between David Jenison and Dick Cronk is a long and continuing one, which the reader is given reason to believe will extend indefinitely beyond the end of the story. David comes to the assistance of Dick's brother. Dick initiates the events which lead to the clearing of David's name. David, in-turn, saves Dick from the gallows. David, moreover, never gives up on Dick as a person of great potential, despite his life as a pickpocket. One wishes that McCutcheon had used this friendship as the central theme of a book which would follow the two boys through their later years as well.

In conclusion, McCutcheon's limited development of character results in one positive point. Lack of specificity results in types, the type characters of dreams, not the specific characters of reality. Prince Charming is an ideal, not a specific reality. Perhaps McCutcheon is, in a very limited sense, successful because, as one reviewer of *Jane Cable* put it, his reader never encounters a moment of disillusionment; the reader never says, "why, these are not real heroes and heroines, but just ordinary, every-day people, after all!"
McCutcheon's style is another area in which his limitations as an author show clearly. His descriptions are frequently marked by circumlocution. For example, a man may be referred to as a "biped" or "a human being of the male persuasion"; a woman may be referred to as "a human being of the female persuasion," or, if an older woman, as an "elder of the feminine persuasion"; and a common squirrel may become a "perplexed quadruped."

In the use of adverbs, especially, McCutcheon loses all control. A short list of such expressions includes: "grinning horribly," "equivocate shamelessly," "sobbing bitterly," "smiling maliciously," "laughed unreservedly"; "immeasurably selfish," "housewifely thrills," "womanly pride," "womanly indecision," "the everlastingly feminine reluctance to surrender"; "she crumpled the letter in her hand spasmodically," "he cried, feverishly." Or a word may be used in all its forms including the adverbial form. The word "hysteria" with its adjectival and adverbial forms is used in the following expressions, among others: "laughing aloud in sudden hysteria," "relief was almost hysterical," "hysterical combat," "hysterical terror," "laughed hysterically," "crying hysterically."

But if any one word identifies McCutcheon's writing, it is surely the word "convulsively." McCutcheon pulls out all the stops with the word "convulsive" both in the number of examples of phrases which include the word, and in the number of repetitions of these phrases. A partial list includes the following: "convulsively clasped," "clasped convulsively," "clasped his arm convulsively," "a convulsive clasp,"

A typical page of Castle Craneycrow of almost exactly two hundred words, includes the following: "turned suddenly," "savagely saying," "grasped his arm tightly," "exclaimed he, wrathfully."48 The heavy use of adverbs continued throughout his life. In The Prince of Graustark, a single page contains "cried Marie sharply," "cried Robin impatiently," "leaped nimbly," "a lively rate," and "quite gaily."49 Oliver October, a later novel, has just as many--"grown up differently," "replied demurely," "lounged contentedly," "scantily touching," "partly lowered," --and the most unusual sentence, "'Shows what little notice you took of me,' she gurgled."50

Another McCutcheon trait is the occasional use of a French word, or more rarely a Latin word, in order to impress the reader as to a character's learning or to lend a foreign air to a European setting or a foreign character. The actual result, however, seldom amounts to more than an affectation. The reader with a good elementary knowledge of French will have no trouble with McCutcheon's French vocabulary. The following constitutes a representative list of words a reader will encounter: mère, père, fils, fille, en famille, femme de chambre, salle à manger, entrée, poisson, pomme de terre, wagon-lits, voiture, en dishabille, porte cochère, chaise longue, étages, a mouchoir,
the bois, papier maché, sans raison, lèse majesté, dégagé manner, sang froid, en masse, de trop, cul de sac, risqué, blasé-looking, grande vitesse, cocher, attendre, parbleu. The most extensive conversation in which French is used is that in Black Is White between the French convent-bred Thérèse and her French maid, Céleste, with Céleste using most of the French which includes: "Que faites vous, madame?" "Oui, madame. Je comprendes parfaitement, madame!" "Certainement, madame! Par le premier bateau. Je comprend." "Eh bien, madame. La Provence. Il part demain." "Vous me renvoyez!"51

McCutcheon is more successful in his use of slang and colloquialisms. This is but a small sampling of the expressions with which his narratives and his characters' conversations reflect the speech of the early twentieth century: "knee high to a duck," "that's the ticket," "take the bit in his teeth," "every Tom, Dick, and Harry," "trick or two up my sleeve," "go off half-cocked," "a flash in the pan," "yours truly," "bag and baggage," "lay down the law," "handwriting on the wall," "don't give up the ship," "wet blanket," "snug as a bug in a rug," "hoity-toity," "where there's a will," "proverbial fish out of water," "the proverbial rainy day," "boys will be boys," "tried her best to worry him," "birds of a feather," "my bucko," "calaboose," "ripping," "Jumpin' Jehosophat," "rack and ruin," "true blue," "steal a march on us," "tommy rot," "whippersnapper," "good as gold," "her heart in her boots," "they'll guy me to death," "cup that cheers," "he almost funked," "I'll be jiggered," "hanged if I know," "Johnny-on-the-spot," "how the deuce," "were quality," "were as common as dirt," "a rube," "a
sport," "a peach," "a corker," "By Jove!" "By gum!" "By ginger!" And if McCutcheon had had a brick for each time a person in his stories is referred to as "a brick," he could surely have built a wall of bricks. A humorist might maintain that he built his novels, and ultimately his career, on "bricks."

McCutcheon's use of contemporary words presents one troublesome problem. In order to alert any reader who may not have been current with the latest expressions, and perhaps to show how current he himself was, McCutcheon, throughout most of his novels, uses quotation marks to set off words which have a variant meaning, that is, slang, colloquialisms, or even new or unexpected meanings. Thus the reader encounters the following expressions, which have been selected as examples of McCutcheon's usage of quotation marks, rather than as an inclusive representation of the hundreds of words which he quotes: "jollied" her, a "throw-back," "molly-coddle," "run" for office, the "grand entée," "barker" at the circus. In most instances, McCutcheon followed the rule that the author should quote a word which he is using in a special way, even when it was not good sense to do so as in the "grand entée." Because of this over-quotation the reader is at times bombarded with quoted words at the rate of three or four per page.

Regardless of the quotation mark problem, McCutcheon's use of contemporary expressions makes the characters' conversations quite lively. The Daughter of Anderson Crow contains some of McCutcheon's best efforts at dialect rendition. Here are two short selections from a conversation among a group of New England townsmen:
"That's what he said--'y ginger. Here's his very words, plain as day: 'I oughter be hung half a dozen times.' 'What fer?' says I. 'Fer bein' sech a damned ass,' said he. 'But that ain't a hangable offence,' said I. You know, I kinder like Gregory, spite of all. 'It's the worst crime in the world,' said he. 'Then you confess you've committed it?' said I, anxious to pin him right down to it, y' see.' 'You bet I do. Ef they hang me it'll be because I'm a drivelling idiot, an' not because I've shot one er two in my time. Nobody but an ass could be caught at it, an' that's why I feel so infernal guilty. Look here, Mr. Crow, ever' time you see a feller that's proved himself a downright ass, jest take him out an' lynch him. He deserves it, that's all I've got to say. The greatest crime in the world is criminal neglect.' Don't bother me now, Wick; I'm going to write that down an' have him sign it."

"They said that one or the other of 'em would be in this neighbourhood when the job was pulled off; that one thousand dollars would be paid down when we started; another thousand when we got 'er into the cave; and the rest when we had 'er at the dock in New York--alive an' unhurt. See? We was given to understand that she was to travel all the rest of 'er life fer 'er health. I remember one thing plain: The old man said to the young 'un: 'She must not know a thing of this, or it will ruin everything.' He wasn't referrin' to the girl either. There was another woman in the case. They seemed mighty anxious to pull the job off without this woman gettin' next."52

Do note, however, that McCutcheon's heroes and heroines always use standard English. Therefore, Rosalie, Anderson Crow's daughter, does not have a New England pronunciation despite the fact that she has lived there almost all her life.

Usually McCutcheon's use of non-American dialect is limited to butlers, all of whom are Englishmen whose identifying mark is dropped h's. His use of American dialect closely follows the above quotations. In more difficult situations, McCutcheon bypasses the difficulty. In The Husbands of Edith, McCutcheon simply notes that Brock tries to affect an English "drawl," but his American twang comes through
regardless; however, none of that is detectable in print. In *Castle Craneycrow*, on the other hand, he tacks on the explanation "his English so imperfect that no writer could reproduce it." 104

The above comments on some of the traits which characterize McCutcheon's style are sufficient to indicate McCutcheon's limitations in, for example, the use of adverbs, circumlocutions, and dialect. Yet McCutcheon's style can, on occasion, impart liveliness to his stories, and is a style suitable for quick reading. Thus, his style, while not notable, is not altogether inappropriate to his light stories of romance and adventure.

One respect in which McCutcheon is particularly successful is in his variations on plot elements. His originality in variation can be seen in the following, selected story elements.

On the issue of murder, seven novels have as many variations. In *Graustark*, one prince murders another prince in his bed. In *Sherry*, a woman is likewise murdered in her sleep, but this time the murderer is himself asleep. In *Kindling and Ashes*, a man in outrage murders another man for allegedly defiling a woman; whereas, in *The Hollow of Her Hand*, a woman murders a man in self-defense of her purity. *Black Is White* also concerns a matter of passion, but in this case a father almost kills his son. In *The Rose in the Ring*, a son kills for an inheritance; on the other hand, in *Oliver October*, a son is almost hanged for allegedly killing his father for an inheritance although the father was still alive.
Similarly the numerous kidnappings have considerable variety of motivation. In *Castle Craneycrow*, a woman is kidnapped for the sake of love; in *The City of Masks*, a woman is nearly kidnapped for a mistress. In *The Inn of the Hawk and Raven*, a man is delivered to the woman who loves him by her father; in *Romeo in Moon Village*, the deliverer is a rival of the man delivered. In *Graustark* an attempted kidnapping of a princess by a prince is foiled as is that of a woman aboard a yacht by an African in *Brewster's Millions*. Not love, but an inheritance, inspires the kidnapping in *The Daughter of Anderson Crow*.

Contrary to the will in *The Daughter of Anderson Crow* which causes family intrigue and the abduction of a baby, the will in *Mary Midthorne* accounts for the placement of the children with their uncle. In both *Kindling and Ashes* and in *The Rose in the Ring* a change of will is effected--in the first instance by deceit and in the second by murder and fraud. Odd requirements are stipulated by several wills: In *Blades* the legatee must join a religious community; in *The Man From Brodney's* the legatees must live on a South Seas island for a year and marry; in *Brewster's Millions* the legatee must spend all his presently owned capital before gaining the inheritance on his twenty-sixth birthday. The temporary inheritance in *Mr. Bingle* enables the legatee to have a wish come true.

In addition to the foregoing, other kinds of crime are basic to the plots of many of McCutcheon's novels. In *The Daughter of Anderson Crow* there is a case of armed robbery; in *Quill's Window*, smuggling; in *The Light That Lies*, embezzlement; in *Green Fancy*, grand theft; and in *The
Day of the Dog, fraud.

An entirely different element, which surely must have been one of McCutcheon's favorites, is mistaken identification of either name or character. In a serious vein, the nobles in The City of Masks assume different aliases (of both name and social position) in order to find work in the States. In like manner, many characters assume aliases for protection while traveling--the heroines in Graustark and Green Fancy, for example. Similarly, what starts as a matter of expediency in Beverly of Graustark and The Prince of Graustark is carried forward as a means of testing a woman and a man respectively. In The Rose in the Ring an alias provides a means for refuge, but in Black Is White, a means for revenge. In The Husbands of Edith, Brock's assumption of Medcroft's identity is directed towards the good end of saving the taxpayers of London many millions of pounds, but the assumption of various aliases by the young woman in The Light That Lies is directed towards the bad end of swaying juries to let her employers off from the charges brought against them. Both Quill's Window and The Butterfly Man present a man who assumes a "character" for the purpose of winning a beautiful wife, but more importantly for the purpose of funding a secure future; however, the protagonist in Quill's Window is in control of the character traits he chooses to portray, whereas the protagonist in The Butterfly Man believes himself to be sincere in his social identity even as the current of events shows him to be fraudulent. An altogether different example is The Purple Parasol which presents the identification of Miss Dering as Mrs. Wharton, as just a mistake, pure
and simple.

The consistent variation of plot elements is a great asset to McCutcheon in the building of reader interest. The reader is reasonably sure that the endings will be happy, but there is usually some problem whose solution remains in doubt until late in the novel, such as whether a princess of Graustark can marry an American commoner in Graustark, and on occasion McCutcheon successfully retains the suspense to the final chapter. Beverly of Graustark and The Prince of Graustark are the most successful in this regard; the true identities of Bedelia Guile and Paul Baldos are hidden throughout the novel until they are unmasked with a dramatic flourish. The Butterfly Man is also successful because the reader can scarcely believe that a McCutcheon novel would end so unhappily. Unfortunately, the endings are sometimes so forced, as in The Sherrods and What's-His-Name, to include some "happy" aspects that the novels suffer considerably.

Another of the reasons why McCutcheon's stories succeed as well as they do, is that the pace of the action generally appears to be rapid, although the actual speed may vary in specific instances from languid to break-neck. The most vigorous of his stories is perhaps The Flyers, a novel strictly of action. The reader rushes through the countryside with the four characters as they dash pell-mell from home to the altar. McCutcheon's other novels rarely sustain the pitch of activity found in The Flyers, but can be breathtaking in their own ways. The Graustark stories, for the most part, are similarly vigorous. Graustark, Beverly of Graustark, and Truxton King are the best in this regard, with much
dashing back and forth, murders, kidnappings, secret missions through the depths of night, political plots for the control of kingdoms, hand-to-hand fighting, and romance on every side. This is McCutcheon at his romantic best. Although the heroines do not take a back seat in these adventures, and are in fact frequently in the midst of the activity, the actual physical action is more often carried forward by the men; here McCutcheon's vigorous heroes appear in their best light.

However, between the frequent bursts of fervid activity, McCutcheon often attempts to support and lengthen the stories by adding extra, and often needless, subplots and characters. For the most part, such additions are not well done. In Jane Cable, for example, Jane and Graydon's adventure in the Philippines and the introduction of Theresa Velasquez lengths the novel considerably, but the adventure is too trite in concept and too underdeveloped in execution to generate much enthusiasm in the reader who has seen far better material on war adventures. The introduction of extra characters likewise frequently fails, as in The Sherrods when several villagers sit about and repeat as gossip what McCutcheon has otherwise told the reader. On occasion, however, the effect is better, as in The Daughter of Anderson Crow; here the various townspeople add a rare bit of local color to the small New England town setting. Likewise, in The Inn of the Hawk and Raven, the introduction of many members of the robber band and their relatives helps to lend an air of reality to the description of the clan and sustain the image of the robbers' hideaway as a place of ceaseless activity. Yet in almost every case the need for improvement is obvious.
Despite all this analysis of McCutcheon's novels, including many negative comments about McCutcheon's limitations as a novelist, McCutcheon was a success in terms of sales. For years he gave his readership what it wanted—light stories of adventure, good for a few delightful hours of diversion while, as many reviewers recommended at the time, on a summer vacation. Obviously, these stories were suited best to either an audience of young teenagers or an audience of older individuals who willingly suspended their disbelief, ignoring the realities of life which their years had shown them. For such an audience, S. J. Perelman's declarations, no matter how correct, that Graustark does not bear rereading, let alone critical rereading from a mature perspective, are of no account. To read slowly is to miss the point. These are novels of high melodrama to be read at a rate in keeping with the vigorous exuberance of a Graustarkian plot. To examine McCutcheon's deficits, be it in style or narrowmindedness, can mean the loss of the spirit of adventure to which the human spirit responds, even while safely tucked in an armchair. Just as any reader's real-life adventures are never quite the same when repeated, so Perelman's expectation that McCutcheon's stories of adventure should remain engrossing in the same way as previously when reread at a later date is unrealistic.

That McCutcheon's defects eliminate any prospect of a revival of his works—after all, similar types of stories are ground out by the Harlequin Romance factory as well as by independent writers—is not to deny that McCutcheon successfully responded to the needs of at least one
segment of the American reading public during the first three decades of the twentieth century.
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PLOT, PLOT, AND REPLOT

An extended discussion of several selected aspects of McCutcheon's novels is presented in the analysis section, "The Success of a Storyteller." In order that this discussion may not be unduly complicated, the plot summaries of McCutcheon's novels have been gathered together in this section. The chronological presentation allows a methodical overview of the novels' story lines and a preliminary identification of some recurrent plot elements in the stories. 55

Graustark

McCutcheon's first book, Graustark: The Story of a Love Behind a Throne, 1901, is also his most famous. 56 This story sets a pattern, as it were, for most of the other forty-four novels he wrote.

Grenfall Lorry, the hero, has been spending the years since leaving Harvard traveling the world in search of adventure, much to his parents' disapproval; Grenfall is now nearly thirty. As chapter one opens, Grenfall is travelling, in the spring, back to Washington by train from California. On the way he notices a beautiful, young woman. He promptly falls head-over-heels in love. When they reach the Alleghenies, some part of the engine malfunctions, and a short stop ensues. The young lady, leaving her aunt and uncle behind, goes off on her own to explore the town. Grenfall follows. When the train leaves without them, Grenfall flies into action and produces a horse-drawn coach. Down the mountain pell-mell they ride to catch up to the train. They do catch the train, of course.
The young woman, Miss Guggenslocker, is so appreciative of his efforts, that Grenfall has no difficulty in persuading her to allow him to conduct her on an afternoon of sightseeing in Washington. Before the day is through, Miss Guggenslocker has invited Grenfall to visit her one day in Graustark. The next day he makes a dash after her up to New York to see her liner off for Europe. He sees her aboard the ship, but no Guggenslocker is listed on the passenger roster. He is left sorely perplexed.

When he returns to Washington, he does a most remarkable thing: he goes to work. But nothing aids his love-sick heart, and thus, at the end of the summer, he goes to Europe to ease his nervous exhaustion. In Paris, he meets an old college friend, Harry Anguish. After a diligent search, they finally discover the tiny speck which represents the principality of Graustark on a map of Europe, and off they go.

Their search goes poorly in Edelweiss, the capital of Graustark. Even Chief of Police Baron Dangloss is unable to help them. Fortunately, as they are walking along the street one day, Miss Guggenslocker passes and recognizes Lorry. When they arrive at their hotel, a note, arranging a meeting on the following day, is waiting for them.

That same evening while returning from an afternoon of touring, Lorry and Anguish overhear a plot to kidnap the Princess. But not knowing the identities of the traitors, they decide not to tell Baron Dangloss what they know; instead they undertake to foil the plot themselves. During their successful escapade, Lorry is amazed to
discover that Miss Guggenslocker is none other than the Princess Yetive.

While Lorry is recovering from a hard blow on the head received during a scuffle with one of the conspirators, Lorry and Anguish are given rooms in the castle. Anguish pursues a lively courtship of Countess Dagmar, lady-in-waiting to Princess Yetive, but Lorry is given to understand that nothing can come of his love for Princess Yetive. The Princess must either marry Prince Gabriel of Dawsbergen or Prince Lorenz of Axphain in order to gain sufficient funds to sustain the perilous Graustarkian financial state.

The decision is finally made that Princess Yetive must marry Prince Lorenz, and a contract is signed to that effect. The evening that Lorry learns of the engagement he accosts Prince Lorenz; they agree to a duel in the morning. The matter is taken out of Lorry's hands when Prince Lorenz is murdered that evening. Lorry is promptly imprisoned until a full investigation can be made.

The Princess herself plans and aids in Lorry's escape to St. Valentine's Monastery. A month later, Lorry sneaks back to the castle at night. Prince Gabriel discovers him and demands his imprisonment. There follows a dramatic court scene in which Harry Anguish, before Prince Bolaroz, ruler of Axphain, bluffs Prince Gabriel into admitting that he had murdered Prince Lorenz.

With the two Princes eliminated, and the Princess determined to accept Lorry's proposal even though she may have to give up her crown to do so, the court advisors agree to allow the marriage although it means the breaking of a long tradition. Anguish, too, is "rewarded": 
he marries Countess Dagmar.

**Castle Craneycrow**

*Castle Craneycrow*, published in 1902, is an even more breathless and improbable story than *Graustark*. Philip Quentin, who has inherited his wealth, instantly falls in love with Dorothy Garrison, a childhood acquaintance he meets in London. Although Dorothy is soon to marry Prince Ugo Ravorelli, of Italy, Quentin follows Dorothy and her mother when they go to Brussels in preparation for the wedding all Europe is talking about. Philip, having previously crossed paths with the Prince in South America, where the Prince had been linked to a murder, decides that the Prince is not good enough for Dorothy, and proceeds to launch a campaign to win her away from the Prince. All Quentin's efforts fail miserably. In desperation, he kidnaps Miss Garrison in her own carriage as she is on the way to the cathedral for her wedding. Quentin's friends aid and abet him in his efforts; one of them, Dickey Savage, even offers his castle, Castle Craneycrow, on the Luxembourg border as a hideaway. The various friends who have converged on Castle Craneycrow do all that they can to encourage Dorothy to change her mind, but it takes a second kidnapping, this time by a detective originally hired by the Prince but now acting on his own, before Dorothy relents. The story ends as the Prince rushes upon the castle, with the local authorities, to claim Dorothy, only to find that he is just in time for Dorothy's hastily arranged wedding to Quentin.
Brewster's Millions

Brewster's Millions, McCutcheon's third novel, was published in 1903, under the pseudonym "Richard Greaves." The explanations offered for McCutcheon's use of this pseudonym are presented in the first chapter.

The basic plot of Brewster's Millions rests upon the old moral: A bird in the hand is worth two in the bush. In this case, Montgomery (Monty) Brewster, orphaned as a child, inherits one million dollars upon the death of his grandfather, Edwin Peter Brewster. Monty scarcely has time to begin to plan his future before being summoned to the office of Grant & Ripley, lawyers, to hear the reading of a second will, that of James T. Sedgwick. James Sedgwick was a brother of Monty's mother, Louise Sedgwick Brewster. Monty had not seen him since Monty was a young child, and so had completely forgotten that he had an Uncle James. Thus, Monty is startled to learn that he has just inherited another seven million dollars--with an important proviso. Due to James's old hatred for Edwin Brewster, the first clause required that Monty be absolutely penniless upon his twenty-sixth birthday, September 23, when the transfer of funds would take place. The second condition carefully stipulated the manner in which Monty must dispose, or, more accurately, not dispose, of his assets so as to become penniless. James's will in part required:

that the young man should give satisfactory evidence to the executor that he was capable of managing his affairs shrewdly and wisely,--that he possessed the ability to add to the fortune through his own enterprise; that he should come to his twenty-sixth
anniversary with a fair name and a record free from anything worse than mild forms of dissipation; that his habits be temperate; that he possess nothing at the end of the year which might be regarded as a "visible or invisible asset"; that he make no endowments; that he give sparingly to charity; that he neither loan nor give away money, for fear that it might be restored to him later; that he live on the principle which inspires a man to "get his money's worth," be the expenditure great or small.59

The problem is obviously how can a man dispose of a million dollars within one year's time, while at the same time satisfying the above condition. The rest of the novel concerns Monty's acceptance of the challenge. Secrecy of the terms of the will, another condition, causes many difficult moments between Monty and his friends, who believe that Monty is going to the dogs, and who try to help Monty economize at every opportunity. Margaret Gray, Monty's childhood friend, stands by him to the end, however, and, needless to say, in the end Monty obtains both Margaret and his seven millions in the bush.

The Sherrods

The Sherrods, published in both the Bookman and in hardback in 1903, is, perhaps, McCutcheon's most serious attempt at a naturalistic novel.60 The protagonist, Dudley (Jud) Sherrod is a young aspiring artist. At the instigation of a patron, Miss Celeste Brown, Jud leaves his young wife, Justine Van, and his home in Indiana to seek his fortune in Chicago. While working in Chicago, Jud falls in love with Celeste and marries her too, at the same time leaving Justine in poverty at home because Jud feels he needs all his money to live in the manner to which he wishes to become
accustomed. His original secret of a wife, grows into an outright lie and ends in bigamy. At the same time a parallel story involves a brute of a man, in Jud and Justine's home town, who is gradually gentled by his love for Justine; in the end he, Eugene Crowley, is a better man for whom the winning of Justine may be a possibility. Jud, in the meantime, becomes despondent by the conflict caused by his two loves. He attempts to solve his troubles by murdering Justine, and stops just short of actually committing the murder when he discovers that she has just borne him a son. He thereupon throws himself upon fate, giving up all hope of taking charge of his own life and solving his troubles. In the end, Justine comes to his home in Chicago and has an emotional meeting with Celeste, with much swooning on both sides. Jud promptly finds an out in suicide. The two wives join forces, and the last chapter sees them off on a tour of Europe.

**Beverly of Graustark**

In 1904, McCutcheon published the second of his Graustark books, *Beverly of Graustark*, which continues the fairy tale world first unveiled in *Graustark*. More of the lives of Princess Yetive and Grenfall Lorry is unfolded, but the central heroine is Beverly herself. Beverly Calhoun, a friend of Princess Yetive's, a Southern girl currently living in Washington, D.C., receives a visit from Yetive and in return agrees to visit Yetive in Graustark. On the way to Graustark's capital, Beverly is captured by a group of vagabonds. In an attempt to better her position, she pretends that
she is the Princess Yetive. Beverly's pretense is, in fact, soon seen through, but Beverly is not so successful in discovering the true identity of the leader of the brigands, Captain Paul Baldos. The vagabonds prove to be helpful although they hold themselves apart from the law. Through many twists of action and intrigue, Baldos is in large measure responsible for the successful defense of Graustark against an attack by Prince Gabriel, ruler of neighboring Dawsbergen, and, at the same time, is able also to win Beverly's consent to marriage. At the very last moment, Baldos is unmasked as Prince Dantan, the new and more popular ruler of Dawsbergen.

**The Day of the Dog**

A short story, *The Day of the Dog*, which had been published in *McClure's Magazine* in the previous year, was also issued as a separate, hardcover novel in 1904. In this cute story, Mr. Crosby, junior member of the law firm of Rolfe & Crosby, journeys into the Illinois countryside to have Mrs. Louise Hampton Delancy, widow of a son of the firm's recently deceased client, sign certain papers so that she may inherit the considerable estate. Crosby finds her at the Robert Austin farm where she is visiting her sister-in-law, Mrs. Robert Austin. Through a misadventure he is treed on a beam in the barn by the bulldog, Swallow. Austin refuses to let Crosby see Mrs. Delancy since Austin is after a share of the estate for himself, and, therefore, leaves Crosby on his perch in the barn. Mrs. Delancy is attracted by the commotion, however, and, through a second misadventure, she too is treed by Swallow, while Austin sends for a marshal to arrest
Crosby as a horse thief. While thus treed, Crosby agrees to represent Mrs. Delancy in the courts. Then, using his recollection of the fact that a bulldog never lets go of anything, Crosby outwits Swallow. Thereupon, there follows a hasty escape across the fields, through a rainy night, to catch a train for Chicago, with close brushes with the marshal and his posse. The story concludes: "Three months later--but Crosby won both suits."  

**Nedra**

As noted in the first chapter, there is some indication that *Nedra* was originally written in the late 1890's, and was McCutcheon's first book in sequence of writing. But regardless of its previous history, *Nedra* became known to the American public in 1905 when it was published by Dodd, Mead & Company.  

*Nedra* starts promisingly enough with the elopement of Grace Vernon and Hugh Ridgeway, both orphaned millionaires, who wish to escape Grace's aunt-guardian, Mrs. Elizabeth Torrence, who has plans for a grand social wedding. They throw the names of many cities into a hat, and pull out as their destination, Manila of all places! Their route takes them on a roundabout itinerary, and finally finds them steaming towards Manila. On board, Henry Veath, a poor but aspiring young man from Indiana, falls in love with Grace, as Ridgeway is drawn towards Lady Huntingford, the former Tennyson Beresford, who is traveling with her aged and crotchety husband. The steamer goes down at night in a storm. Ridgeway saves Tennyson whom he believes at the time to be Grace. The next day they reach a deserted island.
Ridgeway roundly berates Tennyson as personally responsible for the loss of Grace. Their day of mourning is swiftly forgotten the very next day as they settle down to a pleasant life. The ensuing year is filled with their adventures: their capture and enthronement as gods by natives from a nearby island, Ridgeway's successful attempt in organizing the natives to hold off a massive assault by another tribe, and the castaways' rescue within hours of their wedding. In the meantime, since Grace and Veath have conveniently decided to marry also, there is a double wedding conclusion with assurances for happiness ever after.

The Purple Parasol

1905 also saw the publication of the novellette The Purple Parasol, a quick-moving story of mistaken identity. Samuel W. Rossiter, Jr., of the Grover & Dickhut law offices, is assigned to tail Mrs. Godfrey Wharton, the beautiful, twenty-five year old wife of the septuagenarian millionaire. The firm, in the person of Rossiter, is employed by Godfrey Wharton to catch Mrs. Wharton as she elopes with Everett Havens, fashionable New York's most acclaimed actor. On his way, Rossiter receives his instructions: "Watch trains. Purple parasol. Sailor hat. Gray travelling suit." He follows the only woman who meets this description to a resort hotel in the New York hill country. His position is complicated by his falling madly in love with the woman, "Miss Helen Dering." Just after he decides to throw over his position, and confronts "Mrs. Wharton" in a rather wild manner, he receives Grover & Dickhut's telegram: "What have you been doing? The people
you were sent to watch sailed for Europe ten days ago." Of course, Miss Dering readily accepts Rossiter's explanations and agrees to be his wife. What is particularly telling, however, is Helen's answer when Rossiter asks why she has decided to accept him rather than James Dudley, the millionaire of trains and South American mines: "Perhaps it is because I have a fancy for the ridiculous." 68

Jane Cable

McCutcheon's novel for 1906, Jane Cable, is another tale of a question of identity, but this time of a foundling. 69 Frances Coleman Cable, in order to salvage her marriage to David Cable, practices a deception by telling him that the baby she produces is his. The New York lawyer James Bansemer and his grotesque law clerk, Elias Droom, had arranged for Mrs. Cable to obtain Jane in complete secrecy; only they know who Jane really is. Upon the reunion of Frances and David, the Cables move to Chicago where David rises to manager of a national railroad company. During the inbetween years, Bansemer and Droom are forced out of New York by a relentless district attorney who tries to flush out their shady practices.

The novel opens with Graydon Bansemer, son of the lawyer, who has fallen in love with Jane. While their romance blossoms, James Bansemer is busily engaged in trying to extort sexual favors from Mrs. Cable. After many complications, and a near murder, both Mr. Cable and Jane learn the whole truth, with but one exception--Bansemer, Sr., and Droom refuse to reveal Jane's true parentage. Jane, with fears for her unknown parentage, which are not altogether clear, refuses
to marry Graydon. Graydon, after unsuccessful attempts to win Jane's hand, enlists in the U.S. Army, and ships out to fight heroically in the Philippines. Jane soon follows him, chaperoned by friends who opportunely appear at just the right time to provide this service. Jane quickly makes quite a reputation for herself at the front as a Red Cross nurse, but as soon as she discovers Graydon, wounded by a Mauser ball which left "an ugly gaping wound that foretold certain death," she disavows the principles of the cause she serves, to implore, plead, storm, and attempt to bribe the doctors to confine their efforts only to Graydon. Despite the doctors' opinion, Jane nurses him back to health. More drama is added by the jealous love of another orphan, the dynamic Teresa Fortune Valasquez. After Graydon's recovery at Jane's hands, he returns to the States, and learns that his father is in the penitentiary, serving a sentence for blackmail.

After another year during which Graydon works in New York and Jane travels in Europe, they once again meet in New York. Droom, who has at last decided to tell them all, takes them to dinner at Sherry's where he points out Jane's father, a bank president. The reader is not actually told his name, nor that of Jane's mother, but it is clear that she is a blue-stocking of one of the best families in the United States by way of a secret, unacknowledged marriage. Thus, Jane is proven to be of good blood, and, by McCutcheon's standards, therefore free to marry Graydon--which she promptly does.

_Cowardice Court_

1906, also saw publication of a novellette, _Cowardice Court_.

70
This time the setting is the snobbish "court" in the New York Lake Champlain area, established by Evelyn Banks, who in search of a title married the impecunious Englishman Lord Cecil Bazelhurst. Lord Cecil's sister, Penelope Drake, resides with them due to straitened circumstances. The novel follows Penelope, who, with typical Englishwoman pluck, defies her sister-in-law's whims, by falling in love with and running away to Randolph Shaw, a neighbor.

The Daughter of Anderson Crow

In 1907, McCutcheon published another foundling story, The Daughter of Anderson Crow. Actually, two stories twine about one another. On the one hand, there is the story of Anderson Crow, bungling, small town marshal. Several well-developed incidents, which are tangential to the story of Rosalie Crow, amply demonstrate this evaluation of Crow's ability as a law officer. In fact, he has no success at all in discovering Rosalie's identity; Rosalie was left as a six-weeks-old baby on the Crows' front porch during a snow storm. Since then the Crows have mysteriously received a thousand dollars a year for Rosalie's care.

Midway through the novel, Rosalie is kidnapped. A few chapters later she is saved single-handedly by the eligible, young Harvard man, Wicker Bonner. The three burly kidnappers, led by Davy Wolfe and his mother, herself a giant of a woman, are part of a conspiracy, funded by an unknown party, to send Rosalie out of the country permanently. Mrs. Wolfe commits suicide, and the three men make good their escape before anything more definite can be ascertained. Much
later, after one of the group is captured on a robbery charge, their side of the story is told, but the perpetrator is still unknown. Only when Elsie Banks, boarding school friend of Rosalie and former local school teacher, returns with her mother to visit Rosalie is the truth told.

In short, Rosalie is Lady Rosalie Brace of England, heiress to her grandfather's fortune. Rosalie, whose own mother died in childbirth, was given into the keeping of her aunt, Elsie's mother. George Stuart, Elsie's own father, died when she was two. Mrs. Stuart remarried, and both her and Elsie's name became Banks. Rosalie and Elsie's grandfather provided that should Rosalie die before twenty-one, the estate would go to Elsie. The unscrupulous Oswald Banks wanted the estate for himself, and by devious conniving managed to gain control and build a fortune for himself from it. Mrs. Banks was finally forced by many factors to take a stand against her husband, in large part for her own security. When Elsie at last learns the truth from her mother, they determine to tell the whole sordid story to Rosalie so that she might at least know her identity, and possibly yet lay claim to her inheritance. As expected, Rosalie marries Wicker Bonner and sets sail to visit England. The final scene presents Anderson Crow, as a retiree, handing out his new business cards: "Anderson Crow, Detective. All kinds of cases Taken and Satisfaction Guaranteed. Berth mysteries a Specialty." 73

The Flyers

The Flyers, a 1907 novellette, is the totally inconsequential account of the misadventures of two amusingly inept couples as they try
to elope. 74 Harry Windomshire, the Englishman, is expected to marry Eleanor Thursdale, expected heiress to her mother's many millions. However, Windonshire elopes with Anne Courtenay, a governess, while Eleanor elopes with Joe Dauntless, a relatively poor but well-liked young man of good family background. The joint wedding ends the story on such a happy note that one is fairly confident that at least the inheritance comes about as expected.

**The Man From Brodney's**

Several previously used elements are again assembled in McCutcheon's 1908 novel, *The Man From Brodney's*: a will with unusual provisions, an extraordinarily beautiful princess, a South Seas island, and an orphaned hero. 75 The situation presented is as follows: Taswell Skaggs and Jack Wyckholme, who owned the island of Japat and operated its ruby and sapphire mines for years, to their great profit, have died. The Skaggs-Wyckholme will leaves everything to their only descendants, Robert Browne of the United States and Agnes Ruthven of England, on condition that they go to Japat, live there for six months, and marry within one year of the survivor's death, Skagg's or Wyckholme's; otherwise, the entire estate reverts to the island's natives. The situation is complicated by the fact that Robert Browne is already married to Drusilla Bate, and Agnes Ruthven to Lord George Deppingham. Although the will is said to be unbreakable, the two heirs decide to move to Japat in order to give their respective law firms a chance to try every available legal maneuver. Most of the novel concerns the heirs' long months of endurance on Japat.
The hero of the story, however, is the representative of the natives' London law firm of Sir John Brodney. As suits a McCutcheon story, the representative is an American, one Hollingsworth Chase. Chase quickly finds himself more closely associated with the whites on the lonely island than is seemly for a representative of the natives. In fact, his very association with the heirs may, on serious reflection, have been a significant causal factor of the natives' revolt. This indescretion aside, without Chase's heroic actions, the heirs would have been killed.

A subplot concerns the Princess Genevra of Rapp-Thorberg, who visits Lady Deppingham. While on Japat, the Princess and Chase fall in love. Since her father, the Grand Duke Michal of Rapp-Thorberg, has already promised her to the despicable Prince Karl Brabetz, she has no other course than to sail away to Paris to do her duty for her country.

The six months finally end, and the heirs return to London, although Chase himself stays on until officially recalled by Brodney's. The estate is soon settled by a compromise worked out by Sir John Brodney: The heirs withdraw all claims to the estate in return for five hundred thousand pounds, less fees, to be divided equally; the Japat Company's business is taken over by a Syndicate of Jews; and the Japatites receive two million pounds in consideration, while retaining a half interest in the Company.

After the estate is settled, Chase is waiting for a ship on which to leave Japat, when the yacht belonging to the Princess's uncle arrives. With it comes a letter from the Princess herself, in which she asks
Chase to come to Paris to visit her. In Paris, he learns that Prince Karl, meanwhile, has been murdered by his mistress to whom he had fled scarcely a week after the wedding. Sordid details aside, the Princess is now free. The final scene clearly indicates that true love wins over all and that Chase and Princess Genevra lived happily ever after.

The Husbands of Edith

In The Husbands of Edith, 1908, a novellette of masquerade, Roxbury Medcroft, a London architect, decides upon a daring plan. He wishes to foil the plans of a group of grafters to hoodwink the County Council into supporting certain building projects which would yield the plotters millions of pounds. To execute his winning stroke, Medcroft needs to convince the plotters that he is out of the country. On his way to an architects' conference in Vienna, Medcroft meets a friend from the States, Mr. Brock. With no trouble at all, Medcroft persuades Brock to impersonate him at the conference so that the London grafters will receive reports that Medcroft is in Vienna; meanwhile Medcroft returns to London and awaits the perfect moment to spring his trap.

The difficulties multiply as the weeks creep by and Brock proves an incompetent actor. From the start he is less than convincing as an Englishman, husband, and father. He quickly falls in love with his "sister-in-law," Miss Constance Fowler, and scandal results. Brock cannot restrain himself when Freddie Ulstervelt, a wealthy young man of leisure, pleads his love to Constance. Just as all seems hopeless
and the local police are about to take Brock off to prison, Medcroft appears and sets all right with a short explanation. Brock promptly marries Constance as just payment for his troubles.

**Truxton King**

In 1909, McCutcheon published the third in his series of Graustark novels, *Truxton King: A Story of Graustark*, another novel of high adventure. The reader is immediately introduced to King, who has just spent two years traveling the world in search of romance and adventure. Although he has succeeded in finding several adventures, as a last resort he is now on his way to Graustark in search of romance.

Once he arrives in the capital city, events move rapidly. King meets the young Prince Robin. (Readers of the two earlier Graustark books will be sad to learn that the Princess Yetive and Grenfall Lorry, Robin's parents, have been killed some years before. The young prince is now under the care of his cabinet and his parents' friend, the devoted John Tullis.) Also, King loses no time in falling in love with Prince Robin's "Aunt Lorraine," John Tullis's sister. Furthermore, King discovers the plot of a group of Communists to kill Prince Robin and take over Graustark. In true McCutcheon style, there are many complications and subplots. Suffice it to say, King plays a key role in saving Prince Robin's life, and in defending the Prince against the Communist revolt, which proves to be a cover for the "Iron Count" Marlanx's desperate attempt to wrest control of the throne for himself. (Readers of *Beverly of Graustark* will recall that Princess Yetive had
banished the Count forever, and had confiscated all his Graustarkian estates.) And, as is a fitting climax to a hero's story, King wins the hand of the woman he loves.

The Alternative

The Alternative, 1909, is a trifling romance about the Van Pyckes, father and son, who, with one of the best names in America but little wealth, set out to marry at a level suitable for the maintenance of their preferred lifestyles. Actually, the younger Van Pycke, Bosworth, is of a good sort and well-liked, but his father, Mr. Van Dieman Van Pycke, has spoiled him by maintaining that work is vulgar.

The story opens on one of the worst stormy winter nights in New York history. The Van Pyckes, much to their chagrin, arrive simultaneously to respectively woo the very rich widow, Mrs. Laura Scoville. Great is their surprise when they learn that Mrs. Scoville has become Mrs. Chauncey De Foe just a few hours earlier. The evening is not an entire disaster, however, because Bosworth ("Buzzy") remakes the acquaintance of Miss Mary Pembroke, whom he had first met when they were but children many years before. Mary, who uses the name of Mary Downing for employment purposes, is earning her own way in the world as Mrs. De Foe's secretary, because her father had lost all his wealth after becoming an invalid two years earlier. She encourages Bosworth to follow through on his intention to find employment and make something of himself. By the end of the evening, their friendship is well established.

The last fourth of the novellette moves quickly the very next day.
Bosworth, inspired by Mary's example, obtains employment as a secretary; of course, he is to earn $2,500 a year compared to Mary's $1,500. And Mary invites him to her home in Princeton for Christmas, only a week away. The day of his arrival is joyfully filled with playing Santa Claus and bear for a children's Christmas party which includes Mary's two younger sisters, while the quiet evening in front of a warm fire promises a wedding in the offing.

The alternative is clearly between two lifestyles: working for a living with marriage for true love, or a life of leisure with marriage for money. Bosworth chooses the former; his father chooses the latter and marries Mrs. Scoville, Sr., Mrs. De Foe's mother!

**The Rose in the Ring**

*The Rose in the Ring*, 1910, is the one McCutcheon story which uses life in the circus as the setting. The novel opens with David Jenison, an orphan, on the lam from authorities, hot on his heels, who have charged him with the murder of his grandfather, Arthur Brodalbin Jenison. He is taken in and harbored by the circus people at the instigation of Mrs. Mary Portman Braddock, wife of the owner of the circus, and her daughter Christine, "the rose in the ring." During the course of Jenison's stay with the circus, he stands by Mrs. Braddock, although it is only with moral support, as she fights off the attentions of the dastardly Colonel Robert Grand, who is gradually buying up the circus in an attempt to win Mrs. Braddock's sexual favors.

During the early days of his stay with the circus, Jenison protects
the hunchbacked Ernest (Ernie) Cronk from some local town bullies, thereby winning the undying friendship of Ernest's older brother, Dick. This proves to be a fortunate moment in his life because it is Dick who later forces Jenison's uncle to admit that he murdered Arthur Jenison and substituted a fraudulent will in order to gain the Jenison estate. David is completely exonerated.

The story of Dick and Ernie is actually a complete story in itself, which overlaps and touches Jenison's story at certain points. For example, Ernie comes to hate Jenison because Christine is returning his love but does not notice Ernie; Ernie's malignant character is a study in itself. Only Dick's awareness and intervention prevents Ernie from killing Jenison. Later, when Colonel Grand tries to force the Cronks to assist him in his schemes, Ernie does kill the Colonel. Dick insists on taking the consequences in place of Ernie. On the day of Dick's execution, Jenison and Christine, who have recently married, win a stay of execution from the governor. Ernie, who believes that Dick is dead, breaks down in hysteria and confesses his own guilt to a group of Dick's criminal friends; the criminals brutally beat Ernie to death, although the reader is spared the gruesome details. The criminals soon learn that Dick is alive, decide to stand by him, and in the final scene are awaiting the arrival of the police. Clearly, Dick will have a new, lawful, and happier life ahead of him.

The novel similarly ends on a note of happiness for many other characters. For example, Mrs. Braddock is reconciled with her father, whom she defied years before when she married Thomas Braddock, and the
Braddocks' marriage is salvaged when Tom regains the determination to once more be a responsible person and make good.

The Butterfly Man

One of McCutcheon's most surprising stories, in the sense that it cannot be included in the general category of McCutcheonesque novels, is The Butterfly Man, 1910. This book presents neither a hero nor even a happy ending. Although some of the minor characters, both men and women, are assuredly of essentially good character, none take on any aspects of the heroic, even if heroism is defined by the most lenient standards offered by McCutcheon's fiction.

The protagonist, Sedgewick Blynn, initially appears as a handsome, delightful man about town--a male socialite--who wins his way by amusing people. But soon his true nature is revealed through his dealings with many people. He in effect preys upon his good friend George Pennington, deriving large commissions on sales of practically worthless stock. He similarly pilfered from his own mother while lying that a good friend of his father, Colonel Carnahan, had advised the course of action. Furthermore, he has led both Colonel Carnahan's daughter Bessie and her good friend Beatrice Gray to believe they are engaged to him.

But the last straw for society is Blynn's contemptible treatment of his mother's final illness. Blynn, fully realizing the terminal nature of Mrs. Blynn's illness, goes off to the Carnahans' country estate for the weekend. The first evening Blynn receives a telegram, but fearing the worst, puts it in his pocket and goes off to a dance.
The next day he pretends that he has just received the telegram and dashes off to the city. He is scarcely off the estate, however, before the entire group learns that he had not only left his mother on her death bed but had ignored her death in order to go to a dance! From that moment on, he is ruthlessly cut by society.

Unfortunately, a childhood friend from Blynn's own humble neighborhood, Miss Kate O'Brien, a dressmaker, who though "she was not so dense as to overlook his faults, even though she loved him blindly," hoped to "refurbish" him in time, and so married him.81 To the end she believes his lies that he has given up society for her, while he secretly dreams of doing well in business, polishing Kate's social skills, and once again entering society.

Mary Midthorne

Mary Midthorne, 1911, is the story of the two Midthorne children, Eric and Mary, who, since being orphaned at an early age, have lived with their mother's brother, Horace Blagdon, in a small seaport town, not far from Boston.82 They are much abused children, not so much physically as psychologically. The Blagdons are a self-righteous, church-going couple who constantly hold up to the children the adultery of their mother and the subsequent murder of her lover by their father.

The Blagdon's dearly beloved son, Chetwynd, is older than Eric, and for years uses his physical size and position in the family to terrorize the Midthornes. The Blagdons steadfastly refuse to see the true character of their son. One day when Eric and Chetwynd are both young men, they have a fight during which a bridge railing gives way
and Chetwynd falls to his death.

Because Eric believes that everyone will consider him a murderer, he allows Adam Carr, a local detective, to cover up Chetwynd's death. Carr, owing to an old grievance he holds against Horace Blagdon, first tells the Blagdons of Chetwynd's crimes, and then keeps them in a state of suspense for five years by saying that he is hot on Chetwynd's trail. At last, however, after considerable badgering of Carr to let him tell the truth, Eric lays the whole matter before the Blagdons.

The legal requirements are quickly seen to and Chetwynd's death is ruled accidental. The story ends with amends and love all around since the Blagdons have been changed considerably by their five years of sorrow. Eric wins his long time sweetheart, Joan Bright, daughter of the local judge. Mary is won by Jack Payson, who has learned that Adam Carr is his true father. The Midthornes and the Blagdons become a family in fact, rather than just in name. And Horace Blagdon and Adam Carr settle their old feud.

What's-His-Name

What's-His-Name, one of McCutcheon's least exciting tales, evidently appeared in the New York Herald during 1910-1911, before the hardback novel was published in 1911. "Our hero" is so nondescript a person that even Mr. McCutcheon has forgotten his name; he is simply known as "What's-His-Name," "Nellie Duluth's husband," or, at best, by his Christian name, Harvey.

When young, Harvey, a promising soda jerk from a small town near
Chicago, married a local belle, Ella Barkley. He had supported her stage career as Nellie Duluth, and she soon became a famous star on Broadway. In New York, however, Harvey had all the appeal of a cold fish out of water; he readily gave up job-hunting and settled down as a househusband out in Tarrytown with their young daughter, Phoebe. In fact, his only distinction is his sincere and unshakeable love throughout for Nellie and Phoebe.

As the story opens, Nellie is rapidly falling in love with the dashing financier, L.Z. Fairfax. She soon refuses Harvey entrance to either the theater or her New York apartment. During the course of these events, Harvey succeeds in making two melodramatic, but totally ineffectual, attempts to confront Fairfax. It is hardly surprising when Nellie files for divorce; however, the cruelest blow is when she takes Phoebe away from Harvey.

Harvey, now penniless, returns to his hometown to make good—though in a minor way. In a fitting ending, Nellie, now sick and deserted by Fairfax, returns, properly chastened, to Harvey.

**Her Weight in Gold**

A frivolous tale, *Her Weight in Gold* is actually of short story length. The tale was published in 1911, as Volume V of a limited edition known as *The Hoosier Set*, for The Indiana Society of Chicago's members. In 1912, the story came upon the market as a separate, trade edition novel.

The story line is simple. General Horatio Gamble, a man of
considerable wealth, wishes to remove his homely, obese stepdaughter, Martha, from his home permanently. One day at his club, General Gamble tells Edward Peabody Ten Eyck, impecunious man-about-town, that Martha is worth her weight in pure gold. What starts as a joke soon becomes the basis of a contract. Eddie consents to marry Martha in return for her weight in gold, or rather, the dollar equivalent of her weight in gold. The contract is quickly drawn-up and signed. Eddie soon expects to be richer by the equivalent of one hundred and eighty pounds in gold.

Unfortunately, Eddie has seen to every detail but the complication arising from one: Martha is to weigh-in on the morning of her wedding. The date is set for November 11, just seven weeks away. Within a week, however, Martha falls ill with a fever. By sheer determination she rises from her sick bed on November 11 to marry Eddie, and weighs-in at seventy-three pounds and eight ounces. Eddie's prospects are devastated.

In the months following their wedding, Martha grows fatter and fatter while Eddie becomes more and more run-down despite the contrite General's lavish expenditures for their new home. Eddie even begins to eye the General blatantly, looking for signs of decrepitude. By the time that Martha tips the scales at three hundred fourteen pounds and three ounces, the General gives in to Eddie's continual complaints and to his increasing determination to flee. The General promises to pay Eddie for the difference between Martha's wedding day weight and her current weight. With that, Eddie declares that he feels like another man.
The Hollow of Her Hand

McCutcheon used murder again as a plot element in his 1912 novel *The Hollow of Her Hand.* The story opens with Mrs. Sara Gooch Wrandall's identification of her husband's body. Challis Wrandall had just been murdered by one of his paramours, whom he had taken to a country inn. Although she had loved him while alive, Sara, cognizant of Challis's lifestyle, is not at all sad to see him dead.

On her way back to New York, Sara meets Hetty Castleton, an English woman, who had killed Challis. Sara, despite not learning until much later that Hetty had believed that Challis was going to marry her and had only killed him in self-defense, takes Hetty in and concocts a cover story to explain Hetty's sudden appearance. Through the years she harbors Hetty.

When Leslie Wrandall, Challis's brother, takes an interest in Hetty, Sara supports his suit. The proposed match strikes Sara's sense of irony, for her in-laws have always considered the Gooches as *nouveau riche* and, consequently, have never considered Sara as one of them. Hetty turns Leslie down. Later, however, after finally learning Hetty's true story, Sara lets her go abroad for a year, amply funded. Brandon Booth, a country artist of some repute, who has previously also been turned down by Hetty, does not give up and follows Hetty abroad, but still she turns him down. Later, during her travels she meets Leslie and her own father, a ne'er-do-well Colonel who had recently been thrown out of His Majesty's Service. Leslie, whose ego does not readily admit defeat, still has hopes of Hetty's eventual
capitulation, and foolishly lends Colonel Castleton a considerable amount of money in the vain hope that he will win Hetty's approval.

After careful consideration, Sara, who has clearly been attracted to Brandon for quite some time, finally tells Brandon the truth about Hetty. Brandon persists in his suit despite everything, and wins Hetty. Sara is the loser in the end, having lost both Hetty and Brandon; however, she has become a much wiser person with at least two strong friends who will stand by her.

A Fool and His Money

A Fool and His Money, published in 1913, repeats patterns developed in earlier novels: a castle setting, this time for purposes of restoration; the barter of a helpless maiden in the international market as money seeks a title; and the many social plots and counterplots frequently seen in McCutcheon's work. Every McCutcheon novel has some new variation; in this case, it is the search for hidden treasure in "the donjon keep." 86

The Prince of Graustark

The fourth Graustark romance, The Prince of Graustark, 1914, builds upon the base established in Graustark, Beverly of Graustark, and Truxton King. 87 Prince Robin is a young man when the novel opens. He is traveling around the world, and has stopped to visit Truxton King for a long awaited visit. One of King's neighbors, Mrs. Lou Morton Blithers has one supreme desire: to have her daughter, Maude, marry a title--especially since Maude is in love with the relatively
poor Chandler Scoville.

Mrs. Blithers cannot pass by a Prince in the neighborhood, even though she knows nothing about Graustark, and promptly enlists the aid of her husband, William W. Blithers, who has made his own way to a great fortune and does not brook interference with his designs. Mrs. Blithers arranges a ball in order to bring Robin and Maude together; unfortunately, neither has taken Maude into account. She secretly flees to New York. Mr. Blithers' methods are direct. He buys up the outstanding bonds of Graustark, thereby averting an international crisis for Graustark. In return he makes it quite clear that Robin should take an interest in Maude.

Maude, meanwhile, continues to be uncooperative, and decides to sail to Europe to get away from her meddling parents for awhile. The Blithers promptly maneuver Prince Robin onto the same boat. During the passage, Prince Robin, traveling under an assumed name, falls in love with another passenger, Miss Bedelia Guile. Bedelia soon sees through Robin's disguise; Robin's advisors, in turn, decide that Miss Guile is none other than Miss Blithers. The romance continues to bloom despite the disapproval of Robin's advisors, who constantly remind him that the states of Graustark and Dawsbergen expect him to marry the Crown Princess of Dawsbergen, whom Robin has never even met.

After many adventures, Prince Robin, Bedelia, and the Blithers arrive in Graustark at approximately the same time, and events move quickly. Mr. Blithers has a nasty confrontation with the Graustark Prime Minister and Cabinet over the possibility of a marriage between
Maude and Prince Robin, irrespective of the Graustarkians' wishes.

Finally, all the participants, unbeknownst to each other, arrive together for dinner at Pingari's, a public garden. The resulting meeting is not a surprise, but the result is. Mr. Blithers does not recognize Bedelia; Bedelia instead introduces as her father, the Prince of Dawsbergen. Mr. Blithers, at just that moment, has received a telegram:

We were married in Vienna today. After all I think I shall not care to see Graustark. Channie is a dear. I have promised him that you will take him into the business as a partner.

The telegram is signed simply, "Maude."³⁸

So true love triumphs all around. Maude, whom the Prince never does meet, is such a girl of spirit that she surely lives happily ever after. Prince Robin likewise marries the person he loves, the Princess of Dawsbergen, which pleases all Prince Robin's subjects, for the royal blood is not further diluted by another American.

Black Is White

Black Is White wasn't published in hardcover until 1914, although the novel appeared in Munsey's Magazine the previous year.³⁹ McCutcheon again presents a story of deceit, not the cheerful, inconsequential deceiving found in Graustark or Beverly of Graustark, nor quite the same deceit for gain found in The Sherrods.

The story opens upon a household split by a history of tension between James Brood and his son, Frederic; Frederic clearly wishes to have a good father-son relationship, but James treats Frederic
scornfully, as though Frederic were a menial. To this household, James arrives from abroad with a young wife, Yvonne Lestrange. Yvonne quickly takes over and rearranges the household to suit her own fancy. Despite her imperiousness, there is a certain gentle side to her that can be very winning. Frederic, despite himself and his love for Lydia Desmond, soon falls in love with Yvonne. Lydia is the secretary to James Brook; her mother, widow of one of James's old friends, was housekeeper for James before Yvonne arrived and promptly removed Mrs. Desmond and Lydia from the house.

Yvonne's toying with Frederic gradually leads to a confrontation between father and son. James tells Frederic that he is not his son. James still believes that his first wife, Matilde, Frederic's mother, had been unfaithful and had almost physically thrown her out of the house. Only after Matilde's death had he taken Frederic back. James, now believing that Yvonne will be unfaithful too, in part due to the reports and counsel of his manservant Ranjab, determines to stop the affair by killing Yvonne. As he shoots, Frederic steps in the way, and is struck instead of Yvonne.

Yvonne's true story is finally revealed. She is Thérèse, the sister of Matilde, who, knowing that her sister had been faithful to and a loving wife of James, had determined upon revenge. She had maneuvered to marry James with the intent of eventually, psychologically destroying him. Only her own concern for Frederic and growing love for James prevent her from ruthlessly bringing her original plan to full fruition. James Brood himself finally recognizes his wrongs and
acknowledges that Frederic is his true son.

Thérèse nurses Frederic back to health. Frederic marries Lydia and they sail abroad together with James, who needs time to confront himself. In the final chapter, Thérèse receives a cablegram from James, which commands her to come by the first ship; she replies that she will wait for him.

Mr. Bingle

Mr. Bingle, 1915, is the delightful story of Thomas and Mary Singleton Bingle, a middle-aged couple who have always wanted their own children. Every Christmas they borrow children from wherever they can. The first chapter opens with a typical Christmas scene: A complete reading of Dicken's The Christmas Carol, followed by the handing out of the gifts.

The Bingles, though they live on Mr. Bingle's meager bank clerk's salary, provide a home for grouchy, old Uncle Joseph Hooper. Upon his death the Bingles are astounded to find that Uncle Joe had a large fortune which he left entirely to them. While their distant relatives contest the will for years through the courts, the Bingles purchase a mansion and proceed to adopt approximately one child per year according to the most remarkable preselection process designed to obtain a proper mix of physical characteristics and heritages. After many joyful years, the other relatives win the estate, and the Bingles are required to pay back every cent.

Mrs. Bingle packs her bag and goes off to live with her mother. Mr. Bingle carries on alone. He sees to the closing of the mansion,
transfers the household to a small, cheap apartment and, again restricted to his clerk's salary, gradually consents to new homes for the children. When Christmas eve once again arrives, the former servants present Mr. Bingle and the remaining children with a sumptuous banquet, before the children are taken away by the adoption agency agents. That night a quiet group of adults are left to listen to Mr. Bingle's forlorn reading of *The Christmas Carol*. The final flourish is achieved by Dr. Fiddler, who arrives to announce to the astounded Bingle that Mrs. Bingle has just given birth to their very own baby boy.

As the reader has been allowed to know that Mr. Bingle will receive several substantial gifts the next day, including a cottage in the country and a lucrative position as personal manager for a wealthy, former neighbor, little question remains but that the Bingles will live happily ever after.

**From the Housetops**

Marriage is again the central issue in *From the Housetops*, published in 1916. In summary:

An old man of 76 bribes to marry him a girl of 22 who is engaged to his grandson, a young doctor. When he dies, the rest of the book is devoted to the struggle between Anne and her young lover, who cannot get over her betrayal of him. In defiance of— at any rate—the English Table of Affinity, they fall into each other's arms at the end.

The "heroine" only at the last shows signs of a potential for being a heroine, but not in time for a judgment based solely on the novel.

The story is also complicated by a legal matter, this time a controversy over euthanasia: "An alien strain is inartistically forced
into the tale in the preaching by the doctor of the need of a legal sanction for forcibly ending hopeless and suffering cases of illness." Perhaps McCutcheon intended this novel to be another attempt at naturalism.

**The Light That Lies**

The Light That Lies, 1916, is another novel which was published as both hardcover novel and as a serial in McClure's Magazine. The novel is somewhat unusual for McCutcheon, as it closely focuses on the story of only one character, Mr. Sampson. Young Mr. Sampson, an orphan and only heir of his father, owns the Sampson Steamship and Navigation Company. By virtue of his ownership, rather than of competence or interest, Sampson is honorary president of the company; as such, he is free to lead a life of leisure. His leisure is infringed upon as the story begins when he is accepted as a juror in the embezzlement case of State v. James W. Hildebrand.

The case itself is simple enough. James Hildebrand has returned from abroad to face an embezzlement charge. The case against him is strong. Since his business partners had previously defrauded Hildebrand of a considerable amount of money, he receives a sympathetic hearing from the jury. However, it is his granddaughter, Alexandra Hildebrand, a beautiful, expressive woman, who wins the most sympathy for him. When the jury retires, the first vote is eleven-to-one for acquittal. Sampson, who voted for conviction, challenges the jury with the proposal that they have voted for Alexandra, rather than on the basis of the facts, just as he would also like to have done since he
has from afar fallen in love with Alexandra. The jury reconsiders and finally votes for conviction, but with a recommendation for a suspended sentence.

After the trial, Sampson tries everything possible to seek out Alexandra and apologize for his vote. One day he meets the assistant district attorney, Mr. Wilkes, who had been the prosecutor in the Hildebrand case. Wilkes comments, in part:

She appeared to be devoting nearly all of her energies to you. You, apparently, were the one who had to be subdued, if you will forgive the term. She is the cleverest, shrewdest young woman I've ever seen. She is the best judge of men that I've ever encountered. . . . When that jury was completed I realized, with a sort of shock, that it was she who selected it.

Sampson fails to infer from the statement what Wilkes is clearly implying; instead he feels, more than ever, that he has failed Alexandra.

After a little more than a year spent in travel and frivolities, in the attempt to forget Miss Hildebrand, Sampson arrives in California to visit a journalist friend, Jimmy Dorr. One day he accompanies Dorr, who is reporting on the Rodriguez forgery case. Sampson is amazed to discover that Rodriguez's daughter, Isabella Consuelo Maria Rodriguez, is none other than Alexandra Hildebrand. The novel ends at this point; the reader is left to speculate on whether or not Sampson will expose Hildebrand-Rodriguez as the actress--deluder--that she is.

Green Fancy

Green Fancy, 1917, is another McCutcheon adventure story pure and simple. Every year in spring, Thomas K. Barnes spends four to six
weeks tramping the backwoods of America, wherever the whim may lead him. This particular spring finds him hurrying towards a New England tavern, near the Canadian border, to avoid an approaching storm. At a crossroads he encounters a young woman, who is searching for a place called Green Fancy. As they hurry toward the tavern, the woman's prearranged ride tardily appears. Barnes is given a lift to the tavern; the lady proceeds on to Green Fancy.

At the tavern Barnes falls in with a stranded group of touring actors, who provide little to the main plot of the story other than an excuse for Barnes to remain at the tavern for a few days while he investigates Green Fancy. At first he learns little, but after two men are murdered near Green Fancy, he renews his efforts with vigor. Because he makes a nuisance of himself, so to speak, he is invited to Green Fancy for supper. Instead of allaying his interest, the evening proves eventful because the young lady he met in the opening chapter, Miss Cameron, convinces him that she is a prisoner.

Barnes's efforts alone accomplish nothing, but he has the good fortune to fall in with Theodore Sprouse, bookagent, who is, in fact, Chester Naismith, a master crook in his own right. Together they break into Green Fancy in the middle of the night: Barnes to rescue Miss Cameron; Sprouse to rescue the crown jewels she brought with her to Green Fancy! Miss Cameron makes good her escape, but another hundred pages are needed to rescue the jewels.

The jewels were brought to the States at the beginning of World War I when the Germans overran the small, unnamed country from which
the jewels came. Miss Cameron, actually Countess Therese Mara-Dafanda, was to carry the jewels to the "good" Prince Sebastian in Canada, an ally country. On the way, her orders are changed, and she proceeds to Green Fancy where she is to meet Prince Sebastian. Instead, she finds the "bad" Prince Ugo. Naismith does finally recover the jewels, killing Prince Ugo in the process. Fulfilling a promise made to Barnes, Naismith turns over the jewels to Barnes, who deposits them in a New York bank to await messengers who will take them to France. McCutcheon gives no explanation as to why the jewels will be safe in France.

Once again, the story ends happily enough. Naismith has enjoyed the sport of the chase; the Countess has fulfilled the trust placed in her as well as was possible; and Barnes, naturally, wins the Countess as wife.

The City of Masks

The City of Masks, 1918, was also published in London under the title The Court of New York. The "court" is formed by a number of royal refugees from Europe, who have fallen upon hard times. They regularly hold court in the upper level of a dressmaker's establishment, and are served with the utmost decorum by a few faithful servants. The rest of the time, they go about the mundane lives which mask their origins. The royalty pursue a wide range of jobs as common laborers; the servants, on the other hand, are successful businessmen.

The novel superficially explores the troubles and successes of each of the individuals through their overlapping lives. The royalty is mainly concerned with the considerable difficulty of making ends
meet, while the servants lend a helping hand throughout. The unifying plot concerns Miss Emsdale, actually Lady Jane Thorne, who works as a governess until forced to quit by the insistent attention forced upon her by Mr. Smith-Parvis, Jr., the elder brother of the children she cares for. Her friends rally to her support, but not until her true love, Lord Eric Temple, alias Thomas Trotter, is cleared of military misconduct charges, and his father calls him home to England to inherit a large estate, is Lady Jane able to marry, thereby solving all her problems.

And such a wedding it is: Instead of the spectacular occasion envisioned by the minister, only a small, motley group attends. The wedding party is almost prevented from reaching the church at all when the dressmaker's establishment is turned into chaos by the police who storm the place at the instigation of Smith-Parvis. Smith-Parvis has decided to have Lady Jane at any cost, even kidnapping. The servants, McFadden and Cricklewick, through quick thinking, save the day, and the happy couple departs on schedule.

**Shot With Crimson**

McCutcheon used the realities of life in the United States as the background of his contribution to the genre of the spy story, *Shot With Crimson*, published in 1918, while World War I was still in progress. In this novellette, certain spies abound—not open dissenters about the war, nor victims of the extreme sedition acts so in vogue, but the true enemies, those men and women of impeccable standing whose activities are seldom found out. The ending is not altogether McCutcheon's usual,
happy one, as most of the spies continue their work; only one is found out and rendered powerless, and only some, not all, subversive plots are successfully foiled in time.

Sherry

Sherry, another highly improbable tale, was published in 1919. Sheridan (Sherry) W. Redpath, an orphan, has "gone to the dogs" as the story opens. With his last dime, he purchases a drink which he vows will be his last--ever. True to his word, he ambles off into the woods near town to dry out; with a college degree and an enviable record on the gridiron, he has all the resources he needs to make good.

He begins by stopping Morna O'Brien from running away from home--actually from her grandmother, Mrs. Compton--while earning fifty cents for carrying her suitcase. His second job is personal secretary to Andrew Gilman, the town miser. Although he doesn't realize it until too late, Sherry's real duty is to prevent Mr. Gilman from killing Mrs. Gilman, whom Mr. Gilman loathes.

Meanwhile, Sherry foils, mostly by accident, the theft of Mrs. Compton's jewels and silver. Quite a few chapters later, the reader learns that one of the thieves, who has escaped from jail, is William Gilman, the son of Andrew Gilman, who, the town believed, had died ten years ago. William, a thoroughly disreputable character, had been thrown out by Mr. Gilman; Mrs. Gilman, however, had always believed, and, in fact, believes to the end that William is her "darling who can do no wrong." Estranged over the issue of their son, the Gilmans have not spoken to one another for at least nine years. William, with the
Gilmans' help, makes good his escape. Mrs. Compton's hesitancy to tell all she knows is eventually explained by the fact that she is Mrs. Gilman's younger sister.

A few months after the burglary commotion, Mr. Gilman kills Mrs. Gilman in his sleep. Mrs. Gilman's nurse, Miss Corse, finally tells Sherry all that she knows, from which is is able to piece together most of the story that the reader has previously learned. Mr. Gilman confirms the story for Sherry, but later that same night, suffers a stroke. Miss Corse and Sherry decide to say nothing so the story is never known by the town at large.

Because Mr. Gilman's stroke has totally incapacitated him, a lawyer takes over his affairs as executor, and promptly discharges Sherry. Sherry, glad to be relieved of the burden, looks forward to accepting an offer he has previously received from a Chicago firm. His day is complete when Morna, in effect, proposes to him!

West Wind Drift

In Nedra, McCutcheon explored the shipwrecked-on-an-island theme through the adventures of two survivors; in West Wind Drift, 1920, however, a large and motley group of survivors is introduced.100 Theirs is the heretofore untold story of the fate of the liner Doraine. Although the story begins in a World War I setting complete with German agents, McCutcheon's main theme is practical utopia-building. In true McCutcheon style, a stowaway, Algernon Adonis Percival, becomes governor of the survivors' new island state.
Anderson Crow, Detective

In another 1920 novel, Anderson Crow, Detective, McCutcheon uses the setting previously established in The Daughter of Anderson Crow as the scene for the further misadventures of Anderson Crow, a New England small town marshal. The histories of other previously introduced citizens are likewise unfolded. The German spy element, which McCutcheon used in his serious novel Shot With Crimson, is reintroduced with a different effect in this "series of cheerful yarns."

Quill's Window

Quill's Window, 1921, is another novel built on deception. Courtney Thane comes to Indiana to recover from wounds he claims he received during World War I action. He quickly advances his pursuit of the beautiful Alix Crown, another young McCutcheon orphan with spirit and money.

Alix's friends begin to doubt Courtney, however, and as the book progresses, they individually and collectively conspire to learn the truth about him. Finally, his time runs out. He is discovered for the liar he is. He has misrepresented his intentions to the local farm girl Rosabel Vick, who commits suicide when she learns she is pregnant. Although he presented himself to the entire community as a war hero, he had actually been injured in an automobile accident, and had been dishonorably discharged for misconduct. He even perpetrated a childlike hoax in which he disguised himself as an assailant, fled, and then dashed back just in time to act the part of Alix's hero-protector in an attempt to convince Alix that she needed him.
The last day of the action is a fast-paced one. The search for the missing Rosabel goes on all day. In the evening Courtney learns from Alix that she knows too much about him to have any more to do with him. He decides to flee that night. On his way to the ferry, he learns that Rosabel's body has just been found. Drawn by a morbid curiosity, he overhears that the local officials have within the hour learned that he is wanted by the federal authorities for diamond smuggling. He flees along the river and takes refuge from his followers in a cave, Quill's Window, far up the sheer face of a river bluff. In fact, only one man is pursuing him. The man, whom Courtney believes to be a federal agent, climbs up after him. Only after he reaches the cave does Courtney discover that he is Rosabel's brother Caleb, the only one to whom Rosabel told her troubles. Caleb, without a qualm, kills Courtney. Since Caleb was the only man in close pursuit of Courtney, the reader is reasonably sure that Courtney's remains will not be found for a long time.

Meanwhile, an old childhood friend of Alix, David Strong, a physician who has been working in the East, returns in response to a summons from Mrs. Strong, Alix's housekeeper. An emotional reunion is implied, and the reader is confident that there will soon be another Mrs. Strong.

Viola Gwyn

Viola Gwyn, 1922, is yet another Indiana set story, but this time the year is 1812; the life seen is that of the frontier conditions during the settling of the Middle West. Again there is a legal
matter, the trial of a horse thief's daughter, Moll Hawk, for murder. Viola is a typical McCutcheon heroine, beautiful, spoiled, spirited, and highly fashionable despite backwoods conditions. Viola, who marries the hero, Kenneth Gwyn, and the usual obstacle to true love which falls in the end so that true love may not be disappointed, are also frequent ingredients in McCutcheon's fiction.

Yollop

Also in 1922, McCutcheon again turns to legal matters in another rollicking novellette, Yollop. An attempted robbery of Mr. Crittenden Yollop by one Cassius Smilk, a thoroughly worthless burglar recently returned on parole to the cold, cruel world, provides a setting in which Smilk can lament at length upon his unjust fate. Smilk delights in tying up Mr. Yollop's prison-reforming sister, who, it seems, was directly responsible for Smilk's unfortunate parole from Sing Sing. Smilk, in fact, relishes the thought of his prospective return to the relative comforts, coddling, and easy life of the penitentiary. The story concludes with a burlesque treatment of the trial and jury systems.

Oliver October

An alleged murder is the key to Oliver October, published in the Delineator as a serial during 1922-1923, and in hardcover in 1923. On the day of his birth, a gypsy makes the following prophesies (which I have edited for clarity) about Oliver October Baxter to Oliver's father:
I see a wonderful child. He is strong and sturdy. This babe will grow up to be a very remarkable man. I can see this son of yours as a leader of men. Great honor is in store for him, and great wealth.

He will have a great sorrow before he is ten. I can see death standing beside him. He will lose someone who is very dear to him.

He will come out of college at the top of his class, with great honors. Then, soon after, will come the wars. He will fight in foreign lands. Your son will have many narrow escapes, but he will come home to his mother, safe and sound. I seem to see a strange woman. Perhaps it is his step-mother.

I see a great white house and a building with a huge dome upon it. Your son will sit in the halls of state, in the councils of his land. The vision grows dim; it may mean that he will decline the greatest honor the people of this land could confer upon him.

Rich, respected and admired. He will have many affairs of the heart. I see two dark women and three fair women.

He will never reach the age of thirty. All good fortune will desert him in the last year of his life. This son of yours will go to the gallows. He will swing from the end of a rope. I have not said that he would be a murderer. He will not be guilty of the crime for which he is to suffer. He will never do evil. He will be unjustly accused of slaying a fellow man. He will die on the gallows an innocent victim of the law.

The story, through the years, shows the gradual working out of the gypsy's prophesy, despite all his friends can do to prevent the developments. One of Oliver's loves is a girl he has known since he was a boy--Jane Sage, the daughter of Rev. Herbert Sage and Josephine Judge. Josephine left the Rev. Sage when Jane was a small girl, and has been pursuing a career as an acclaimed actress, while Jane has been housekeeper for the Rev. Sage.
After World War I, Oliver returns home. He no longer gets along well with his father, primarily because Mr. Baxter is worried to death about Oliver. One day Mr. Baxter mysteriously disappears, and despite the efforts of the best detectives available, he cannot be found. The search continues for months. With less than three months to go before Oliver's thirtieth birthday, events come quickly. Oliver runs for State Senator. Mrs. Sage returns home. Oliver's uncle, Horace Gooch, who is running against him for the Senate seat, causes the local authorities to initiate a search of the swamp near Oliver's home. Jane and Oliver announce their engagement. A skeleton is found in the swamp. During the day of the discovery, rumors abound and the entire town turns against Oliver, saying that he had murdered his own father.

On their way home from dinner with Oliver, Oliver's friends notice that the town is exceptionally quiet; they turn back to Oliver's house, but a crowd of men have already dragged Oliver out to hang him. The two cars belonging to Oliver's friends are driven up and Oliver is rescued at the last moment before actually dying. The men regroup and are about to rush forward when Mrs. Sage, using all her theatrical skills, convinces the crowd that they have fulfilled the prophesy by trying to murder the innocent Oliver.

In the final chapter, Mr. Baxter comes to Gooch's home in the middle of the night. He has just spent a year traveling from one end of America to the other to find the gypsy who had made the prophesy about Oliver. Mr. Baxter returns with good news: The gypsy had lied about Oliver's hanging.
East of the Setting Sun

In *East of the Setting Sun: A Story of Graustark*, McCutcheon for the fifth time uses the Graustark setting. The novel was published in 1924, both in hardback and in serial form in the *Saturday Evening Post*. The story opens in New York where a group of club members, taking refuge from a storm, drift into a discussion of Graustark. Since they have not heard anything about Graustark since the opening of the Great War, they agree to satisfy their curiosity by sending out a reporter to do a feature story. They agree upon Pendennis Yorke as the best possible reporter for the job.

Yorke has recently returned to London after years of extensive travels, particularly in Egypt where he wrote feature articles on the pyramids. He has just received a large sum of money from his rich Uncle George, and has decided to vacation on the continent for awhile in order to forget a beautiful, young woman he had "married" and "divorced" five years before. Actually, his marriage to Rosa Schmitz was strictly a marriage of convenience so that she could escape Bela Kun's regime of terror in Hungary. The divorce was obtained the day following the wedding when she was safely out of the country. The offer of a job in Graustark, with enough time to develop human interest reports, coincides well enough with Pendennis' own interests that he accepts the job offer.

Off he goes to Graustark, never expecting the warm reception he receives by command of His Serene Highness, Prince Robin. Much greater is his amazement when he is informed that he is to dine with a lady.
that evening, and when he finds the very same suitcase that Rosa Schmitz had used in fleeing Hungary, in his room at the hotel. Of course, Rosa Schmitz turns out to be a Princess—Princess Virginia Louise of Dawsbergen, sister of Princess Bevra who is married to Prince Robin, the current ruler of Graustark.

Yorke has two other "suitors" to overcome before he can win Princess Bevra: Prince Hubert, the heir-apparent to the throne of Axphain, currently a Bolshevik country, and Michael Rodkin, leader of the Bolshevik conspiracy in Graustark. The story is complicated by an invasion by the Axphainians and by Yorke's previous acquaintance with Rodkin at college, which leads some Graustark officials to suspect Yorke's intentions. Endless discussions by the Graustark officials and the royal family concerning the legality of Yorke and Princess Virginia's marriage and divorce, supplement the story.

In due course, however, Yorke survives an attempt on his life by Prince Hubert's hired assassin; Prince Hubert is discredited, leaves Graustark, and is eventually himself assassinated by the Axphainians; the forces of Axphain are pushed back; Yorke rescues the kidnapped Princess Virginia from Rodkin; and Princess Virginia's childhood love, the illegitimate Gregory Yanzi, is enthroned in Axphain. True love is once again fulfilled in the marriage of Princess Virginia to Pendennis Yorke.

**Romeo in Moon Village**

*Romeo in Moon Village*, 1925, is another light romance as can be guessed from the title. Romeo Egerton, obviously the hero, leads an
adventurous few months. Although a college graduate, he is working as a tutor to one of the Oglethorpe children, and has fallen in love with the other, Eulora, a typical McCutcheon heroine—spoiled and spirited. When Romeo asks Mr. Oswald Oglethorpe for her hand in marriage, Oglethorpe fires Romeo and threatens to physically throw him out. Romeo says his piece and takes his leave in his own good time, with astonishing fortitude for the usually timid Romeo. Thus begins his maturing.

When Eulora refuses to elope with him because her father has ordered a new car for her, Romeo goes his own way, intending to live as a hermit. He encounters a Mr. Antietam Craig, lawyer, and his nephew, Ferdinand Hadberry. After Romeo thrashes Ferdinand for having insulted him, Mr. Craig offers Romeo a position as manager to five sisters who live in Moon Village, a tiny town in the New England hills. The only residents of this town, he learns, are Mrs. Barron, her five daughters, Mr. and Mrs. Flake, the repairman and cook respectively for Mrs. Barron, and Elijah Bounce, the grave digger, who is living for the sole purpose of burying Mrs. Barron.

During the next few months, Romeo works as a jack-of-all-trades, and convinces Mrs. Barron that there are no ghosts in the cemetery, only Elijah and his tall tales. He also helps the girls to prepare a tour of the little towns in the area, as the Five Barrons, a variety show. Of course, Romeo has fallen in love with all of the girls, each one beautiful in her own way, and cannot make up his mind to marry just one. This was the same problem faced by the previous manager, who married
the oldest, yet was in love with them all even though none of them returned his love. He had solved the dilemma by leaving—temporarily.

So imagine Romeo's surprise when he sees his five loves on the stage for the first time and discovers that they are nothing more than inept, unsophisticated, country girls. He is mortified. He needs every last bit of his moral fortitude to carry off his role as manager, but when he has to play the part of chauffeur, and the girls treat him badly, his patience gives way altogether. He tries to resign, but Mrs. Barron sympathizes with him and asks him to please bear with her a while longer. She explains that the girls have lacked role models in their secluded life and, therefore, do not know how to act.

Romeo's leaving is suddenly taken out of his own hands. Ferdinand, partly because of jealousy of Romeo but primarily for the reward for information offered by the frantic Eulora, undertakes to kidnap Romeo. Romeo is successfully delivered, trussed up, to Eulora's front door. Apologies and reconciliations are made all around. Mr. Oglethorpe takes it upon himself to arrange that Romeo will have sufficient funds until he comes into his own inheritance at twenty-five, and the way is cleared for the happy couple to marry.

A final letter to Eulora indicates that the Barrons have decided to end their stage careers, sell their property, and move to Boston.

Kindling and Ashes

Kindling and Ashes, 1926, is another story of murder, although it cannot qualify as a mystery. When Barbara Wayne, of a "good" but no longer wealthy family of proud Southern origins, eloped with Benjamin
Jaggard, II, the only son of his wealthy father, but great-grandson of a horsethief, both the Waynes and Benjamin's father were furious. Benjamin's father went so far as to cut him out of his will entirely. As the novel begins, Benjamin is slowly making his way as a New York painter, but Barbara, now pregnant, talks Benjamin into trying for a reconciliation with his father for the sole purpose of gaining the inheritance. Barbara goes to a small New England town to await her baby while the well-rehearsed Benjamin goes to meet his father. On his deathbed, Mr. Jaggard is delighted to hear that Benjamin never married Barbara, and that a proud Wayne has been pulled into the gutter. Mr. Jaggard, sworn to secrecy by Benjamin, changes his will and dies.

Unfortunately, Mr. Jaggard's nurse has overheard the "confession." Within hours the whole town knows the sordid tale. Rufus Playden, who has loved Barbara for many years, is enraged by Benjamin's ruination of Barbara, confronts him, and summarily kills him. Barbara's two brothers, George and Tom, are suspected. However, because of intense family loyalty, and because each believes the other to have committed the crime, they decide to protect one another by maintaining silence. Moreover, neither asks the other for his confidential explanation. Under the circumstances, the Waynes win an acquittal by Rufus's dynamic defense.

Barbara's location is finally discovered. Rufus Playden as a member of the Playden and Crouse firm, lawyers for both the Wayne and Jaggard families, goes to advise Barbara of Benjamin's death, and of any possible claims she may have against the estate. Only at the
hospital does Rufus learn that Barbara was legally married; in fact, the hospital has her marriage license in safe-keeping for her. Rufus is stunned, but plays his part through.

Mr. Shelby Wayne goes to see his daughter himself, effects a reconciliation with her, and brings Barbara back home with her baby, Benjamin III. Time passes as Barbara takes over the Jaggard estates and makes many changes. Rufus renews and continues his suit of Barbara, hoping against hope that he will replace Benjamin in her affections. Barbara and her father gradually strengthen their relationship, although Barbara will not speak with her brothers.

After many long months, Barbara does become Mrs. Playden, but Rufus always remains more friend than husband to her, and never a lover. One night during a fierce storm, a giant, old tree is struck by lightning, falls into their home, and injures little Benjamin. Rufus runs all the way to the doctor with Benjamin. The child is saved; Rufus contracts pneumonia and dies, taking his dread secret with him to the grave.

The evening of the funeral, George confronts Tom, and they discover that neither is the murderer. At that moment Barbara comes out of the Wayne house to get the boys. The three of them, now thinking that possibly Shelby Wayne had killed Benjamin, go in to meet him. But he is dead of a heart attack.

The Inn of the Hawk and Raven

The Inn of the Hawk and Raven: A Tale of Old Graustark, 1927, is McCutcheon's sixth and last novel set in Graustark. The heroine,
Gerane, is daughter of the outlaw chief, Jonifer Davos, whose hideout has been secret and impregnable, a mountain fortress, for nearly a hundred years. On the eve of Gerane's nineteenth birthday, the robbers ride out to capture the yearly collection of Graustark's richest jewel merchant, Mr. Mathias. Shortly after their departure, Gerane, in direct disobedience of her father's orders, rides after them on her first holdup.

Although Mr. Mathias is traveling with the protection of Graustarkian troops under the able command of Captain Starcourt, the robbers quickly subdue all resistance and relieve Mr. Mathias of his wealth. During the robbery, Gerane falls in love with Captain Starcourt. In the days following the robbery, Gerane becomes moody. When Davos learns what the trouble is, he promptly kidnaps Starcourt and delivers him to Gerane.

Gerane, highly incensed by the situation, refuses to have anything to do with Starcourt, but after a time gives way to Starcourt's friendly overtures, and, finally, they become engaged. The approaching marriage sparks rebellion amongst Davos's followers. Meanwhile, the redoubtable Baron Dangloss, after years of searching, has discovered the entrance to the robbers' hideout. The soldiers' siege coincides with the robbers' armed rebellion. The entire band is either killed or captured.

Starcourt's impassioned pleas win Gerane's release on the premise that she had never accepted any of the robbers' proceeds for herself. She is released on condition that she leave Graustark forever.
Fortunately, Starcourt is also a citizen of England. He resigns his commission and returns to his father's country with Gerane, fortified by his mother's full approval of the match.

Blades

Blades, 1928, is the story of Jasper Elias Bernadotte Blades, who won his nickname, Barnacle, during his gridiron days. His one outstanding characteristic is his tenacity: he never gives up of his own free will anything he once undertakes. His basically good character and intentions get him ousted from one job after another. During one such period between jobs, he learns that he is sole heir to his uncle Elias Dimmesdale.

The estate, however, does not come to him free and clear. The ironclad will requires that he live in a frontier religious community, which belongs to The Company of Ghosts and is located near the Canadian border. Having nothing better to do, Jasper goes off to try his luck for a few months. Although he has no intention of staying, he slowly absorbs the plain lifestyle, even the old-fashioned Puritan type clothing. At the end of his probationary period, Jasper decides he wishes to stay even though he may never be able to marry the girl he has come to love, Cynthia Prynne Standish. (Much is made, by the way, of their descent from the Prynne and Dimmesdale fictionalized in Hawthorne's The Scarlet Letter.)

The bar to their marriage is Cynthia's engagement to Roger Fouracre. Although she declares that she will never marry Fouracre, the rules of the Company forbid her to marry anyone else. The problem
is solved when Fouracre decides to flee the rural Company for a life of adventure in the big city. The Company's council thereupon decides not only that Blades may stay and become a permanent member of the Company, but that he may also marry Cynthia. As their decision is conveyed to Blades and Cynthia, the towncrier entones, "Ten o'clock and--all--is--well!" Another happy ending is complete.

The Merivales

McCutcheon's forty-fourth novel, The Merivales, published posthumously in 1929 both as a serial in the Ladies Home Journal and as a hardbacked novel, is another story of marriage and romance, this time dominated by the matriarchial Mrs. Ursula Merivale Spaine. Mrs. Spaine, the last of the Merivale line, always thought of herself as a Merivale, probably in large measure due to the fact that she had married Herbert Spaine not for love but at her father's command. Because of her domineering influence, her eleven children and eighty-four grandchildren think of themselves as Merivales too.

When the story opens, David France, the manager of Mrs. Spaine's property, is, unbeknownst to anyone, in love with Molly English, daughter of a local doctor and secretary to Mrs. Spaine. Molly is, likewise, secretly in love with David. Mrs. Spaine, however, has other plans for David. The reader is informed, although no character ever discovers the fact, that David is Mrs. Spaine's grandson through her own foundling son, the existence of whom no one besides Mrs. Spaine's own mother ever knew. She desires to have David marry Miriam Traffordson, a spirited girl of much better family than Molly. The way is made
easier since Miriam already loves David.

Of course, Mrs. Spaine, who rarely encounters a defeat, is successful in her maneuvers. David does marry Miriam, and Molly is taken care of through a marriage to Mrs. Spaine's bachelor son Edgar. Mrs. Spaine dies shortly before the conclusion of the story. In her will she bequeaths the most fertile of her farms to David. The will requests--but not as a condition for inheritance--that David change his name to Merivale, which he does, and so the name of Merivale does not die.
NOTES


4McCutcheon himself is recorded as stating he was born in Jefferson County, but because all other sources list Tippecanoe County and because there is no Jefferson County near Lafayette, this may be a reporter's error. E. F. Harkins, "Little Pilgrimages Among the Men and Women Who Have Written Famous Books: No. 4 George Barr McCutcheon," Literary World, 34, No. 10 (1903), 255.

5Harkins, p. 256.


8Harkins, pp. 255-56.

9Shumaker, pp. 462-63.

10Mott, p. 209.

11Mott, p. 209.


14Harkins, p. 255.


18 Baldwin, p. 365.


20 Shumaker, p. 404; Baldwin, p. 363.

21 "Buying a Ticket," p. 52.


25 Baldwin, pp. 360-61.


Shumaker, p. 398.


Bowerman, p. 13.


43 Harkins, p. 257.


47 Rev. of *Jane Cable*, by George Barr McCutcheon, *Bookman*, 24 (Nov. 1906), 248.

48 McCutcheon, *Castle Craneycrow*, p. 102.


53 McCutcheon, *Castle Craneycrow*, p. 84.

For the sake of completeness, plots of the seven novels which were unavailable to me at the time that this thesis was prepared, have been drawn from reviews: A Fool and His Money (1913), From the Housetops (1916), Shot With Crimson (1918), Anderson Crow, Detective (1920), West Wind Drift (1920), Viola Gwyn (1922), and Yollop (1922). There is no indication in these reviews that the seven novels would in any way alter the conclusions based upon the other thirty-seven novels; in any event, all conclusions reached would remain valid "in general."

56 McCutcheon, Graustark.
57 McCutcheon, Castle Cranefrown.
58 George Barr McCutcheon, Brewster's Millions (1903; rpt. New York: Grosset & Dunlap, n.d.).
59 McCutcheon, Brewster's Millions, p. 31.
60 George Barr McCutcheon, The Sherrods (New York: Dodd, Mead, 1903).
61 George Barr McCutcheon, Beverly of Graustark (New York: Dodd, Mead, 1906).
64 George Barr McCutcheon, Nedra (New York: Dodd, Mead, 1906).
69 McCutcheon, Jane Cable.
70 McCutcheon, Jane Cable, pp. 236, 238.
71 George Barr McCutcheon, Cowardice Court (New York: Dodd, Mead: 1907).
72 McCutcheon, The Daughter of Anderson Crow.
74 George Barr McCutcheon, The Flyers (New York: Dodd, Mead, 1907).
75 McCutcheon, The Man From Brodney's.
76 McCutcheon, The Husbands of Edith.
79 McCutcheon, The Rose in the Ring.
80 George Barr McCutcheon, The Butterfly Man (New York: Dodd, Mead, 1910).
81 McCutcheon, The Butterfly Man, p. 117.
82 George Barr McCutcheon, Mary Midthorne (New York: Dodd, Mead, 1911).
83 George Barr McCutcheon, What's-His-Name (1911; rpt. New York: Grosset & Dunlap, n.d.).
84 George Barr McCutcheon, Her Weight in Gold (New York: Dodd, Mead, 1912).
85 George Barr McCutcheon, The Hollow of Her Hand (New York: Dodd, Mead, 1912).
87 McCutcheon, The Prince of Graustark.
88 McCutcheon, The Prince of Graustark, p. 394.
89 McCutcheon, "Black Is White."
90 McCutcheon, Mr. Bingle.
92 Rev. of *From the Housetops*, *Times Literary Supplement*, p. 106.

93 Rev. of *From the Housetops*, *Times Literary Supplement*, p. 106.


95 McCutcheon, "The Light That Lies" (April), p. 79.


97 McCutcheon, *The City of Masks*.


102 George Barr McCutcheon, *Quill's Window* (New York: Dodd, Mead, 1921).


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