

ANALYSIS IN DETAIL

None Shall Look Back (1937)



Caroline Gordon

(1895-1981)

The first novel in the Realist movement was a Civil War novel by a Union officer in the war, John W. DeForest, *Miss Ravenel's Conversion from Secession to Loyalty* (1867). Since then, a doctoral dissertation in history done in the 1950s listed over 500 novels with Civil War backgrounds by Southerners alone, most of them romances epitomized by *Gone with the Wind* (1936). Only one Civil War novel attained permanent status in curricula, *The Red Badge of Courage* (1895) by Stephen Crane, because it is so economical, vivid, ironic, and important in literary history. *The Red Badge (TRB)* is a masterpiece that perfectly illustrates three literary modes at once--Realism, Impressionism, and themes of Naturalism. The other masterpiece among Civil War novels is classical and Modernist: *None Shall Look Back (NSLB)* by Caroline Gordon, which is in many ways a greater achievement than *The Red Badge of Courage*. Gordon proves herself a great novelist in her selection of major historical events, range of representative character types, diversity of viewpoints, individualizing of allegorical figures, accurate dialects, variations of style, depiction of battles, military expertise, authentic realistic details, evocative allusions, and rendering of horrific violence and death--as powerful as anything in Crane or Hemingway.

Gordon and Crane

Crane was a Northerner who dramatized the war only from the Union perspective, whereas Gordon was a Southerner who dramatized it from both sides but primarily from the Confederate perspective. As in the Civil War, in the culture war the North won. Slavery cast a pall over the South that has blotted out the complexity of the war and the humanity of Southerners in the eyes of politically correct liberals and in history as written by the North. As Katherine Anne Porter wrote, "Miss Gordon's heart is fixed on the memory of those men who died in a single, superbly fought lost cause, in nothing diminished for being lost, and this devotion has focused her feelings and imagination to a point of fire."

Gordon most obviously encourages a comparison of her novel with Crane's in Part III, Chapter 9 in an episode about a boy named Henry Dunbar, naive like Henry Fleming in *TRB*, except that this Henry is younger. Both novels were feats of imagination by writers who had never been in combat themselves. Crane relied heavily on informal accounts by veterans of their experiences in the war, whereas Gordon

drew from her deep knowledge of the South and extensive scholarly research. Crane's *TRB* is also remarkable for his age when he wrote it (24) and *NSLB* is even more remarkable for the gender of its author. Gordon wrote the best novel rendering warfare ever written by a woman. She achieved what she had thought would be impossible: "For some years I cherished the idea of taking a soldier through four years of the war. I think now it can't be done--at least it can't be done by a woman." A number of male critics have noted that they could not have identified the author as a woman if her name had not been on the book. Feminists should have praised Gordon for demonstrating that a woman can understand war and write "like a man," but most Feminists try to ignore works by or about men and have censored Gordon for being a conservative and not agreeing with their dogmatic intolerance.

The war in *TRB* is set entirely in and around northern Virginia, whereas *NSLB* includes settings all over the South. The time span in *TRB* is weeks, in *NSLB* it is years. Crane dramatizes one major battle, Gordon dramatizes six battles, plus lesser engagements. There were nearly 10,500 battles in the Civil War, 50 of them major ones, in 23 states. The indecisive battle at Chancellorsville rendered in *TRB* was not a turning point in the war but merely a prelude to the battle of Gettysburg, whereas the battles depicted by Gordon symbolically encapsulate the entire Civil War. *NSLB* is almost three times as long as *TRB*, contains at least four times as many important characters, and portrays the Civil War more comprehensively and with more contexts, more social implications and more accuracy than *TRB*. More accuracy because *NSLB* contains multiple points of view--from experienced generals to children and slaves--and because it is narrated objectively in accord with Neoclassical and Modernist aesthetics, whereas the Impressionist aesthetics that govern *TRB* necessarily limit the perspective to that of the one protagonist, an inexperienced boy whose perceptions often prove to be wrong.

Gordon depicts all the Confederate recruits as boys--"none of them over eighteen years of age!" The Confederates were greatly outnumbered by the Union infantry and eventually recruited almost any male who could fire a rifle. In *NSLB* the protagonist Rives Allard is also called a boy by General Forrest, but Rives is "about twenty." Rives has more life experience than Henry Fleming, he matures a lot more and even gets married. Henry is merely an infantry rifleman too out of position and low in rank to know what is going on, whereas in *NSLB* we see what generals on both sides as well as the troops are seeing. Henry feels stuck in a "moving box," whereas Rives joins the cavalry and is very mobile on horseback. He also becomes an orderly, a courier, a scout and a spy for General Nathan Bedford Forrest, giving him unique perspectives all over the place--even behind enemy lines.

Crane compares men to animals over 90 times, stressing the Naturalist theme that men are dehumanized by war. Gordon echoes him in several such comparisons: "He heard Bud chattering in the grass like a doomed rabbit." "They broke around him and fled, orphan chickens scudding before a hawk over the plains." "The sound of axes was as sharp, as insistent as the chatter of squirrels." Like Henry Fleming, Henry Dunbar throws an object at a squirrel. Like Crane, but in a greater variety of ways, Gordon also uses card-playing as a Naturalist symbol of chance. Crane uses imagery of pastoral nature--the world at peace--for *ironic* contrast to the war being waged by men, whereas Gordon uses such imagery in *pathos*, to generate sympathy for the wounded and dying. Gordon's imagery, diction and tone in some Impressionist descriptions echo Crane in order to prompt comparisons between their two novels: "In the pasture the Yankee cannon chattered out of a grove of post oaks. Their derision was for a line of willows where figures swayed back and forth, contending for possession of a red slash in the ground."

In Part II, Chapter 6 a Confederate soldier called "the tall man" sees a dying soldier friend named Jim, the same name as Jim Conklin "the tall soldier" in *TRB* who dies poignantly in one of the most memorable scenes. As the scene in *NSLB* continues the tall man calls another brave friend "a jim dandy," a term used repeatedly in *TRB* to praise Jim Conklin. The effect of this allusion to *TRB* is to confirm Crane's accuracy and to show that such scenes were commonplace on the battlefield. Every war movie has at least one scene of a dying soldier who inspires admiration and sorrow. Gordon's many echoes of Crane are tributes to his novel, like a scholar quoting a brilliant predecessor whose work has been influential, or, since she never copies him exactly and is always original, like a musical arranger or a composer making allusions in his/her music to classics by another great composer.

Multiple Allegories

TRB is an allegory of one young soldier's archetypal experiences in the Civil War. *NSLB* is one of only 12 American novels containing *multiple* coinciding allegories: (1) the allegory of the Confederate Army fighting the Civil War, dramatizing the career of legendary General Nathan Bedford Forrest, featuring six battles; (2) the allegory of Fontaine Allard, the fount of a representative slaveholding plantation family devastated by the war; (3) the allegory of Old Edmund Rowan embodying the decline of the patriarchal culture of the Old South; (4) the allegory of a Confederate hero, Rives Allard, who contrasts with Henry Fleming in *TRB* (1895) and with Frederick Henry in Hemingway's *A Farewell to Arms* (1929); (5) the allegory of the war's maturing impact on Rives' young wife Lucy Churchill, an upper-class girl who represents the younger generation in the South reduced to poverty; (6) the allegory of archetypal initiation into violence, death and heroism of a young boy named Henry Dunbar who evokes Henry Fleming in *TRB*; (7) the allegory of diverse freed slaves reacting to the war and to freedom; (8) the allegory of Southerners such as Joe Bradley and Jim Allard who are selfish, mercenary, take advantage of the war and exploit their in-laws and neighbors in need. These strands are allegorical due to the resonance of consistent symbolism and representative characters as valid social types in a unified configuration.

Political Correctness

Except for the youth Henry Fleming's mother, all the characters in *TRB* are white male soldiers, whereas *NSLB* includes a diversity of civilians, women, and slaves. Gordon has been accused of writing too little about black people, whereas in fact, much attention is paid to the numerous black characters in *NSLB*, slavery is a thematic motif, the hero Rives Allard does not believe in slavery and his mother Susan Allard rejects slavery in her distribution of property to three of her sons. There are no blacks in *TRB* and slavery is not mentioned as an issue. This alone should make *NSLB* more "politically correct" today than *TRB*--and it was written by a *woman*. Nevertheless, *NSLB* will continue to be censored by the Feminists who now dictate curricula, because Gordon is a conservative. Furthermore, Gordon raises questions that liberals do not want to discuss, such as what motivated Southerners to fight. Liberals want you to think that Southerners were defending slavery, but Rives Allard denies that: "No, it was not a question of slavery--his own family, for instance, did not think it right to own slaves... Our country had been invaded--it did not much matter on what grounds the invaders had come." Nathan Bedford Forrest recruits troops with that argument: "Men, your country has been invaded."

And what should be done about the freed slaves? "The Abolitionists...were talking down at the store the other day about sending the negroes back to Africa." Fount's grandfather was a religious man who quit "raising tobacco, thinking it wrong to pander to what he considered a vice... He had been mightily concerned too about his negroes--and well he might be with them all living there idle on his hands--and had sent a lot of them back to Africa." Susan Allard has a black overseer called Uncle Mack. "He was one of the few negroes who had refused to go to Liberia when Garrett Allard gave the others their freedom--was more like a member of the family than a servant."

Equality

Gordon expresses her belief in spiritual equality of the races both obviously and subtly: (1) Many slaves are called Uncle and Aunt by the Allards and treated "like members of the family"; the white children play with the slave children; the white women sew with the slave women. Often slave overseers are black. (2) In the war, gunpowder turns white faces black, and a number of times in the novel a scene will open without specifying whether a named character is black or white, ambiguity that forces the reader to consider the possibility that the character may be of either race, especially when the characters are not exhibiting characteristics of racial stereotypes. For example, the black butler Winston McLean has the same last name as John McLean the white landowner and both oppose the war. Winston has authority over the white children, protects them and is independent in other capacities. He is the only black character in the list of Principal Characters, which excludes the other blacks in order to create the ambiguity and be consistent with the status of slaves. Ambiguity as to race is usually resolved by speech, in particular by the black dialect of the slaves. (3) Blacks are presented as diverse in this novel, highlighting both good and bad characteristics of individuals, as are the whites. Fount Allard provides for Old Ben the black dwarf who

does no work and he allows Dave the black stable man with "an intelligent, open face" to argue with him cleverly and to override his authority "with finality." He congratulates himself "on owning such a knowledgeable man." Uncle John is an "intelligent, elderly looking negro." In contrast to the Allard family, their neighbor Colonel Miles thinks "one nigger was just like another."

Readability

Despite its complexity, *NSLB* is a very readable novel. The chapters are short, averaging only about 7 pages each. Speeches are short in the dialogue and interior monologues are few. The narrative tends to continuous action and moves fast, with sets of chapters on peace and war alternating as in *War and Peace*. In the scenes of warfare the prose style changes to accelerate the speed of reading in accord with violent action. At the literal level the novel is easy to understand because the basic plot is familiar history: The South secedes from the Union, goes to war against the North, gets invaded and is destroyed. In one way *TRB* is more a challenge to understand than *NSLB* because it is consistently ironic and the meanings of the book depend on interpretation of tone and symbols about which critics have disagreed. The consistent *irony*, often mocking Henry and his foolish rationalizations, distances the reader from him, whereas the tone of *NSLB*--except in rendering emotions of characters--is consistently *objective* and detached in the tradition of the classical epic, allowing readers to make their own judgments.

Detachment

Gordon's judgments are made by implication rather than by statement, often through dialogue. Her sympathy is manifest especially in her selection of incidents and rendering of emotions, while her detached narrative voice is consistent with the traditional aesthetics of both classicism and Modernism, as expressed by James Joyce through Stephen Daedalus in *A Portrait of the Artist as a Young Man*: "The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails." This transcendence of self is also advocated to poets by T. S. Eliot and is essential in Christianity.

Part I, Chapter 1

The novel opens with Fontaine Allard on his tobacco plantation in Kentucky, watching members of his large family depart after his annual birthday gathering. This opening is in the tradition of classical epics, focusing on the dominant figure in society--a king or other patriarch, here a planter in the Old South--after a feast in his honor. Civilization originated with agriculture. As in an epic, many characters appear as names only. In the tradition of Realism, the main characters are both individuals and representative social types. This family grouping is large in order to typify the entire aristocratic society of the Old South, whose traditions and family cohesion give their society a peaceful stability that will soon be destroyed by the war. The typical plantation landowner feels responsible for everyone whose survival and well-being depend on him, including his slaves, upon whom he depends for labor. Fontaine Allard cannot relax until everyone is cared for: "There was nobody just now who seemed to need his attention." He is called Fount, indicating that as the landowner in the agrarian Old South he is the source of life--the planter. Fount is also short for fountain, a traditional symbol of the spirit, as in Hawthorne. As he goes, so goes the family.

Most of the characters in the first chapter do not appear again and their relative unimportance is evinced by their absence from the list of Principal Characters. Fount is tired and glad to see most of the guests depart by the end of the first paragraph--"gone at last." The separation of genders is evident as the Old South was both patriarchal and matriarchal and Fount seems glad to escape from the ladies. He retreats to a summerhouse with a dirt floor and a "green wall" of vines. The earthen floor is an agrarian symbol of direct contact with the soil, with the source of life--with Nature. Inadvertently he almost uses a black boy as a footstool. Beginning on page one of the novel Gordon symbolizes and dramatizes the relationship of Fount to his slaves. His summerhouse has northern exposure through the vines, suggesting the exposure of the South to the North on the issue of slavery. The Virginia creeper is turning red, presaging the Fall. The slave boy is awakened by the foot of Fount, who tells him to run in the house and "get me a julep." The julep is a popular convention that reinforces the portrayal of Fount as a representative Southerner with conventional tastes. In his role as a slave the boy must in effect play the role of a footstool, yet his "master" treats him as he might a grandson, giving him his glass to finish off the last of the julep syrup and sweetened ice. That

this particular landowner--however exceptional he may be--treats his slaves generously is also implied by "the four carcasses served up to the negroes in the quarters."

Kentucky has not yet seceded from the Union, hence these Southerners are not directly responsible for the outbreak of the Civil War. As George Rowan says, "The country's at war and the people in Kentucky don't even know it's going on." Captain Leffingwell "was a man who liked fighting" and declares that "When the country's at war a man's got to take sides." Fount agrees, but slowly, after thinking about it: "A man's got to take sides," he concedes. John McLean opposes the war for economic reasons: "A pack of fools out to ruin commerce, that's all you are." When McLean refers to "your nigger Jim" the allusions elsewhere to Faulkner and Poe dispose the reader to compare this Jim and these slaves to the Jim in *Huckleberry Finn*, a way of acknowledging that the sufferings dramatized by Twain are part of the larger reality of slavery. Prejudiced critics missed the implications of such literary allusions in accusing Gordon of failing to criticize slavery enough.

The romantic leads, Rives Allard and Lucy Churchill, are introduced in the background of Chapter 1, because personal lives are going to be overwhelmed by the war. Gordon makes it clear that this is not going to be still another romantic novel of the Old South. She was in the predicament of all serious novelists in trying to make a living with her novels without sacrificing her art. With every Modernist technique she used she risked losing readers. Critics and lady reviewers who wanted *NSLB* to be another *Gone with the Wind* did not appreciate the impact of the Civil War. Those critics who claimed that Gordon did not make the motives for the war clear apparently did not read the first chapter, which includes the line "They're all fighting for one thing. Freedom...." The first chapter ends with the word *Freedom*: "That's what we all want. Freedom." Fount wants the freedom to sustain a pastoral agrarian life on the land of his forefathers--freedom and independence, the very same values for which Americans fought the American Revolution less than a century before. Of course, it is ironic that Union soldiers are fighting for the same thing--but freedom for slaves, and the preservation of the Union.

Gordon contradicts a Feminist stereotype by making the representative patriarch a good man. The first event in the novel emphasizes that Fount is being generous to over 60 guests--family, friends, and slaves--has a paternal relationship with the slave boy he almost steps on accidentally, gets along well with children, is loved by his little granddaughter Jenny Morris, and has a nearly telepathic relationship with his wife Charlotte Allard: "Each knew what the other was thinking." Their son Ned has come home with three other men, including his friend George Rowan and a Georgia cousin Rives Allard--both of whom will be killed in the coming Civil War. Ned has been attending a seminary, indicating that he is religious. Ned has a feminine side displayed when he "kissed his father impetuously," as well as a masculine side: "then realizing perhaps that it was considered unmanly for men to kiss each other, blushed scarlet, but retaining his father's arm squeezed it hard." He is more sensitive than most young men, as suggested by "how much he resembled his mother." This gives poignancy to the fear of his parents that "The boys had come home to go to war." This is an example of how revealing details are in Gordon's characterizations. The attentive reader should be able to see their meanings without explanation.

A group of male guests is discussing the war. Young George Rowan declares his intention to enlist with his young friends, whereas Fount's brother-in-law John McLean opposes the war. The division of opinion in the South on whether to go to war is symbolized by the juxtaposition of the Allard and McLean properties, "lying as they did on either side of the road." The younger men are the most inclined to fight because "Youth must always regard itself as imperishable." McLean is wearing "a suit of homespun," a reminder that in the Old South most people wore clothes made by women at home, that domestic industry was part of the agrarian southern economy as well as raising tobacco and cotton. This local production contrasted with the industrialism and machine production that characterized the North, which agrarians such as Thomas Jefferson saw as alienating and corrupting to any society. The reliance on tobacco and cotton crops required reliance on slave labor brought into the Americas by the British, though slavery was already routine among Indians throughout the New World, where tribal conquest was the rule. Americans did not establish slavery, they abolished it. The earlier Allard who freed his slaves and raised silk worms instead of tobacco or cotton went bankrupt and had to sell his land.

It is ironic that Southerners were right about agrarian values, while most were so wrong about slavery. Agrarian values were worth fighting for, except that the South was doomed by history--by both the evil of slavery and the coming tyranny of urban values. Southerners were united by resistance to the invasion of the South by the North--both culturally and with plundering armies.

Chapter 2

The Allard family is portrayed at dinner from the viewpoint of Mrs. Charlotte Allard, whose thoughts describe the three young women at the table--her granddaughters plump little Jenny Morris, age ten, and teenagers Love and Lucy. The leading lady in the novel, Lucy, is not a conventional beauty: "Her mouth was too large, her nose too short, her only real beauty the unusually large, shining gray eyes which Mammy decried, but she was the more popular in the family circle because of her liveliness. It was a quality of imagination that lent excitement to whatever was going on." Lucy is pointedly not another conventional romantic heroine like Scarlett O'Hara. She has inner qualities more to be valued than looks or sex appeal. The color of her eyes identifies her with the grays in the Civil War. Mrs. Allard prefers Lucy to Love, whose name is allegorical, suggesting a girl men fall in love with at first sight. "Love, she supposed, was the better-looking," but also "tiresome." The reader is left to imagine the various ways a beautiful woman can be so. This Love's last name is Minor, connoting both a child and not major, whereas the syllables of Lucy's last name connote spirituality and elevation--Churchill.

At the table Ned's friend George Rowan begins to court Lucy. Mrs. Allard finds herself "studying his face, wondering what sort of husband George would make." Describing faces is one of the most difficult challenges in writing fiction. Most writers, including Crane and Hemingway and Faulkner, do not describe faces at all, leaving readers to imagine whatever face they feel would fit the character based on his actions, thoughts and dialogue. Gordon describes faces frequently. In Chapter 2 she describes all four of the faces of the characters involved in romances--Love, Lucy, George, and Rives. "George wore his hair rather long, and thrown back romantically from the high Rowan forehead. He had a long face, dark eyes full of light and sensitive, mobile lips. Just the sort she told herself that women made fools of themselves over." As with Love, appearances deceive. Mrs. Allard has observed that romantic George is a philanderer, hence not a good marriage prospect for Lucy. Her greatest concern at the moment, however, is that her youngest son "Ned, barely seventeen, was going to war." In this novel the war repeatedly subverts and ultimately destroys romance, because it did so in real life. By contrast, in the foreground of *Gone with the Wind* romance displaces the war.

The descriptions of faces are an example of Impressionism, the technique perfected by Crane, though he did not extend it to describing faces. Each of Gordon's descriptions of faces is accomplished in one or two sentences, selecting certain features so as to reveal both personality and character. At the beginning of the novel her prose style is plain, simple, reportorial and typical of Realism, with no figurative language to call attention to style, like Hemingway. Both writers simplify their prose and avoid similes and metaphors--Hemingway most of the time, Gordon some of the time--so as not to distract from symbolism, which the reader may sense even without conscious understanding, as is true in particular of archetypal symbolism. Here also Gordon wants the reader to focus on her subject, the hierarchical society of the Old South before it is destroyed by the Civil War, as represented by the family of a plantation owner and their relations with their slaves. The novel becomes more Modernist as it progresses. Beginning with the descriptions of faces in particular, she enhances simple Realism with the Impressionism that will expand in the war chapters to Expressionism. An Impressionist simile in Chapter 3 evokes the futile aspirations of the southern girls: "The girls in their pale-colored dresses drifted by in the wavering light like great moths."

Mrs. Allard recalls the recruitment ad placed in a Memphis newspaper by Nathan Bedford Forrest in his campaign to recruit a battalion of cavalry for the war. Forrest is not only raising troops he is gathering supplies and weapons and fomenting war fever. Throughout the novel hereafter, Forrest appears at regular intervals well paced in dramatizing his rise from private to general to legend--more Impressionism. He becomes the Confederate equivalent of WWII generals Dwight Eisenhower and George Patton combined. Those legends had their faults too, though not as bad as slave trading. At first Forrest is seen only in brief impressions from a distance. Ironically, when first seen by Rives and the other boys at the recruitment center, a livery stable, Forrest seems nothing special: "There was no one in command unless it was a dark-

haired, stern-looking man of middle age who stood in a corner of the stable." He is too serious for frivolous girls: "Colonel Forrest--the girls hadn't liked him much; he was too stern." In Part II, Chapter 5 the face of Forrest is described on a battlefield from the viewpoint of someone who does not know who he is: "The leader...was a good hundred yards in advance of his men... The black-haired man in the prime of life seemed to be in a very ecstasy of fury. His whole face was deeply flushed and the veins in his temples were so swollen with blood that they seemed about to burst.... He looked like a wild beast suddenly balked of his prey.... He is urging an immediate attack all along the line."

At the end of Chapter II an incident is mentioned that makes Yankees analogous to Indians who steal property: "Cousin Frank...was sleeping with his head on his saddle one night and a bunch of Indians came along and stole the saddle out from under him and he had to shoot them to get it back." Frank is like the Southerners who did not have slaves and did not necessarily want to fight a war but are compelled by circumstances to fight back. Yankee invaders are now like Indian thieves, but more destructive. Indians are a motif in the novel. Most often Southerners are compared to Indians making a last stand.

Chapter 3

Mrs. Charlotte Allard brings the hero Rives Allard into the foreground. The loner Rives is different from the gregarious George Rowan much as Lucy is different from tiresome Love. Having rejected George as a marriage prospect for one of her daughters, she may see cousin Rives as a possible alternative, except that "all those Georgia Allards are peculiar." Her conformist attitude is more evidence that Fount and Charlotte Allard represent the conventional aristocratic society of the Old South. Rives has a "handsome, and it seemed to her, gloomy young face." But he is unresponsive to her fanciful anecdote about silk worms. "When he resumed his erect posture Mrs. Allard, who was already tired and more than a little worried, gave him up as a bad job and turned her attention to old Cousin Lydia on her other side." The distance between the aristocratic upper class and working class whites is indicated again when Mrs. Allard considers Rives' mother Susan Allard to be "peculiar" for working in her fields and riding horses too much. Significantly, when the Union soldiers destroy her mansion, Mrs. Allard is rendered helpless, whereas the strong and resourceful Susan Allard becomes a tireless battlefield nurse to wounded and dying men.

Entering the viewpoint of Rives, we learn that he "had left the family plantation...over a year ago to go off to school. His vacations he spent in the houses of his Kentucky kin. The only connection he had with his home had been through letters. Lately he had been telling himself that he never wanted to go back." The hero of the novel has moved up from Georgia and has no guilt for slavery. His father was murdered and his mother Susan Allard is a Christian who raised her children to be charitable. "A burden seemed to have been laid upon all the members of his family to do good...whether they wanted to or not." This is how Rives got conditioned to become a hero. "The Southern cause was already taking shape in his mind as a thing to be fought for." At the livery stable where Rives volunteers, he sees Nathan Bedford Forrest for the first time. Forrest gives a speech to about thirty potential recruits, all teenagers. He addresses the boys as men "without a smile for their youth--'Men, your country has been invaded. She needs you to defend her. How many are prepared to enlist as rangers tonight?'"

Rives Allard "was glad to go." Secession was not a new idea. He recalls "the Hartford Convention of 1815 when the East had wanted to secede from the Union." Northerners had set a precedent for doing what the South was doing now. "No, it was not a question of slavery--his own family, for instance, did not think it right to own slaves." The chapter ends with the dramatic sound of many pounding hooves. "A body of mounted men was steadily approaching." Fount Allard represents all the plantation owners in the South who resolved to resist destruction in a Civil War: "'It is the rangers,' he said, 'Colonel Forrest's mounted rangers. I have invited them to stop here for the night!'"

Before the war Nathan Bedford Forrest was a wealthy planter, businessman and "a negro slave trader of unusual probity." There is both truth and wit in this line. Probity means that he was considered an honest man with rectitude and integrity, despite being a slave trader. The word "unusual" implies that most slave traders were scoundrels. Gordon mentions his slave trading several times in the novel. In peace he enslaved black people to pick crops, in war he virtually enslaved white boys to die by the thousands. Personally, Forrest was known as considerate and generally kindhearted. After he enlisted and rose in rank from private

to general he was called by his opposing Union General Sherman the only genius among all the generals of the Civil War. Forrest became such a legend that Southerners still talk about him, how many horses he had shot out from under him, how he ignored his wounds, how he led cavalry assaults standing up in his stirrups, and how he outsmarted all opposing Union generals. Gordon implies that if Forrest had been in supreme command, or if his superior officers had followed his advice, the South could have won the Civil War even after their disastrous losses at Gettysburg. She shows us how and dramatizes the consequences for the South of failing to follow their greatest leader.

Forrest became intensely controversial after the "massacre" at Fort Pillow north of Memphis in 1864, where about half the Union soldiers were black. The northern press reduced him to a stereotypical racist monster. According to reports from Union troops, they had surrendered and were trying to escape the fort down bluffs to a ship on the river, but the ship did not arrive in time and they were slaughtered. According to Confederates the Union commander refused to surrender, he never lowered the Union flag over the fort and Union soldiers continued to fire at them while they retreated. Forrest was held responsible for horrible atrocities against blacks--who were considered traitors--that were definitely committed by troops under his command. Forrest himself arrived late at the battle, had two horses shot from under him, and arranged to have 14 of the most severely wounded black Union soldiers evacuated to a hospital.

After the war, Forrest became a founder of the Ku Klux Klan and a leader in the Democratic Party. But within two years of joining, he denounced the Klan, ordered its costumes destroyed and began to deny any association with the organization. Thereafter Forrest became a vocal advocate of racial harmony and was accepted as such by many blacks. But he has remained a controversial symbol in history embodying the worst and the best of the Old South, the curse of slavery and the gallantry.

Chapter IV

Lucy Churchill is thrilled by the dramatic arrival of over forty mounted young men. She remembers the musicians "playing a waltz and everybody was dancing and then suddenly they had heard the hoof beats down the road and a few minutes later the place was full of mounted men." Her grandmother, Mrs. Allard, keeps saying, "But Fount, where can I *put* them?" This repeats what a daughter exclaims to her mother Susan Allard in the previous chapter, when she invites seven neighbors to move in with her family after their house burns down: "But Mama, where can we *put* them?" The repetition parallels the two acts of charity to neighbors, a parallel reinforced when the Allards' mansion burns down. The parallel of Fount's act to Susan's implies that many Southerners supported the war to help their neighbors, out of charity, that it was actually motivated by their Christianity. We might remember that what most enraged Mark Twain was Christians owning slaves and tolerating the institution of slavery. Nonetheless, Mrs. Allard reinforces her husband's charity: "They aren't campaigners yet, just boys away from home. I wish I could give every last one of them my own bed."

Love of community makes Mrs. Allard the aristocrat become more like the working class Susan in rallying everyone to charity: "Grandma had been up long before daybreak and she had got every other woman on the place up. 'Come on, girls, this is your chance to do something for the soldiers.'" The part that women played in the war is absent from *TRB* because Crane's Impressionist technique limits the point of view to one protagonist completely occupied in soldiering and exposed as unreliable by the omniscient narrator, mainly through irony, creating a tone that inclines to cynicism. Gordon's objective narration is always reliable, the tone inclines to sympathy and ironies are circumstantial rather than subversive. Crane's irony appeals to the head, Gordon's scenes appeal to the heart.

It is the slave butler Uncle Winston who resents the Confederate soldiers--because they take all the corn and tomatoes on the place. The Union Army was supplied by the government, whereas the Confederate Army had to take what they could get wherever they could get it, depending on charity and confiscation--called plundering when done by the enemy. Later Confederate General Hill remarks that "It is a terrible thing to be invaded by the military." Even if it is your own military. "The soldiers had been fed and fed well." The colt Fount gives to Colonel Forrest represents the support given to the army by the wealthy landowners in the South. It is natural for him to want protection for his property, but he is also siding with his family and friends in gambling everything on the outcome of the war.

At eighteen Lucy has romantic inclinations and no real interest in the war, she is interested in men: "She wondered if she would ever see the brown-mustached lieutenant again." She idolizes her handsome Uncle Jim and is dismayed when he marries pretty Belle Bradley, who smiles at Lucy "with the happy superiority of a spoiled daughter and a happy bride." The Bradleys are city people whose business values contrast with the agrarian values that prevail in the Old South. Fount "and his ancestors as far back as he had any knowledge of them had drawn their living from the land. He regarded dependence upon and culture of the soil as the proper state and he had a good-natured contempt for a man engaged in business as one who had to resort to what he privately labeled 'tricks' and 'shifts.' Old Joe Bradley was conspicuous in Clarksville as being a 'sharp' man to deal with." This conflict between the Allards and the Bradleys is a metaphor of (1) the ongoing national conflict between rural and urban values, the pastoral agrarian tradition of Thomas Jefferson versus the urban business tradition of Benjamin Franklin; and (2) the conflict in prevailing values between the urban North and the rural South. In national mythology, the North is seen by the Old South as the destructive "machine in the Garden." The marriage of Jim Allard to Belle Bradley is a symbolic resolution of the conflict, as in *Romeo and Juliet*, but it does not happen in the larger world.

Lucy is pleased when Uncle Jim invites her to accompany himself and Belle on a drive to Clarksville, perhaps to spend the night at their farm, but Fount requires her to be responsible: "Lucy...can't go gallivanting off. She has to go to Cabin Row." Lucy wanted to have a day of fun and "she had no desire to spend even an hour of it at Cabin Row"--the slave quarters. "This was the farm which Fontaine Allard had given Lucy's deceased mother on the occasion of her marriage. It had been managed for many years by an overseer but Mr. Allard always insisted that Lucy should pay regular visits of inspection there." As she leaves reluctantly with her grandfather, Rives Allard rides up and dismounts. He "offered her his cupped palm" and lifts her into her saddle. A cupped palm suggests asking for something, if only her thanks, but lifting her up prefigures the feeling of elevation usually experienced in romantic love. Lucy looks at Rives "with a touch of coquetry." She had noticed Rives looking at her the night before. "She had not realized last night how extraordinarily blue his eyes were."

They come upon Old Ben, a retarded black dwarf--a charity case said to be crazy, formerly Fount's best jockey. Fount's allegorical role as a patriarch is reinforced by his race track and his deer park, in the long tradition of European aristocrats. The three white visitors walk around the stables and come upon half a dozen stable hands. "Several of them when they saw their master coming leaped up and at once began to go through the motions of work." In contrast, Dave his black foreman has "an intelligent, open face"--he is not deceptive like the stable hands. He is busy tending to a mare that has had a colt and does not subordinate himself to the whites. He has disobeyed Fount's orders about the mare because he disagrees with him: "I got to studying about it after you went up to the house, Marster," the negro said in his pleasant voice." Fount again asserts his contrary view, but the black man holds his ground and implicitly prevails: "When he spoke it was with finality."

Lucy is so ripe for romance that she runs over and "began patting the mare on her soft nose, pulling her ears, running her hand voluptuously over the long shining barrel. Finally as if these caresses did not satisfy her need to show affection she went up to the colt and embracing him while he was still in the act of suckling his mother, lifted him off the ground." Her eyes "fixed on Rives as if he were the only person present who could share her rapture." The chapter ends by returning to the main plot with the ignition of the romance between Rives and Lucy, "Rives looking at her not as she was but as she had been a few minutes before, when she had looked up at him over the furry side of the little colt. He was nineteen years old and no girl had ever looked at him in just that way before."

Before that Dave tells his master Fount about "some alterations that were being made in some fences," symbolizing racial barriers in the South, as intelligent hardworking blacks like Dave were given more responsible jobs. And those not so intelligent as well. More than maintaining fences, Fount wants to provide for retarded Old Ben, who does no work: "Dave, if I's you I'd just let old Ben stay around. He ain't doing any harm." Slavery is turning into Socialism. Dave resists this idea: "'Marster, he so pestiferous. Gits these other niggers ever' which way, all the time shouting at 'em. I can't do nothin' with that old man around here and that's a fac'." Fount says Dave should get more work out of the able-bodied slaves instead of letting them sleep under the trees. Ironically this foreshadowing of Communism--"From each according to his ability, to each according to his need"--is coming from a slaveholding aristocrat in the Old South. Dave

warns us that coddled slaves have no initiative: "Them two boys of Sis Molly's you sent over here last week, they ain't nobody in this country could git any work out of *them*...." Dave compromises with Fount by agreeing with him that the slaves should work to earn their keep and that he will tell them not to harass poor Old Ben because "He ain't doin' nobody no harm."

Fount is still a racist of course, but he did recognize the value of Dave as an intelligent man good with horses. Dave's value was not recognized by his former owner, Fount's neighbor Colonel Miles the totally unreconstructed racist, "one of those people to whom one nigger was just like another." Fount enjoys the fact that now Colonel Miles has to call upon Dave to do some work with his horses and "I let him do it and let Dave charge him a fancy price. "This ain't no common nigger,' I tell him. 'This is one of the smartest niggers in the whole country!'" It does not occur to Fount that if Dave is one of the smartest blacks in the country, he might be one of the smartest people period and should not be a slave.

Chapter V

Chapter V is analyzed below in the last rebuttal to critics. Fount takes his grand-daughter Lucy to the slave quarters, Cabin Row, in response to reports of the white overseer having beaten a slave girl, one of Lucy's childhood playmates. Although Lucy owns these slaves and is negligent in not supervising the overseer, she is still an immature frivolous girl and feels guilty but does not accept responsibility.

Chapter VI

The Music Hall is on "the main road." The dance at the Music Hall brings the community together, even "one of the negroes singing." Fount Allard says, "they would *all* get to the dance." The name *All*-ard implies that they and their slaves represent *all* the aristocratic plantation society of the Old South. Lucy realizes that this is their "last dance, that soon the boys would be going away and there would be nobody left to dance with." Dancing transcends the pathos of this realization.

The chapter opens with an account of how everyone is transported. Music, dancing, the arts--these are the popular means by which these people get transported in a spiritual sense: "Charlotte Allard was put to it to find conveyances for *everybody*." [Italics added.] The difference between then--the 1860s--and now is emphasized by the fact that Lucy and others ride there on horses. Cars separate people from each other and from Nature: "Once crossing a stream celebrated for its purity and coldness they got off their horses and going down the steep hill to its source bathed their faces and wrists in the green water." The pleasure is both sensual and spiritual, as such experiences are in Hemingway.

Most readers skim too fast to notice the implications of such details, which convey major themes and motifs in the novel, such as purity versus corruption. It is characteristic of Gordon to present symbolic activities as if they have only literal significance. As in rendering the gathering to celebrate Fount's birthday in Chapter 1, here she achieves extreme Realism by writing in a simple reportorial style, with discussions of some characters who are not important in the novel but in real life would be part of the All--here the Robinsons. Her *apparent* subordination of "literary" meaning to a literal presentation of real life is actually a strategy of making the scene so convincingly real with specific details--what Henry James the "solidity of specification"--that the implied literary meanings seem to derive from reality.

Rives "had a farmer's eye," identifying him with the agrarianism of the South. The reference to growing corn makes the point that Southern agrarians included owners of family farms who grew food for everyone and not just the tobacco and cotton grown for profit on large plantations. The farms near the Music Hall "grew the best corn anywhere around here." The music would be "corny" to sophisticates of today, who are so alienated from Nature they no longer even touch each other when they dance. Lucy Church-*hill* ascends Music Hill. Both she and the Hall are identified with spiritual elevation. She is still an innocent, however, who has never been here before, making her an easy target for George Rowan, the romantic flirt who writes verse. "Laughing and talking excitedly, putting his arms around the girls under the pretense of helping them up the steps, he ushered them through the wide hall and into a bedroom on the right." Today this would imply sex, but in that time of chaste ladies it was usually romantic "fox hunting." George is a representative male type in fiction since the first modern novels by Samuel Richardson in the 1740s--the seducer who

threatens the chastity, reputation, marital prospects, social status, and survival of vulnerable women. This was the main subject of early novels. George falls in love with Love Minor.

The host of the last dance is old Edmund Rowan, George's father--"a *distant* cousin of Fontaine Allard." The word *distant* implies that Edmund's characteristics are not shared by Fount. "Lucy had heard Edmund Rowan spoken of as a wastrel and libertine all her life.... He never does anything but go fox hunting." This identifies him, and slavery, with the aristocratic traditions of Europe. His "bridge" to others, like his literal bridge, is in disrepair and has a hole in it--symbolizing the loss of his wife and the institution of slavery. He now prefers the company of his hounds to people. His inspiration is no longer a woman but only a dog named Muse. To Lucy "the idea of a whole plantation's being named for a dog seemed to her absurd." Slavery by its nature dehumanizes the owners as well as the slaves and men without women tend to become inhuman. Unlike Fount, Edmund does not contribute anything of value to the community, until tonight. When Lucy first sees Edmund he is "laying about him with a whip" and calling for his son George. A whip is an icon of slavery, pointing to a contrast with Fount's slaves, some of whom disobey, talk back, and avoid work, whereas Edmund's slaves are busy waxing his dance floor. "Rowan had adored his wife. While she was living he had led the life of an ordinary planter of the community. After she died he ceased visiting the neighborhood at all." Her death elicits sympathy for Edmund--even for a slaveowner. His giving this last dance is his attempt at social if not spiritual redemption.

"Lucy was surprised to find herself feeling that her laughter of a moment ago had been frivolous." The novel depicts Lucy at first as a maturing teenager, seeking romance. Blushing "hotly" to think that Edmund Rowan might be evaluating her now as a potential daughter-in-law, she dances a waltz with handsome George, "considered the best dancer in the entire connection" (extended family). He asks her "if it would not perhaps be better to move the musicians up to the second landing." The musicians are probably black--or could they be white, or integrated? Gordon invites the reader to ask such questions with a deliberate omission of information, as a challenge to pause and think. Unfortunately, many readers are too busy forming their own judgments prematurely to think like the author. The possible move up physically prefigures an impending move up socially from slavery. This is one of many indications that race relations in the South are changing for the better. As Hawthorne believed, Gordon hints that slavery would have gradually disappeared without a war, making the tragedy that much greater.

Old Edmund embodies the culture of the Old South in an allegory of its displacement by modern values. He is patriarchal in his authority, but most of the young people nowadays cannot meet his standards and "were signaled off the dance floor until finally there were left only half a dozen couples led by himself and his partner." The "patriarchy," like the institution of slavery, is losing support. "His voice which had been ringing and persuasive sank lower." The slaves are moving up while he is sinking lower. It is contrary to the Feminist stereotype that the patriarch is trying to teach young people to square dance, since this old fashioned dance is egalitarian in respect to gender. Except for slavery, the Old South was egalitarian in the limited sense that the patriarchy was balanced by the matriarchy, as implied throughout the opening chapter of the novel. Old Edmund lost his balance when his wife died. "The style of his dancing changed. At first he had danced as the others did with bobbing and swaying motions of the whole body but now he held his torso upright and advanced or retreated with a rigid, almost hieratic motion." The true status of women in the South is evident in what Old Edmund becomes without his wife--wielding a whip--as contrasted to the balanced humanity of Fount because he is influenced by his wife Charlotte.

"We're going to dance an old-fashioned dance now," announces Old Edmund. As the square dance caller the old man is acting for the last time as a patriarch in the local community. He is trying to revive, even if only briefly, the South as it was when his wife was alive. However, the young people would rather waltz in pairs as they please than form larger groups and follow a caller. The old man is disappointed in the young people and loses his enthusiasm. His final affirmation of the old ways is to call out "Cage the Bird!" He demonstrates the meaning of this call by dancing Lucy to the middle of the floor. "The other dancers immediately closed in, holding their hands high above their heads and calling out 'Cage the Bird!'" This maneuver was repeated until every girl in the set had been 'caged,' when suddenly the spirit that had animated the dance seemed to vanish and the scene resolved itself into a laughing confusion." In this old fashioned dance figure the whole community affirms traditional marriage as ideal for all girls, even though

that security and fulfillment means being "caged." When the spirit of this dance is lost, there is confusion. Currently in the United States, marriage is in decline along with society as a whole.

The traditional square dance once popular in the South and in the West teaches balance in relation to fellow dancers: Partnerships are formed, people give each other a hand, men and women are equal, circular movement is recurrent, squares turn into circles and the dance becomes a kaleidoscope of mandalas in motion. The square dance is a ritual enacting the ideal of perfect social union, the communal dream in the utopian tradition beginning in the 1600s with the New England Puritans (who did not dance, but were very square) and continuing in the agrarian South and the West as expressed in the Edenic myth of the Garden of the West. To emphasize harmonious union, the dancers wear similar and sometimes identical clothes. The values enacted in the square dance to some extent fulfilled the dream of America as a promised land. The romances of Love, Lucy, George, and Rives are like a square dance when they change partners and cage the bird, but their dreams die in the Civil War.

The name Love is obviously allegorical. Her last name Minor implies that a man's attraction to Love is likely to go no deeper than looks, which makes it minor rather than major. The contrast to Lucy implies that she has the potential for major love, recognition of depth and character. The name Lucy was popular for a leading lady in 19th-century novels, here stressing that she is representative and conventional. Likewise the name George is commonly used to denote a manly man. Rives has the uncommon name of an uncommon man--a true hero. In most Realist novels, except for connotations the names do not mean anything, whereas in symbolic Realism such as this, there are mostly ordinary names to maintain the Realism with a few symbolic or allusive ones that may add an allegorical dimension to the whole. Lucy is a goodhearted girl "truly fond of her cousin" who says nice things about her even though Love is more attractive, saying to George without jealousy, "Did you ever see anything prettier than Love is tonight?" It is ironic that she diverts his attention away from herself and that now "it angered her to know that the man who was devoted to her should respond even for a moment to some other woman's charms." Now she is even tempted to become sarcastic about Love.

It is consistent with the traditional domains of men and women that George knows the woods better than Lucy and that "the young man rode close to the girl to protect and guide her." When she looks back at old Edmund Rowan she sees that "everything was over now, the dance finished." She does not yet know how much is over now and how much is finished with the dance. She cannot yet know how much the Civil War will destroy. In a second reading of the novel this moment will have a pathos and enlarged significance it cannot have until the reader has experienced the whole novel once.

"They had reached the bridge." The first two sentences of the paragraph after a space break are short, giving emphasis to the symbolism of the bridge. It is a bridge from peace to war and a bridge from Lucy's potential relationship to George to one with Rives. George is riding close to her and mentions that he will be leaving for the war on Thursday, hoping this will make her sympathetic to him. He "suddenly rode his horse so close that he could lay his hand on the back of her saddle." This effective image of his desire to be intimate would be unlikely to occur to a writer less attentive to detail than Gordon or one less experienced at riding horses. She can feel his hand on the back of her saddle. When she leans away from him crying "No, please, George" he proves to be a gentleman after all, though also a flirt: "He at once took his hand from her saddle."

As a romantic teenager, Lucy is tempted by George: "She wanted to yield to him and yet there was something that held her erect. "In a minute now I'll say yes. I won't be able not to." George opens a gate to maturity and transcends his disappointment at Lucy's refusal by bursting into an "old hunting song. He sang as men sing when they are alone with abandonment, making his voice go as far as it would." That he would be a minor love for Lucy and more appropriate a match for Love Minor is evident in how easily he accepts her refusal and sings instead as if he is alone. Lucy is confirmed in her rejection of George by how quickly all his "passion was going away from her, out into the immense night."

Chapter 7

The transition from peace to war begins as Rives, George and Fount's son Ned pack their saddlebags. The Allard plantation in Kentucky has become home to Rives from Georgia, identifying him with the best that the society of the Old South had to offer: "He had been happier here in these rooms than he had been anywhere else in his life." The solidarity of the rural people is expressed by the number of them who show up to say goodbye: "Carriages had been rolling up the drive all morning, people of the neighborhood gathering to see the young men leave for Camp Boone," a name recalling heroic pioneers led by Daniel Boone. "There were seventy recruits in all. Enough for a company." On both sides in the Civil War men were united by pride in their states of origin and fought for their glory.

Captain Leffingwell is "wearing a new suit of homespun" probably made by his wife. Ned and his father and mother and old Edmund Rowan are smiling with expectations of victory for the South. Even slaves have come to support the Confederate troops. "The wagon reached the gate. The negro who was driving pulled his mules to a halt and began waving his hat to the company on the lawn." The soldiers express fondness for the slaves by calling out their names: "Good-bye, Zack! 'By, Jim! Good-bye, Tom!" Some slaves remained loyal to the old order, or at least to the white families who owned them, as suggested by Charlotte Allard: "Zack bows exactly like you, Cousin Edmund." The old man replies that he has selected Zack to be George's servant in the war because "he is truly devoted to George." Everyone laughs when the little girl, Fount's granddaughter Jenny Morris, runs to the gate and yells, "Be good, y'all." As yet, the adults are as innocent of the horrors to come as the child, who has no conception of war and thinks it is possible to "be good" while killing people.

Charlotte Allard wants Rives to know that "his going away meant as much to her as that of her other boys whom she had known all her life." For his part, Rives is elated. Nobody "could possibly know how happy he was." A wagon arrives filled with potatoes, weapons, ammunition and gear supplied by Colonel Forrest. Ned is eager to get started. Rives feels sorry for Jim Allard, Fount's older son, because he has a crippled leg and "could not go." Lucy runs forward and gives Captain Leffingwell a token of good luck, a peacock feather he sticks through his hat band and "claimed a kiss from the giver." Lucy has a "rosy" view of the war as suggested by her wearing a dress with sprigs of roses scattered over it, like those that will be laid on coffins of the fallen. George goes over to say goodbye to Love and Rives responds by going to Lucy and shaking her hand. "Cousin Lucy, I want to tell you how much I have enjoyed knowing you." Rives is the only one present who suspects that this is the end. She responds by tearing a ribbon from her dress and thrusting it into his hand. The troops mount their horses. Then the cavalcade moves out in force and down the drive. "They were all waving and calling good-bys." Lucy waves her white handkerchief and "Hers was the last face he saw as he swept with the others through the gate."

Chapter 8

Lucy is too young to understand "the distinct feeling of aversion that she had had when George laid his hand on her saddle and she knew that in a second he would be leaning over to kiss her." Her culture had conditioned her to remain chaste until marriage, but her adolescent desires make her ambivalent: "She knew that if George were here today she would act very differently." If she had not been conditioned to be chaste she might have gotten pregnant by or married the wrong man, as has happened so frequently after women liberated themselves from traditional morality. Lucy's rosy hopes of romance occur in the rose garden and lead to disappointment that dispels her rosy view of life, ending with the memory of George singing "as if to say it was all finished" between them.

From the rose garden Lucy retreats to the drooping shade of an enormous hemlock tree close to the east portico of the mansion, where she had enjoyed playing alone as a child. "Lucy had played with her dolls in the little cave made by the sweeping branches." There she could fantasize her own little world in isolation from reality and be "perfectly happy." The cave image suggests (1) that humans have been retreating from reality for various reasons since the beginning of time; (2) that since the advent of psychiatry this has been said to express a desire to "return to the womb"; and (3) that in Plato's "Allegory of the Cave" illustrating dualistic reality the cave image is used to describe the illusory nature of the physical world in contrast to the ideal spiritual dimension. This is an example of how Gordon selects ordinary natural images that are

archetypal symbols and uses their implications to elaborate her themes. Hemlock has been known as a poison since before the time of Socrates and has been used in fiction to symbolize the death of something, as in "Up in Michigan" by Hemingway where a girl loses her virginity to a virtual rapist on the hemlock planks of a dock. After she rejects George and loses him, Lucy escapes to her childhood retreat but finds that she has outgrown it: "The whole scene was in some mysterious way altered."

When she notices her Aunt Cally looking down on her from a mansion window, Lucy makes a gesture to indicate she will be coming up, then looks away. "There had come to her one of those moments of discernment in which the whole tenor, the inner meaning of another person's life seems revealed. Lucy had been familiar with her aunt's history ever since she could remember. She had heard older people sighing over Cally's 'ruined life' but she had never until this moment conceived what it would be like to have one's life 'ruined.'" Contrary to public opinion, Cally did not "ruin" her life, she saved herself. "Aunt Cally, everybody agreed, had done all she could to make her marriage a success. She had stayed with Charles Hobart as long as she could but he was dissolute as well as weak, forever after other women, dangerous when drinking." His philandering makes him comparable to George. "She had had no choice finally but to leave him. And yet, Lucy thought, it must have been very bitter to her to have to come home to her father's house, a divorced woman with a child, to live on year after year the futile life that a woman with no household of her own must live."

Lucy avoided the ruinous mistake made by her Aunt Cally in choosing the wrong man, and she has come to understand the injustice of seeing Cally as "ruined." In fact, Cally was heroic in divorcing her husband despite public opinion. Gordon affirms the wisdom of traditional morality while condemning the common stereotypes of women in traditional society. Cally is a valuable hardworking member of the Allard family and a moral exemplar, as implied by her elevation looking down on Lucy, who "saw in a flash that life was not so simple as she had thought it." Lucy is "coming up" to the viewpoint of Aunt Cally. In this epiphany, she inverts from a romantic into a pessimist. No longer frivolous, Lucy matures in society while Rives matures in the war. "It now seemed to her as improbable that she could be happy in this life as it had once seemed certain." While overly pessimistic as a general proposition, this proves to be an accurate intuition about her own particular life in the context of the Civil War.

The idea that her dreams will never come true "affected her so powerfully that she could feel her vitals turning over within her and for a moment had to stand perfectly still." She feels betrayed by life. "Blinded by tears," she is cold to the slave boy Antony delivering a letter. But youth is resilient and her dreams revive. "She was as violently happy now as she had been miserable a moment ago. She was convinced that the note the boy brought was for her, from George, and it seemed to her that she could hardly wait to get it in her hands." With tears on her face she rejoins the group of women sewing upstairs--white and black--and is "too proud to wipe them off publicly." After difficulty threading a needle, she "took the careful stitches she had been trained as a child to make." Her training to be a seamstress, a skill expected of all women in that time, North and South, is a metaphor of her social conditioning overall. We note in passing that she has been conditioned to relate to the slaves "almost as members of the family."

Now identified with a mature perspective, Aunt Cally happens to be out of the sewing room while Lucy is enjoying her false hope. Two white girls, Barbara Clayton and Octavia, are now at the window in the same place where Cally looked down at her. The letter turns out to be for someone else, for Barbara from her fiancé. This makes Lucy's feeling of loss allegorical: "Love was not there. She was upstairs, reading a letter." She learns that Love is engaged to George. "He had waited two days after she refused him before paying court to another girl. And she, fool, had been convinced that he was still in love with her all that time. Her cheeks burned." To escape from the embarrassment, Lucy lies to Love after deceiving herself and says she has "told Aunt Cally I'd be back in a minute." Instead of returning to the sewing room, however, she goes outside and joins slave women drying peaches, as if acting out her feeling of lowered status in love by associating herself with those lowest in social status. The chapter ends with Lucy alone on her bed and staring in a dim light. Still immature, "her mouth worked piteously, childishly and she pitched forward on the bed and lay there for a long time."

Part II, Chapter 1

Part II opens in a different tone than Part I, as the narrative moves from peace to war. The first sentence could be from a history book, with a tone of factual authority displacing the noncommittal reportorial tone in Part I, where nearly everything is left to interpretation by the reader. Part I is mostly domestic, focusing upon one family, and close up, whereas Part II becomes both panoramic, focusing on a whole region, *and* close up. The new tone implies that what follows is absolute fact: "Early in February, 1862, a Confederate force numbering fourteen thousand was garrisoned at Fort Donelson on the west bank of the Cumberland River. The fort was situated in a big bend of the river a quarter of a mile from the little village of Dover." The facts conveyed here about this battle may be verified in the history books, which do not convey what it felt like to experience or witness. Gordon makes the reader's vicarious experience as true to the reality as possible through the techniques of Impressionism and Expressionism. The novel becomes intense and more complex as it develops from symbolic Realism in Part I into Modernism.

Fourteen thousand men is a large force. This chapter emphasizes Confederate strengths and advantages in this battle, beginning with the Fort. The grays are dug in on high ground with fortifications "admirably adapted to the ridge it crowned." From their perspective they also occupy the high ground morally, since the enemy is invading their land to kill them and destroy their way of life. Appropriately, the Fort is facing North, overlooking the Cumberland River with two water batteries "sunk in the northern face of the bluff." On the landward side of the fort "ran the rifle pits, a continuous, irregular line of logs." Trees were felled so the branches extend down the ascents to the fort. Union infantry would have to assault by climbing uphill for seventy or eighty feet through tree branches into intense rifle fire.

With this chapter the alternation between peace and war begins, creating aesthetic counterpoint, as in the contrast between the opening scenes of Parts I and II, the former on a day "as balmy as summer" and the latter in the cold of early February. Part I opens with the pastoral scene of a family reunion celebration that includes a barbecue feast so abundant it is shared by the slaves, whereas Part II opens with Confederate soldiers cooking their supper of corn meal mush, rice stew and sow-belly. The cozy summerhouse of Fount Allard has "northern exposure," like Fort Donelson. In the first paragraph of the novel, guests are departing and Fount is relieved when all the ladies leave him in peace, whereas here at the fort none of these men can go home, there are no ladies and there will be no peace. Ironically, Fount's slaves are better off now than all the white men about to go into battle. At the last dance, girls happily "surrendered" in "Cage the Bird!" Here the boys are "caged" recruits who do *not* intend to surrender and whose virginity in battle is mocked by an older regular who calls out "Hey, boys, come help me catch these little birds a worm." The boys are likened to the girls in decorating themselves with fancy spurs and feathers in their hats. All these contrasts generate significant thematic implications beyond those more apparent. However, it is unlikely that any reader will notice them without "looking back," as Gordon predicts with her title. This is an example of why Modernist novels in particular require an analytic second reading.

We move from description of the meal being prepared into the viewpoint of Rives Allard as he watches the chief cook Ben Bigstaff, then we move from Rives to the more inclusive perspective of an observer who is objective but not omniscient: "Rives Allard, evidently a privileged helper..." Gordon is a master of fluid changes in viewpoint that are almost undetectable, using the Modernist technique of multiple points of view with slight-of-hand like a magician rather than obviously like Faulkner. Prolonging the scene of cooking food with authentic details and appeals to the senses--"Rives Allard leaned over the fire inhaling the odors from the steaming pot"--is an example of what other writers including Katherine Anne Porter and Flannery O'Connor admired in particular about Gordon's writing. She can make you hungry. Hemingway said that you can make action seem real by describing a series of actions in detail, as Gordon does here. With simple realism she stimulates our universal appetite for food, preparing us to vicariously experience what will stretch our imaginations beyond normality. "Bigstaff alone seemed impervious to the pangs of hunger." This is ironic, since his "burly figure so filled his trousers that his waist band seemed on the point of bursting every time he bent over."

So far the reader might get the impression that all Confederate soldiers were innocent boys. Most were not. This chapter describes two soldiers neither young nor innocent who embody characteristics to be found in every army. While there is no evidence that Ben Bigstaff is an Indian, or part Indian, his last name

resembles Indian names particularly in describing something--big staff. In ancient times a staff was often used as a weapon and Bigstaff is a weapon of Colonel Heiman--"a valuable man for scouting and other desperate work"--sent behind enemy lines to steal horses, blow up enemy supplies, kill Union officers, and rescue prisoners of war. "And Ben Bigstaff was a stickler for doing things right." Today, if he were not fat, contradicting stereotypes, Bigstaff would be in Special Ops, or perhaps a soldier of fortune. Both sides had Bigstaffs. "He had been in the United States Army before, it was rumored, he had knocked his colonel down and had had to flee to the Confederate Army to save his life." A true rebel.

Ironically, Bigstaff is also a unifier. He "helped bridge over the gulf between 'gentleman' and common soldier." Rives is glad to assist him out of respect for "something in the man's bearing, an intensity, a precision which he, more than any other man in the regiment, brought to every detail of camp life." There is no point made of class differences in *TRB*. And Crane's three main characters other than Henry are reduced to a single trait--"the loud soldier" who boasts then overcomes his fear, the noble "tall soldier" who dies with dignity, and "the tattered man" who is dying and abandoned by Henry. These are effective portrayals of types of soldier and emotional states common in every war, simple because they are Impressionistic, from Henry's limited viewpoint. Gordon's main characterizations are more complex.

In contrast to Crane's characters, for example, Bigstaff is rounded (in more than a literal sense). His face is described like one of the major characters. He is so hardened that he can no longer smile: "his features were so lined, so drawn with fatigue that they seemed incapable of registering any emotion." He stops bothering to pick off the dead lice "that covered his legs from the knees down." He is so fatigued that his eyes "glazed like a child's," a poignant touch that humanizes him more than any other detail. Ironically, the novel announces the start of its rendering of the Civil War with yawns, as Bigstaff tells Rives he can expect a battle in the morning: "Bigstaff gave another great yawn." His reduction of the enemy to "devils" sustains a motif in the novel of dehumanizing the enemy, which is also ironic here since Bigstaff used to be one of the enemy, and as a serial assassin he is himself a kind of devil. Gordon ends the chapter with resounding understatement, another characteristic of Modernists.

The blue devils outnumber the gray devils by over six thousand troops with more still coming in. That makes Old Fulton an ideal soldier in the line despite being at least sixty years old, because he is crazy. Rebelling against the universe like Captain Ahab, he claims to be thirty-five and looks already dead--"cadaverous." His only passion is to kill Yankees. Fulton is full of hate. He builds a fire that enrages him when it goes out and he leaps into it cursing and kicking it apart. He is in such a violent fury the other soldiers laugh at him, there being no other entertainment. Although they laugh now, they will resemble him in the morning. They are fired up by Fulton enough to stroll on to other camp fires "to see if they couldn't 'stir up something'." Fulton is a personification of the Rebel Yell, the loud high-pitched sustained cries of massed Confederates charging in frontal assaults that terrified the enemy.

In the company of such men Rives Allard has second thoughts. He "surveyed the scene about him with new eyes" and asks himself, "*What am I doing?*" He has "the same excitement he had known months ago on a fox hunt...and had asked himself whether going to war would be like the chase or would have in it perhaps some excitement sterner, more terrible than any he had ever imagined. Carried out of himself by these thoughts he rose and stood over the dying fire, rubbing his hands together as men do in moments of stress." Crane's protagonist Henry went to war hoping to become a hero, whereas Rives goes hoping for more excitement than on a fox hunt, in his way just as naive as Lucy.

Chapter 2

The first of four chapters rendering the battle of Fort Donelson introduces U. S. Grant, the commanding general of the Union Army, later to become President of the United States. As an icon, Grant elevates the action in historical significance. In a documentary, history or historical novel Grant would most likely be depicted first as an alert commander giving orders. Instead, on this early morning just before the battle, Gordon avoids convention and introduces Grant asleep and snoring, which actually conveys his confidence, whereas his aide is too nervous to sleep. Similarly, at the end of the preceding chapter, on the other side in the battle, as noted Bigstaff yawns before he says to Rives that the Union Army is preparing to attack them: "there must be twenty thousand of those devils and they're still coming in, on every road." Gordon credits

Bigstaff with being right about the attack while she gains more authority than the veteran by correcting his exaggeration in the next paragraph, setting the current number of the enemy at fifteen thousand--still a very large force that continues to grow.

After opening with an objective historical tone, techniques of Impressionism--mainly the abundance of sense impressions--increase the Realism of these chapters by giving the reader a feeling of being present rather than merely reading an account in a history book. We hear General Grant breathing and snoring, the scratching of his aide's pen as he writes letters beside a dim lamp, and the soft thud of a log as it burns through and falls on the hearth. The aide yawns and goes to the door of the cabin, where we see into the darkness outside with his eyes: "dim figures could be seen moving to and fro on the slope. These figures resolved themselves now into a group of men gathering in one spot"--Union sharpshooters "regularly astir before any other regiment in camp." We see one of the sharpshooters lean against a tree "in the path of light from the doorway." All the exposition is dramatized. The aide remembers how the sharpshooters hide up in trees like Indians and pick off the enemy one by one with their long-range rifles.

General Grant awakens and is only partially dressed as he gives commands to two of his brigadiers who enter the cabin for his final order to move forward. One of them "had been Grant's instructor at West Point twenty years before." Grant is implicitly contrasted to Nathan Bedford Forrest in having been able to rise to the top of the Union Army by virtue of his outstanding performance, whereas Forrest is held back in the Confederate Army despite his demonstrated superiority because he did not attend West Point, an example of how prejudices maintained by the aristocratic social order of the Old South hurt their cause. Grant also contrasts with Forrest in being an executive type of leader, a cautious planner who remained at a safe distance behind the lines, here "about two miles" from the fighting--whereas Forrest led his men into battle, often spontaneously changing his battle plan, quickly seizing every opportunity to gain an advantage. Grant is "whole-heartedly loved" by his aide and respected by his troops, whereas Forrest is seen by his men as a fearsome, inspiring, charismatic almost superhuman model of courage and gallantry. Grant is last seen in this chapter as he was often depicted in the press and the history books: "Grant paced the floor, his hands, one of which held a cigar, clasped behind his back." Forrest is last seen in the novel grabbing up the rebel flag where it fell, standing up in his stirrups and galloping forward into the massed gunfire from the enemy, yelling to his men above the din as he led the charge.

Movement and the sense of impending battle increase throughout this chapter. Grant has given the order to encircle the fort and we hear the sounds of his troops moving into position: "the whole army was in motion." The dawn was "alive with moving men. Infantry regiments were swinging into line. Batteries were setting out to find their positions, the officers going first...and calling out the commands to their men or running restlessly up and down..." As the feverish action accelerates, time speeds up: "The crack of the sharpshooters rifles was heard. The sun came up. One battery after another opened fire and was instantly answered from the Confederate fort."

Chapter 3

Up at the fort, Rives Allard joins the men "plunging down the hill to the rifle pits." This first episode of combat gains authenticity from two preoccupations of the officers common to all infantry: keeping your head down and aiming low. "Get down, man, get down." As Rives with shaking fingers loads his rifle, aims and fires, he watches the enemy approaching below like ants. As they get closer the ants change into men and sometimes "it was possible for the riflemen to discern the features of a face or catch the glint of buttons on a coat.... Men fell rapidly but the living rushed on and up, firing as they came." The lieutenant nearest Rives gets shot and the officer who replaces him shouts, "'Aim at their feet, men. Aim at their feet!' Many of the riflemen, excited at seeing the enemy so close, were firing too high and their bullets whizzed harmlessly over the heads of the Yankees who, arriving now at the foot of the hill were pushing boldly upward." The episode typifies infantry assaults on fortified positions, as the Yankees are driven back, then rally and try again until blinded by smoke. "The living Yankees withdrew while the dead lay quiet and the wounded shrieked among the charred and burning leaves."

Chapter 4

The next day it snowed and Union gunboats appear, approaching down the river. "Warfare by water was as yet comparatively untried and most of the men had never seen a gunboat before." Veterans of Fort Henry recall that, not far up the river from here, the same ironclad Union gunboats had bombarded them with such effect that their Confederate commander was forced to surrender that fort even before the ground troops under General Grant had arrived. One of these veterans recalls when one of the Confederate cannons got so hot firing back that it exploded and blew artillery men over a hundred yards clear out of the fort. His description is a perfect example of Impressionism:

"I saw 'em go up and saw 'em hit the water.... They was half a dozen of 'em. They went up like a covey of pa'tridges.' He threw his arm up in the air then suddenly curved the hand downwards. 'I saw Aaron York whizzing by me. I saw his face and I saw him hit the water. Landed like he's diving and then I saw him trying to swim, with one arm.'" This anecdote sobers the troops who hear it. "The attitude of the crowd on the parapet had changed in the last few minutes. Men fell back on every side as the longest range gun in the battery was shoved to the highest point of the earthworks."

Gordon then dramatizes gunboat warfare with unsurpassed precision and vivid drama. On the Union flagship *St. Louis*, "a 128-pound solid shot struck the port broadside casemate, passed through it and, striking the upper deck, seemed to bound about it like a wild beast after its prey." Men ran "screaming in every direction. A dozen or so had been knocked down and seven of these were severely wounded. An immense quantity of splinters had been blown through the vessel. These splinters, fine as needles, shot through the clothes of the men. Several, excited by the suddenness of the event and the sufferings of their comrades who lay groaning in a dozen quarters of the boat, were not aware that they themselves had been hurt until they felt blood running down into their shoes. The shots came faster and faster." From both sides "The cannonading was devastating. The great projectiles went hurtling through the air almost without cessation, tearing great fissures in the parapets and almost burying the Confederate guns under the debris. It seemed impossible that men could remain alive under such fire." Decks of the Union gunboats "were so slippery with blood that men could hardly work the guns." One sailor who refused to duck from incoming cannon balls had his head torn off. Unlike the debacle at Fort Henry, here the Confederates succeed in disabling the Union ironclads and win this phase of the battle.

Chapter 5

This chapter, rendering two cavalry assaults led by Nathan Bedford Forrest, is the most intense dramatization of warfare in American literature, as powerful as anything in Crane or Hemingway. The action is furiously rapid and packed with sensory details. Several Union regiments are waking up and forming in line when they hear "the galloping hooves of horses." Then "a band of horsemen burst out of the woods firing as they came and yelling. Their shouting, which seemed to come from one rather than many brazen throats, was incessant and hideous"--the Rebel yell. The Union troops return fire. Then from the fort Confederate artillery begins to boom in support of their cavalry. The commanding Union officer is distracted by this new development, then returns his attention "to the advancing horsemen and found to his amazement that they had disappeared. In their place an infantry battalion came steadily forward, the early morning sunlight glinting on the barrels of its rifles."

In frontal confrontation both armies "advance doggedly, loading, firing, reloading." From a nearby hill a Union General on horseback watches the battle through field glasses and sees "approaching galloping horsemen, the same band of cavalry that had led the attack earlier in the day." He hands the glasses to the aide at his side. "'Front and flank!' he mutters and then with sudden savagery, 'My God, Davenport, how're you going to keep men under fire, front and flank?'" Now attacked simultaneously by infantry in front and cavalry on their flank, the Union army turns and runs away. Their General tries to save face by exclaiming, "'It's a damn good retreat, Davenport,' he cried. 'You never saw a better retreat'."

Gordon renders these maneuvers with the expertise of a military historian and the vividness of a photographer. "The cavalymen came on, yelling and brandishing their sabers. The leader who was a good hundred yards in advance of his men, halted on the very hillock which the Federal general had just

vacated." The reader should be able by now to recognize this leader before he is named. "This black-haired man in the prime of life seemed to be in a very ecstasy of fury.... Sitting his trembling horse there on the hill he looked like a wild beast suddenly balked of its prey."

Returning behind the Confederate lines, the victorious colonel reports to his general. Gordon continues to render perceptions in accord with Impressionistic technique, as if by an observer in the scene rather than as an omniscient author: "It can be seen from the sweeping motion of the cavalryman's hand that he is urging an immediate attack all along the line." But the General is too cautious and refuses. The Colonel is named for the first time when a different General orders him to attack a Union artillery position up a ravine where he would be exposed to direct fire all the way. Forrest leads his cavalry in a charge up the ravine, followed by a regiment of Kentuckian infantry. "The gunners on the hill saw the Confederates coming and opened fire." When horses got shot, their riders kicked free and went forward on foot. "The leader, rising in his stirrups, swung his blade high and charged the hill. The cavalrymen followed yelling and a hand to hand conflict ensued about the guns which still belched fire as some of the gunners stuck to their post." The Kentuckians lost fifty men on the way up. "The Yankee gunners fought hard. They dropped in heaps about their guns. The hooves of the artillery horses splashed in the blood of the wounded and slain."

Forrest's horse is shot from under him and he continues to lead the way forward on foot. "He was splashed with blood and his overcoat had fifteen bullet holes in it, but he was uninjured." At the top of the hill, he places his hand on one of the bloody gun carriages and "threw back his head and yelled with triumph. His men yelling too gave him back his own name: 'Forrest! Forrest!'" Once again Forrest wins a critical battle, inspiring his men, but once again his achievement is nullified by a superior officer, as the cautious General who ordered the attack decides to abandon the advance and gives an order "soon to be relayed to these men drunk with victory, that they were to return to the fort."

Chapter 6

Forrest inspires his men, his superior officers demoralize them: "When on the heels of the successful charge the order came to return to the fort, which many of them thought they had seen for the last time, they looked at one another in amazement, and some grumbled, asking what all the fighting had been for, anyway." The pathos of lost lives is represented by a popular Confederate soldier named Jim Rollow who got shot through both legs and was last seen dying of his wounds, and in his friend Ira Holt: "There was the forlorn little man in search of his lost comrade, and the victory no longer seemed glorious."

Chapter 7

That night Confederate officers gather in the headquarters of the commander-in-chief, John B. Floyd, to plan what to do next. Sitting apart by the fire is the only one of them who had faced the fire in the battle, "the black-browed colonel of cavalry who had so distinguished himself during the day's fighting." Forrest escaped being wounded by the enemy, but now he is about to get shot down by his own superior officers, whose failure to follow up Forrest's victories with immediate further attacks gave the Union time to send in reinforcements and return to the positions "from which they had been dislodged during the day." The superior officers are so intimidated by Grant, they even fear trying to retreat.

Only Forrest stands up for his men. "The cavalry colonel stood silently regarding the scene. He was not awed by the presence of his superiors, and though he was an unlettered man he was not overcome by their display of superior knowledge"--an ironic phrase, since implicitly he is the one with superior knowledge. "He knew, from the temper of his own men, from the temper of the troops as a whole and from certain other signs that...victory hung just within their grasp if they would only reach out their hands and claim it." Forrest knows his men because he is one of them, but he is not articulate enough to argue his case. He can only promise that "I will cut my way out through any part of this line that you will designate...and I will undertake to see that the enemy does not harass your flank or rear while you are retreating."

However, "the senior brigadier, Floyd, continued as impassively as if the cavalry colonel were not in the room." In accord with the Impressionist principle of restricting point of view--in this case to those in the room--Gordon informs the reader in a footnote that Floyd is "under indictment by the Federal government."

Floyd says evasively that "for reasons peculiar to himself it was impossible for him to surrender to the Federals. He therefore proposed to turn over the command to his subordinates and leave by boat with the Virginia troops"--to *run away*. Fearing "the prospect of a Northern prison camp," and his commander having set an example of selfish cowardice, the other senior general, General Pillow--a softy--will likewise get the hell out of here: "There are no two men in the Confederacy whom the Yankees would rather have than the General"--and here he bowed to Floyd--and myself." As if he and Floyd are the best generals in the Confederate Army, surpassing even Robert E. Lee.

Forrest is enraged. "The cavalry colonel was looking from one to the other as if he could not believe his ears. 'You mean you are going to surrender the army?' he asked. To save themselves, these two generals would sacrifice over ten thousand men. "I didn't come out to surrender,' he cried boldly, 'I came out to fight. I promised the parents of my boys that I'd take care of them, and I'm not going to have them rot in Yankee prison camps.'" Many thousands of such prisoners died of disease. "With a powerful thrust of his foot Forrest sent table, glasses and decanter spinning, then strode from the room."

Chapter 8

Rives Allard is awakened by his cousin Ned. "The whole valley, lit up by the red embers of camp fires, seemed to be in wildest confusion." The superior officers have provoked a rebellion. "Every man in camp seemed to be awake." Forrest takes command of the chaos. "He seemed in the dead of night like a man who has just come from a battle. His face was flushed and his cold gray eyes glittered metallically in the light of the camp fires. He swept his broad-brimmed hat from his head and addressed the men in a great voice that rang out over the valley: "Soldiers, they are going to surrender the fort."

"There was a great outcry. The men surged forward protesting. 'Surrender the fort! But we beat. We beat 'em, didn't we?' and they turned toward one another, muttering angrily. The officer caught the words of some of the men. He rode his horse in among them. 'You fought bravely,' he cried, 'and you won a victory. But they are going to surrender the fort just the same. You know what that means. A Yankee prison camp for you.'" Hell on earth. "He waved his hat in the air, so vigorously that his startled horse reared upright and then plunged wildly to and fro... "The cavalry is going out. How many infantrymen are going with us?" Ned and Rives agree to go with them. "No use staying here to be taken prisoner."

On their way out from the fort into the darkness of the battlefield, some of the infantrymen following the cavalry, they pass the bodies of many dead comrades in grotesque postures, including Old Fulton, the embodiment of their Rebel yell. It is getting light. "It was possible now to see the road they were traveling. They raised their haggard faces and stared at one another. As they came out of a bridle path on to the main road a bugle sounded far off, clear but subdued in tone. It was opening negotiations for capitulation, the surrender of the fort and 10, 271 men."

[The Union outnumbered the Confederates 24,531 to 16,171, but the Union suffered more casualties--507 killed and 1,976 wounded to 327 killed and 1,127 wounded. The Union had 208 captured or missing, but because the senior officers surrendered, the Confederates had 12,392 captured or missing.]

Chapter 9

On the second day after the surrender of Fort Donelson, the Union Army invades the nearby town of Clarksville, Tennessee. "For two days the whole town had been in a panic. Business had long ago ceased, mills and foundries were closed...the riverside was black with throngs of runaway negroes, and there was talk of a servile insurrection. Many people, fearing this as much as the approach of the Yankees, had...fled over the border into Kentucky." The theme of running away takes on new meaning and the crisis brings out the worst in people. Old Mr. McLean, the brother-in-law of Fount Allard, is escaping to a little farm he has across the border, fleeing in a horse-drawn vehicle called a "trap," a term that seems to connote his fate. When Fount and his wife Charlotte refuse to go along with him, McLean turns against them: "Pair of damn fools,' he yelled, 'and always were. Hope the Yankees git you.' Allard watched the team plunge down the drive. 'Hope he don't kill my horses,' he said."

General Grant arrives on a gunboat, where "The riverside was swarming with negroes and white rabble. They had already looted the great warehouse of thousands of pounds of salt pork and flour and were starting now on the storehouses of private homes. The Yankee soldiers were already established in barracks at the college. They would be on the warpath tomorrow. Spread over the country like locusts..." To the victor belongs the spoils of war. The Allards' orphan granddaughter Lucy is too young to realize the implications of all this and enjoys the excitement.

Chapter 10

From a distance in space and time, liberals have cheered any Union victory as a glorious emancipation of the slaves, without thought to any repercussions. This chapter depicts the diverse reactions of slaves on the Allard plantation and others in the region. Old Winston, who is like a trusted member of the Allard family, goes on about his daily routines and scorns the slaves who have seized the opportunity to run away: "Dey all gone. To Clarksville." Only a few remain. Those who ran away deserted those who need them, including a dozen children. "Old John, he cain't git down his front steps and Sis Dep, she so crippled up with rheumatism folks have to be waitin' on her." Winston is angry: "'What's goin' to become of things around here?' he demanded. 'Who gwine do them niggers' work?'"

The Allards' daughter-in-law Belle blames Fount for their irresponsibility. "Everybody knew that the Allards were thought to spoil their negroes." Although slaves on many plantations have lived in squalor, as slave quarters go, those on the Allard plantation are nicer than the tenements in northern cities that are overcrowded with poor white immigrants: "The approach to the quarters, leading as it did through an alley of pawlonia trees, was pleasant and the cabins themselves, neatly whitewashed and set about with the broad green leaves of hollyhocks, presented the appearance of a village street." The runaway slaves had a home here, whereas now they have none. "Lucy was lost in a wonder not so much how Aunt Mimy could have left her home but how she could have left it in such undignified haste... Rats desert a sinking ship.... And it seemed to her that the negroes...had got wind of some disaster which as yet was only approaching. 'Yes,' she thought, 'we are sinking, sinking; and they know it and have deserted us'."

Chapter 11

Members of the Allard family take over the chores of the runaway slaves and also care for those they left behind. In the first paragraph, a reference to the Judas tree beyond the stable lot evokes betrayal by the slaves who abandoned members of their own family in need of care. Some of those who left need care as well. Julia, the granddaughter of Mimy the cook, returns to the plantation and begs Lucy for some medicine for her little brother, a sick baby. "Lucy had made him a frilled cap which she thought set off to great advantage his dark, round little features. A sharp rejoinder sprang to her lips now as she imagined the six months' old baby dragged about over the river front, exposed doubtless to the inclement weather of the last few days." Some of the Allards now resent the runaways.

Other runaways also need help. "Aunt Mimy had been took bad with rheumatism... Lissy was having them coughing spells and spitting blood." One slave mother's baby died from spoiled meat she gave her "during that first night when they had been down on the river waiting for the Yankee soldiers." Mrs. Allard fills a basket with medicines and gives it to Julia, hunts for bandages "for Aaron's little girl what got her head cut," and sends Old Winston in a wagon to bring Lissy back to the plantation. Others are returning on their own. Lucy says, "I suppose you're all hurt or sick or you wouldn't have come home." She resents them for imposing on Mrs. Allard because "now she'll work herself to death waiting on them. It seemed to her, inured during the past week to performing household tasks, that she and the rest of the family would be better off without the negroes."

"The Trenton road was black with negroes, some moving toward home, some forlornly milling up and down the road." In his story "Raid" (1934) Faulkner briefly depicted a long procession of liberated slaves leaving their plantations and following a river evoking the biblical Jordan, elated and free and singing, but they have no place to go—an episode of great pathos. They are going nowhere. Faulkner does not elaborate, whereas Gordon develops this theme extensively, describing various harmful effects of slaves impulsively running away in a mass exodus without any Promised Land.

Julia tells Lucy that one old man, Aaron Dudley, who is nearly ninety years old, almost got trampled to death. "Lucy looked down into the unturned eyes that were as restless and shallow as an animal's." Contrary to her character, Lucy is so upset by the girl's indifference that she almost slaps her. "Love, taking off her bonnet in the hall, chattered nervously of what she had seen. 'The poor things. Lucy, if you saw them you couldn't stay mad. You know Uncle John's old Cider? He's hobbled all the way from town on those crooked legs and when we passed him he was just doubled up in a knot there by the road. He thinks the end of the world has come. When he saw who we were he cried, 'Marse Fount, I done been down in hell,' and he kept talking about sights he'd seen down on that river front. White folks stealing from negroes and negroes stealing from white folks.'" Fount's divorced daughter Cally also is critical of the returning slaves: "I gave some of the young ones what-for, I tell you, and they stood and took it. They had to... The rest have all come and taken their medicine"--an apt pun.

"Terrible things were happening every day now." In town, when the runaways tried to break into a warehouse full of food, Union soldiers "fired into the crowd to get them away from the warehouse." A runaway black man kidnapped and implicitly raped a white girl, Flora Crowley, keeping her gagged and bound in an outhouse. She lived on a farm that "had always been managed by a competent negro overseer. There were no white people on the place except Mrs. Crowley and her daughter," Flora. White females now fear black men. "The negroes were coming back--soon they would probably all be at home." But now Belle Allard and others agree that it would be best to stay "away from the negroes." Belle says "It might be better...if they didn't come back--ever." Two of the black men return and go back to work "but none of the women so far had reported to the house. 'They're too demoralized,' Mrs. Allard said, leaning back in her chair with a sigh."

Chapter 12

The references to Babylon evoke the biblical city of sin that symbolizes urban evils and contrasts with southern agrarianism in the tradition of Thomas Jefferson. All the southern towns in the region have turned into Babylons. After their escape with Colonel Forrest from Fort Donelson, Rives Allard and his cousin Ned finally make it home to the Allard plantation and report to the family that Nashville is "in a panic, the whole citizenry demoralized. Government stores were being broken into and pillaged by broad daylight. Wagonloads of material had been carted off into the country for private use." When "the rabble about the public commissary had refused to disperse, Forrest had led his troopers into the plunging crowd, had belabored the more obstinate over their heads and shoulders with the flat of his sabre." Ned describes what Forrest did as a "magnificent sight." He rises from the dinner table and "enacted the role of the gallant Colonel" driving away rioters with a fire hose in one hand "while, with the other, he made reassuring gestures to a group of ladies" in the street. Mrs. Allard compares the rioters to Union soldiers. "The whole town is in their hands and they've begun to ravage the country."

The invasion by the Union Army has disrupted the social order so completely that the Allards now even distrust their loyal black servant Uncle Winston. The women are rallying to support and defend their men. To protect Ned and Rives, "Cally announced that she would occupy the room directly across the hall and would leave her door open. She would keep a good fire going and would sit up all night. "'Stand guard,' she put it, striking a military attitude."

Chapter 13

The war continues to bring out the best as well as the worst in people. Lucy becomes more responsible and mature. "She had been alert all day to execute her grandmother's orders. Nothing seemed too much trouble, no exertion too great. She flew up and down stairs all day," mending the fire, cutting out garments, sewing new uniforms for the soldiers. She has acquired the same "military attitude" as her Aunt Cally, telling her that they can sit up and work all night to finish uniforms if necessary.

Lucy has mused on the engagement between Love and George: "though they now seemed to love each other, each could just as easily have fallen in love with some one else... 'Why am I different from all the rest? Am I going to be like Aunt Cally and end my days dosing out quinine and sewing flannel petticoats for negro women?'" That she cannot fall in love so easily implies a greater depth in Lucy. Now, finding herself alone in the sewing room with Rives, as she pedals the sewing machine she begins singing the

marching song that Ned had been singing: "When Johnny comes marching home again... Ta Ra...Ta Ra!" And she becomes aware that Rives "had been gazing at her as she sewed."

She joins him near the fire and when she shivers, he fetches more logs. Rives is sensitive. "It seemed to her that he had actually increased in stature in the few months he had been away... There was an assurance in his bearing that had not been there before." Rives is also the silent type. She talks, he listens. When he suggests that they take a walk together in the garden and she is reluctant because her grandmother might not approve, "He seemed to read her mind" and "smiled at her, a smile so sweet and so compelling" that she goes out with him. This is the main romance in the novel, yet it does not begin until over a third of the way along and proceeds in a minor key, in realistic proportion to the dominance of the war. Gordon's novel is no *Gone with the Wind*, and is less romantic than *A Farewell to Arms*.

Chapter 14

Union soldiers are confiscating horses and the Allards hide some of theirs in a pen constructed in the woods by old Uncle Winston, now the only slave they can trust: "None of the servants except Uncle Winston should know of their hiding place." Three girls from the Allard household help Winston take the horses into the woods where they enjoy birds and buds and other signs of spring in a chapter dramatizing experiences of Nature integral to agrarian life. Lucy feels that "only here in the woods, which this morning seemed an enchanted place, was she recapturing the old feeling for home." Agrarians are at home in Nature whereas urbanites are estranged from the natural by city life.

The girls are joined by Rives and Ned, who entertain them by racing on horseback. Participation in Nature is recognized by Uncle Winston when he says of Ned that "he warn't born like us'ns. He uz foaled." He then recalls how Mrs. Allard loved to ride her horse Prince so much her husband Fount once exclaimed, "'My God, Charlotte,' he say, 'way you act anybody'd think you was a mar. I'm surprised you didn't go on round to the stable to foal'." Even more immersed in the natural order are the old men the Allards recall, one an old settler who was raised with the Shawnee Indians and lived in the woods as a hunter, another Old Mr. Powhatan who slept in the woods and hung out in a cave. "'There was another one too,' Ned said meditatively. 'Old Cousin Aleck'" with a long white beard. Ned wants to stay in the woods "as long as we can" and Rives shows how he used to hunt and kill rabbits by throwing a knife.

Ned wants to race Rives again but Old Winston, though a slave, demonstrates his authority in the Allard family by giving an order to the young white man: "Naw, you won't. Marster say for us to git these horses in that pen." Likewise, when little Jenny complains that the horse pen is too small for them, Winston frowns at the child: "'I reckon you know more about it than I do, Miss,' he said crossly. 'These horses mighty lucky to have this good a place to stay'." Then he tells Ned to ride on home now, with an "austerity which was natural to him in addressing young people."

On the way home Lucy spots red berries on a vine up too high in a tree for her to climb. Rives takes off his new jacket, lays it carefully on the ground in a gesture recalling the gentleman Sir Walter Raleigh, and climbs "skillfully up the tree." Lucy cries out "as if in alarm, 'Don't, please. You'll break your neck'." But Rives smiles down at her, "Don't you know I've got squirrel blood in me?" He climbs out on a limb, breaks off a cluster of vines full of berries and drops them at Lucy's feet. When he comes down, they are alone together. They kiss each other and Lucy is trembling and crying. "'Oh,' she cried, 'I never thought I'd be happy again'." Sadly, of course, she will not be happy for long.

Chapter 15

Fontaine Allard has such faith in the continuation of his way of life that when Union soldiers come into his yard, he holds a finger in his book to mark the place. He is a courteous gentleman: "Can I do anything for you?" When the Union Major accuses him of concealing ammunition, Fount expects him to take his word of honor in denial, as such respect is customary in the Old South. His divorced daughter Cally, the most realistic of the Allards, is not so polite: "I know who told you that. Those negroes of ours that ran away the other night." She pushed past her mother and confronted the officer angrily: "You Yankees believe

everything niggers tell you, don't you?" Fount is embarrassed by her but remains composed: "There is no shot concealed here. If it will reassure you I will give you my word to that effect."

Although he is not concealing ammunition, as the Union Major knows Fount Allard has indeed provided horses and arms to the Confederacy and his son Ned is in the Rebel army. It is natural and inevitable that he would be regarded as an enemy of the Union Army. The Union Major tells Fount that the accusation came from slaves on a neighboring plantation, undercutting Cally. Falsehoods are flying from both sides. This Union officer is portrayed with sympathy. He is doing what would be done by any army in enemy territory, and he orders his men to search the mansion but not to damage anything and offers to let Mrs. Allard witness the search. However, his men disregard him and start tearing beds apart, one of them laughing in response to Cally's protest, falsely claiming that he is "Just carrying out orders, ma'am." Cally calls out, "They're throwing the feather beds over the gallery and burning them."

When Mrs. Allard questions the Union officer, we learn that he is a farmer, an agrarian like the Allards. He smiles with innocence suggested by his eyes, "candid and blue, like a child's." Like most Northerners he has only one reason for supporting the war against the South: "I don't hold with slavery." One of his men comes down the stairs playing a tune on the banisters with his sabre "the way a child might have done with a stick." His childishness is self-indulgent rather than innocent. He is brazen and callous: He gives Mrs. Allard a "bold stare, then grinned." The Major, with the morality of an agrarian like her, is contemptuous of such men: "Scum...of the cities. I can't control them. Nobody can." Many Union soldiers were in fact criminals recruited from the cities, especially New York.

Mrs. Allard's accusation that the soldiers are stealing her silver turns out to be false, but they do take horses, mules, corn, and all the hay, leaving no feed for the remaining animals. The Union Major writes down what is taken and hands the accounting to Mrs. Allard but she refuses to take it, knowing that nothing will ever be compensated. Cally calls upon God, but she is asking for one of the horses to kill the well-meaning Major: "I hope to God she kicks him to death." The Major tries to stop the burning, in contrast to the most notorious Union officer, General Sherman, forever hated in the South for deliberately burning Atlanta and everything else in his path.

Mrs. Allard notices that "The yard was black with negroes. Her first thought was 'But we haven't that many,' and then she recognizes a face here and there." As she soon sees, the freed slaves from neighboring plantations consider the pillaging by Union soldiers an opportunity to loot the Allard place as soon as the Yankees leave. By accident, when they burn the feather beds, the careless soldiers set the mansion on fire. The Union Major tries to put it out by starting a chain of buckets but it is a losing battle: "'We must start getting things out.... These blacks here. Have you any you can trust?' She shook her head, unable to speak because of the tears that had come into her eyes. 'Not now,' she whispered." The slaves have become just as destructive as the Union army, dragging and throwing furniture out through windows of the mansion: "soldiers and negroes in an indiscriminate mass."

The Allard plantation is named Brackets, a term in typography meaning an insertion limited in length that is not essential to the main point. Its burning symbolizes the destruction of the southern plantation economy dependent on slave labor, a system not essential to the main point of southern life that existed only just over a century. It was a cursed social order inserted within an agrarian way of life that survived it and thrived elsewhere throughout the country in the tradition of Thomas Jefferson. The agrarianism that was the main point, the *essence* of southern life, is symbolized by the log cabin that preceded the Allard mansion, now being destroyed along with the plantation system: "The old house," laments Mrs. Allard to Cally, "the original old log house. See it burn." Fount Allard is traumatized witnessing the destruction of what he sees as his "child," has a stroke and is incapacitated.

Chapter 16

This chapter begins, "The house was in ashes," indicating that symbolically the old plantation order is being destroyed. Transcending race, a slave who is treated like a member of the white family, Old Uncle Winston represents the hope for an ideal new order of racial equality, a Promised Land, a redeemed

America--the one that almost a century later Martin Luther King would envision in his famous speech in front of the Washington monument--"I Have a Dream."

The two young Confederate soldiers Ned and Rives are hiding in the woods from the Union soldiers. Love and Lucy are also hiding there accompanied by Uncle Winston, who decides to return to the mansion and mingle with the soldiers in an effort to find out if they are going to cross the road to the woods. If they do intend to come into the woods he will sing out "Oh, my Lord, Oh, my sweet Savior!"--"like we does in meetin." This will signal the girls and Ned and Rives to escape deeper into the woods. That is, he will call upon God, not in a vengeful spirit, but to be a savior.

When he returns, Uncle Winston tells the girls to follow him: "Come on, you gals. I got to git back and help my mistress." Nearly all the soldiers have gone. "There was a heavy smell of smoke on the air and contending with it and biting into the nostrils was the reek of whiskey and wine. As Winston and the two girls came up they saw two negroes making off across the lawn kicking a wine cask ahead of them." The Allards have taken refuge in a three-room building used as an office where Fount is unconscious, Charlotte Allard is tending him and little Jenny Morris is sleeping in a fever, burning hot.

A source of light, Old Winston brings a lamp from one of the slave cabins. They hear the freed slaves shouting and singing in celebration. Winston goes out, possibly to take any food he could find to Ned and Rives in the woods. When he returns, the two girls in silence "watched him settle down in the doorway of his mistress' room. He had found an axe somewhere and he held it cradled in his arms, even after his head drooped forward in sleep." In the next chapter, when Lucy suggests that they cut down some trees and build an addition to their little house of refuge, Cally replies, "And it takes axes to fell trees. You saw those drunken negroes stumbling around on the lawn. You'd like to arm them all with axes, I suppose, so they could come here and kill us in the night." This recalls the murderous slave rebellions of 1811 and 1831. Winston knows that whites are in danger. "The light was finally put out and silence settled on the little house. The smell of vinegar was acrid in the room. After a little it was mingled with a heavier smell, the body odor of the negro mixed with sweat."

The mournful Mrs. Allard is sitting at the foot of the bed where her husband Fount lies unconscious, absorbed in sad thoughts and fears. She "had not realized that Winston was there until that moment. She raised her head quickly in the dark. Her nostrils widened. She thought that if she lived through all this," she could never be more grateful for any odor.

Chapter 17

As soon as he hears that the Allard mansion has burned, the old widower Edmund Rowan "came over at once, with Uncle Simms and two young negroes who he said he could trust." Although he personifies the patriarchal order of the Old South that is being destroyed with the plantation society, a development that may be regarded as progressive, Edmund displays virtues most Feminists lack: He is unselfish, charitable, likes both genders, is capable of loving a member of the opposite sex, is self-sacrificial in defense of others, and is a good neighbor who brings the community together by maintaining traditional beliefs and social rituals, such as the dance at the Music Hall in Chapter 6. Feminists deny that matriarchy co-existed in harmony with patriarchy and depict everything patriarchal as entirely evil, just as liberal academics depict the Old South as entirely evil. Gordon debunks reductive liberal stereotyping by embodying positive qualities of southern patriarchy in Old Edmund Rowan and Fount Allard.

After conferring with Mrs. Allard, Old Edmund persuades the Union sergeant ordered to guard the place "only as long as there seemed to be any danger from the negroes" to take the remaining soldiers away. The Union sergeant is implicitly a racist in a worse way than Edmund, though the old man owns slaves and the sergeant is fighting to free them. "He knew, he flattered himself, a thing or two that his major would go to the grave without learning. He looked shrewdly at Rowan: 'Them niggers made off with a lot of liquor last night. I ain't sure they've drunk it all up.'" Ironically, the old slaveowner is offended by the sergeant's contempt for black people: "Edmund Rowan looked hard into the man's eyes then let his hand stray for a second toward his hip. White Southerners have always said that, despite slavery, on the whole they had better and closer relations with blacks than most white Northerners.

Cally tries to salvage what she can from the smoking ruins of the mansion and encounters some blacks poking the ashes with sticks and "laughing childishly when a flame would break out. Sometimes one would pounce on an object, rub the ashes off of it and put it in his pocket." Two of them who belong to her family are willing to help her when she gives them an order while a third instead sits down and "gave her a wide drunken smile. 'Yes, ma'am, Miss Cally, I be there in a minute'." The war has incited thievery, insolence and disobedience by many black servants who now act like vindictive employees.

Back in the crowded little house with her family, Cally is angered by Lucy's unrealistic optimism and breaks down into tears: "You don't know how to do anything and neither does Love. There's nobody. Nobody but me!" Cally represents all those single, divorced and widowed southern women who, in the absence of men at war and among rebellious blacks, had to care for children, the sick and the elderly, while trying to maintain devastated households and manage ruined plantations and farms. After expressing naive eagerness to help Cally, young Lucy runs away to get married and live with Rives in Georgia. Although she can hardly be blamed for falling in love, she does increase the burdens on Cally.

Chapter 18

The farm of Rives' poor family in north Georgia is contrasted with the wealthy Brackets plantation in Kentucky--earthy and egalitarian. From a distance the house is almost invisible in the pine forest and the entry is a wide hall "unroofed and without a door at either end." Rives introduces Lucy to his younger brother Miles and his nearsighted sister Mitty. Eight other siblings live elsewhere, including two married sisters in Louisiana, three foster brothers and a second lieutenant with the Third Georgia regiment in the war. The living room contains a four-poster bed, a circle of chairs about the hearth and a tall secretary, with no other furnishings and no carpet. It strikes Lucy as "harsh and bare" until it is illuminated by a cheerful fire. "The dining room was an ell, built of logs, daubed and chinked with white clay," as in a log cabin like the one at Brackets before the plantation mansion was built. Rives and his bride will occupy his old room upstairs, with a low doorway, worn old furniture and a cracked mirror.

An old negro woman comes into the room with a "broad, good-humored face" and Lucy sees at once that she "must be a privileged person." Lucy has been "accustomed all her life to demonstrations of affection from the family servants," but she soon sees that the blacks in this household are even more like members of the white family they serve. Aunt Rivanna, as she is called, used to live at Brackets but "They sent me down here to look after Miss Sue," Rives' elderly mother. "They knowed she didn't have enough sense to do it herself." Rivanna is the dominant personality in the household and speaks freely, even mocking her mistress for "Sashaying around" the neighborhood doing good deeds of charity. Although she calls her a prophet and compares her to the biblical Job, Rivanna's belittling view of her is ironic, since Susan Allard proves to be the spiritual exemplar in the novel, the most Christ-evoking figure. "Miss Sue just like a free nigger. Don't know when it's time to come home.... Half the time she don't know whar she gwine. She just gits on her horse and waits till the spirit move her."

Downstairs for dinner, Lucy first sees Susan Allard as a "small, gray-haired woman" in a big chair. Her mother-in-law does not wait for her son's new wife to come to her, she gets up and goes to her and kisses her on the mouth, but her welcoming lips seem cold to Lucy. Although as mistress of the house the old woman sits in a great chair at the head of the dinner table, she is given bites to eat by her nearsighted daughter Mitty. "Mrs. Allard would obediently take the morsel up on her fork. When she had eaten it she would relapse again into a reverie." First impressions make Susan Allard seem feeble, on the verge of dementia. It is difficult to imagine her riding a horse, let alone "sashaying" all over the countryside. Later, however, when she becomes a battlefield nurse Susan enlarges to heroic proportions.

Susan Allard's tendency to lapse into reverie is evidence of living in the Spirit. Her extreme spirituality is the "something in Mrs. Allard's gaze that disquieted" Lucy and makes Rivanna and others think that she is feeble-minded. Rivanna's comparison of her to Job is inaccurate because Job was too proud and God took away his wealth, whereas Susan is humble and gives possessions away by choice. Her extreme charity is seen by most people, including most of her own children, as further evidence that she lacks good sense. She has given her best furniture away to needy neighbors. At dinner when they run out of pudding, she confesses that she has given much of it away to her neighbor Mr. Bascomb: "He's such a thin old man,

nearly ninety years old and with a delicate digestion." I. *Corinthians* 13.13: "And now abideth faith, hope, charity, these three; but the greatest of these is charity."

When Rives was a boy, his mother cared for eleven children, seven of her own "and four orphans Ma'd taken to raise." She rang a bell toward the end of every meal in order to save food for her black servants. "You could eat right up to the time the bell rang but you couldn't take a mouthful after that." Susan Allard retains the hierarchy of white family over black servants, but the blacks are more like resident employees than slaves. Her overseer is black. Rivanna serves meals, but Mitty has replaced the old black cook and she also does "most of the housecleaning." Rivanna says what she likes and even when she falls asleep while serving and drops a huge tray, she is not scolded.

The chapter ends with Lucy's perception that Susan has "gray eyes which seemed too large for the small, pale face. It occurred to her suddenly that Rives had his mother's eyes." Gray is the color associated with the Confederacy and eyes "too large" connote seeing beyond this world to an extent most people consider lacking "good sense." Lacking "good sense," a hero who sacrifices his life, Rives sees like his mother. As exemplars, they represent what is best in the culture of the Old South.

Chapter 19

Her first night in Rives' room Lucy dreams of a coffin hovering over her, suggested by the sloping low ceiling. This dream merges with an image of the Brackets mansion burning down. Her former way of life on the plantation is gone and she anticipates that her confining new life on this farm may turn out to be a spiritual death. Also, perhaps, her natural fear that Rives may be killed in the war is an unconscious metaphor of brackets applied to her marriage. Her happiness with him may be so short it will be like a mere insertion instead of the main point of her life.

She remembers having felt that nobody wants her, then Rives saying "I want you, more than anything in the world." Now, when he returns to their bed from stoking the fire, she murmurs "I love you" and "The fire burned brighter." But then he tells her he has to return to the war that very afternoon. After riding horseback all the way here from Kentucky they will have only the one night together before he goes away again. She dresses hurriedly and goes with him downstairs where later Susan Allard will be meeting with other ladies from the neighborhood. "The ladies met three times a week now at different houses and spun and wove cloth for uniforms," supporting the soldiers.

Rives takes Lucy out through woods to land that his mother has given to him and together they plan the house they will build. Susan Allard has parceled out land equally to three sons, breaking with the southern tradition derived from Europe of inheritance only by the oldest son in order to keep large tracts of land from being fragmented into farms, which had perpetuated the plantation system dependent on slave labor. This amounts to a rejection of slavery and makes Susan a promoter of social reform in the South in her role as a spiritual exemplar evoking Jesus Christ.

Part III, Chapter 1

Rives rejoins the Confederate army in Chattanooga, Tennessee. He and another soldier visit a crowded gambling house favored by soldiers off duty, where games of chance establish an atmosphere of risk. He gambles a little, learns that Colonel Forrest has been promoted to General, and is told that Ben Bigstaff wants to see him. He reports to the headquarters tent, where Bigstaff tells General Forrest he wants Rives to accompany him as a scout because "He knows the country." The General gives the two scouts a risky spy mission. His younger brother Jeffrey Forrest has captured some official Federal stationary that Bigstaff and Rives can use to pose as Union soldiers and get behind enemy lines, wearing Yankee uniforms. General Forrest lays his hand on Jeffrey's shoulder and his voice is suddenly gentle: "Now, boy, you take good care of yourself." The General is "a big man with towering shoulders and black hair streaked with gray. His eyes had been soft as he gazed at his young brother. They hardened as he turned to Bigstaff." This humanizes the General and prepares for a poignant later scene. Bigstaff talks to Rives about the General's feelings for Jeffrey, "whom he loved, Ben said, better than his own son."

Chapter 2

Southerners as well as Northerners and their liberal descendants have incomplete knowledge of the war. Back at the Allard farm in Georgia, at dinner the ladies who are sewing uniforms for their soldiers do not know who is winning the war, why their side has lost battles, that Rives is now in greater danger because he has become a spy, or that Colonel Forrest has been promoted to General. Mitty has a prejudice against Forrest because Lucy said he looked stern. Lucy corrects the nearsighted girl and Susan Allard, who as a spiritual exemplar is figuratively "far-sighted," with "large" vision, says wisely that "Sternness is a virtue in a military man." Her endorsement validates the leadership of Forrest.

Most of this chapter is devoted to Lucy's rereading a letter from Rives and her memory of their expressions of love for each other on the morning he left to return to the war. By presenting the goodbye episode indirectly in this way, as a memory, Gordon is able to be more selective in her choice of details and to further emphasize the poignant distancing between them caused by the war. This distance is evoked, for example, by the description of "winter chill" that surrounds Lucy, and by her memory of his comment when he embraced her: "Love, your hands are cold." Distance prevents them from warming each other with their love and, later, his horrific experiences and anticipation of probable death make Rives act withdrawn and somewhat cold in their last scenes together.

Lucy's feelings are deepened by her characterization as an exceptionally natural person, despite being raised upper class. Like Rives she is likened to an animal, as when he says, laughing and "pulling her down beside him. 'You remind me of a little mare I had once named Kitty'.... She knew what he meant that she was wild and restless and that as Mammy once said she had eyes like a nervous colt." Her virtue is evident when she confesses to minimal sins: to once flirting with a boy and to stealing tarts from the pantry and, because she was scared, letting Aunt Mimy give the slave girl Della a beating for it.

Lucy asks Rives "wildly.... 'How can you leave me? How can they take you away?'" A traditional theme in heroic literature of war is the conflict between love and duty. In *A Farewell to Arms*, when duty to the Italian army becomes absurd, Frederick Henry chooses love, whereas Rives believes in his cause: "He said, 'It isn't they,' and kissed her, oh, a dozen times." Rives is choosing of his own free will to fight for love, in defense of his own land and his people--freedom and a life with Lucy.

The war has already affected them both: "His face, even his eyes when he looked at her had changed." Lucy cries, reduced to poverty and dread--a common fate now in the South. Seeing herself in a mirror, "I look plain,' she thought. 'I look almost as plain as Mitty'."

Chapter 3

Wearing blue uniforms the two spies Rives and Ben Bigstaff manage to infiltrate a squad of Yankee cavalry. But they must slip away into the woods after Ben talks too much. After they escape Ben warns Rives not to talk too much to Lucy: "You better not write home so often." Rives realizes that, as a spy, "he would never again be able to write her the kind of letters he had written before--the kind of letters he knew she expected him to write." He and Ben sneak up on a Union sentinel in the dark to capture him and extract information but they are overheard. Ben escapes but Rives is captured.

Chapter 4

Rives is imprisoned in the nearest town. "He was badly frightened." One of his cellmates identifies himself as Captain Robert Williams, an officer from Alabama taken prisoner at the Battle of Shiloh who had escaped but was recaptured. His other cellmate is a fellow spy for the South, but Rives is so frightened that he "determined that even before these Confederates he would continue to play the deserter." Throughout the novel, portrayals of Rives being frightened increase the magnitude of his heroism. He realizes that his cellmates "had already appeared before a court martial, had been condemned, and doubtless would be executed within a few hours." Rives expects the same fate.

Out the cell window his fellow spy watches Union soldiers gather around an innocent child who got shot in the throat by a Union soldier--an *objective correlative* evoking sympathy beyond what a reader might otherwise feel for the condemned men. Taking his mind off his own impending death, the fellow spy reports what he sees to Rives, who sits on his cot staring straight ahead. A clergyman enters the cell and consoles the young officer taken prisoner at Shiloh, but the fellow spy is more interested in acquiring a deck of cards. Rives gives him some money and the older spy buys a deck of cards from a prison guard. Through the night, the young officer writes letters, lies on a blanket and appears to pray in silence, while Rives gambles at cards with his fellow spy. Ironically, the condemned spy wins all of Rives money, as if it makes any difference.

Toward morning, "Rives heard, at first from far away and then coming rapidly nearer, the hoof-beats of horses on the hard turnpike and the yell of oncoming cavalymen. He leaped to his feet. The other two were already at the window. They hung out, staring. The streets were full of cavalymen and fleeing citizens. The spy turned around. He was laughing till his eyes were mere slits in his fat face. 'It's old Forrest,' he said. 'He's done captured the town!'"

Chapter 5

A lesser novelist might have ended the episode at this point. Gordon devotes a chapter to the liberation of the prisoners and the town, dramatizing the exhilaration of their salvation. Rives reveals that he is not a deserter but a scout for Forrest, which identifies him with the liberation. "The Confederate cavalry was inside the prison yard now. The Rebel yell rose, sudden and fierce. There was the sound of firing. The spy pounded Williams on the back. "The Yanks are running!" he shouted."

But the prisoners are not yet safe. Two Union guards burst into the cell with muskets and try to shoot them but the prisoners get behind the door and slam it. Downstairs the Confederates are battering down the prison door. The guards flee. The excitement is brilliantly rendered and the realism is enhanced by details: "They heard the lock click to and then there was silence except for the battering sounds below. Rives tasted wet wool. His open mouth for some minutes had been pressed against the spy's fat back. He heaved his shoulders furiously upward. The spy tumbled out onto the floor and the other two crawled after him. They remained on all fours for a minute glaring about them then got cautiously to their feet. Rives was shaking with rage and fright."

The guards have set fire to the prison. "The three men hurled themselves against the door but it was made of iron with hinges sunk deep in an oak jamb and it held." They go on battering and struggling to escape the building. Finally they hear pounding feet approach and Williams looks out through a grating: "'Our men,' he yelled, 'and they've got a chain of buckets.'" A face appears at the grating and a voice calls out "Stand aside, boys." The door is battered down and the prisoners step over it and into the hall full of soldiers. "Some of them were laughing. One gave Rives a slap on the back as he staggered toward the stairs. 'Tried to burn you up, did they? Reckon you're glad old Forrest made it in time.' Prisoners were being released from cells all along the passage way."

Rives learns that the town has been liberated by his own regiment, Lawton's Georgians. He sees that the Yankee provost marshal has been captured and bound, much to the delight of the southern citizens. Found hiding in a lady's room hiding between two feather beds, this man had "incurred the hatred of the whole countryside because of his tyranny." The Union army garrison has surrendered and men of a Michigan regiment are lined up in the yard. Captain Williams identifies the guard who set fire to the prison and the man is led away behind the courthouse, where a single shot rings out.

A door to one of the houses on the square opens and a slender woman dressed in black comes out and approaches General Forrest with a handkerchief in one hand and a silver spoon in the other. She asks him to back his horse for her. "The cavalry commander looked down, startled, then lifted his hat and obediently pulled on the reins. The horse, a powerful gray, took two steps backward. The woman bent over and with the silver spoon scooped up some of the earth on which the charger's hoof had rested and put it in the handkerchief, then without a word to the General she walked back up the path, the laden handkerchief clutched in her hand. The crowd cheered tumultuously and cried, "Forrest! Forrest!"

"His hat was still off, a lock of black hair had fallen across his forehead. His expression was stern then as if he had just realized what the woman's action meant, he smiled and held up his hand for quiet. The people, he said, must go to their homes. The town was safe, the Yankees would not get it again but the soldiers still had work to do; the detachment of infantry across Stone's River was yet to be dealt with. He let his hand sink to his side. His face resumed its usual stern expression." The reader may recall Susan Allard saying that "Sternness is a virtue in a military man."

Chapter 6

At the Allard farm down in Georgia, there have been no crops for two years. Already small, Susan Allard is getting thinner from lack of food. Lucy remembers the day Union soldiers invaded their yard. An officer barged into the house to use their roof for observation but got called back because Confederate cavalry was coming in hot pursuit. He jumped his horse over a fence, pursued by his men into the trees. Lucy ran out to meet the Confederates and asked to go with them and show them where the Yankees went, but the Captain shook his head and went on through the gate. They heard gunfire in the distance. The slave girl Molly began to cry and Susan chided her, "Aren't you ashamed of yourself, crying like that, when men are over there wounded and dying?"

Lucy has become a hard worker, like Susan's nearsighted daughter Mitty. "If she were not taking the horse to get fodder she would be in the office with Mitty, tramping back and forth beside the spinning wheel or, worse, reeling the thread she had spun." The Confederates brought their wounded back to the house. One of them, Captain Linton, was put down in the grass with blood all over him and Susan, though a thin little woman, "thrust her shoulder under his--he was not tall--and they went slowly up the slope." She laid him down on the parlor sofa. "There were three other wounded soldiers, two lying on her big bed" and the other with a dangling arm." Susan sends for a doctor. "She had her sleeves rolled high, her blue, checked apron was spotted with blood." She gets a bottle of chloroform from her cabinet and when the doctor arrives she assists him in cutting off the soldier's injured arm while he screams.

Meanwhile, the traumatized Lucy tends to Captain Linton. "His poor hands kept tearing at his throat." Lucy can barely stand to touch him but finally she "put her arms around him and caught both his hands and held them down." She holds on to him while he struggles through bloody hemorrhages. The doctor shows her how to inject him with morphine. "Her hands and her gown were sticky with blood and blood was still oozing from his mouth on to the pillow." Finally she sits beside him, holding his hand" while he dies. Then she washes his face and hands and closes his eyelids. Afterward Susan joins her on the porch. "Don't cry, child. He's better off." But Lucy has been rereading a letter from Rives saying he would not be getting any leave to come home. "I'm not crying for him!" she cries.

Chapter 7

The starving Allards represent all poor Southerners ravaged by the war. Lucy and Molly, one of the slave girls, are leading a weak horse into the woods. "His hind legs caved in until they almost locked together. Rumbings came from his gaunt belly." Like the Allards, "He was starving. The Yankees had taken all the corn long ago." He is a Union army horse Susan found on the road and took in, "a great sore half hiding the letters US branded on his hip. All the available grass has been grazed off. "Uncle Mack's mule had died a few days ago of blind staggers. There was only this horse left."

Cally had written from the Brackets plantation that they have only two horses left. The Yankees have stolen the rest. We learn that Uncle Winston, like Susan's black overseer Uncle Mack, has remained loyal to the white family he serves. As of that letter, Fount Allard was still alive, but there have been no letters from anybody at Brackets for over a month. Lucy's shoes have worn out and Uncle Mack has made her new ones "out of hog-skin when the hogs all died of the cholera." The Yankee blockade has stopped all supplies to the South. Coming to the swamp, Lucy and Molly let the horse loose to search for fodder while they wade into the black slimy water and strip cane leaves they stow in the sacks they carry. Lucy takes off her clumsy shoes and goes barefoot in the muck, feeling watched from the swamp thicket, by a Yankee or a runaway slave who might attack her. The South is getting swamped.

Chapter 8

The point of view in this chapter dramatizing Confederate preparation for the battle of Chickamauga is that of General D. H. Hill, brother-in-law of the great General Stonewall Jackson. Hill was a scholar, distinguished educator and later a President of the University of Arkansas who had many successes in major battles of the Civil War. He was an aggressive leader, brave and religious. An independent thinker, he was also outspoken and inclined to sarcasm, alienating some other generals including Braxton Bragg and Robert E. Lee. Hill agrees with Forrest in his criticism of General Buckner for surrendering Fort Donelson: "Why had he given up the fort? By all accounts a victory had been won, almost a great victory. No telling what turn affairs might have taken if Fort Donelson had been held against the enemy." At the beginning of this chapter, Gordon identifies with Hill's compassion for the innocent.

William Faulkner tended to reduce the Civil War to the just price the South paid for the curse of slavery, in the spirit of a vengeful God and the Old Testament prophets. Gordon contrasts her more sympathetic perspective to Faulkner's when she mentions his name. General Hill reproves his staff officer for laughing at the poor widow in black whose house is being occupied by the Confederate generals, when she scurries away from them: "I pity these poor people, Faulkner. It is a terrible thing to be invaded by the military." That this is indeed a literary allusion is confirmed just four lines below when the General remembers being a guest near Richmond at the house of "Mr. Poe, a relative of the poet."

General Bragg has been appointed commanding general of all Confederate forces at Chickamauga. Jefferson Davis, President of the Confederate States, has assigned Hill to take over command of Bragg's corps. Hill had previously served under Bragg and is not impressed by his record. The other commanders who sit down at a table with Bragg are Buckner, Walker, Johnson, and Polk. "There was tension in the atmosphere." The South has recently suffered "great reverses"--in particular at Vicksburg and Gettysburg. Bragg "was the man whose appointment to command had sent the South wild with hope. Well, Bragg's invasion of Kentucky had been a failure." He was indecisive and retreated--ran away--to Chattanooga when he should have attacked. "But Bragg had not been able to hold Chattanooga." Now Bragg had been "in a nightmare of indecision for a week" and was nervous. He reads his battle order aloud to the generals in a "jerky, excited voice." They all agree with it, even Hill, though he is thinking that "if this order had been issued on any of the four preceding days it might have found [the Union commander] Rosecrans wholly unprepared. Now there was no telling."

The chapter ends on an ominous note that confirms Hill's skepticism. After the meeting is over Hill stands with General Polk on a hill overlooking the valley of the Chickamauga River. Polk remarks that this land once belonged to the Cherokee Indians. "There is a legend that they made their last stand here in this valley." Chickamauga "means the 'river of blood'." The implied comparison of Indians to white Southerners points to the hypocrisy of liberals: Slavery was common throughout the New World before the arrival of Europeans, as were human sacrifice, genocide, torture, cannibalism, infanticide, rape, and murder. Extreme examples include Mayans, Aztecs, Comanches, and Apaches. Identity politics turned liberals into racists who rejected the values and ideals of civilization--including equality--by idealizing Indians and demonizing not just white Southerners but all whites of European descent. The 1830 census reported that there were 3,777 free negro citizens in the United States who owned slaves. The preliminary report of the 1860 census found that Indians west of Arkansas owned 7,369 black slaves.

Chapter 9

"Henry Dunbar was thirteen years old on the nineteenth of September 1863"--the first day of the battle of Chickamauga. In *TRB* Henry Fleming's first experience of death is the sight of a dead body, whereas this Henry sees a soldier get shot to death in front of his eyes. The chapter opens with Henry awakened by his mother, an echo of Henry Fleming's mother trying to awaken her son to the reality of war at the beginning of *TRB*. Henry Dunbar gets up to milk the cows with his visiting cousin, his buddy Bud, who wakes up "wrapped in quilts like a cocoon." Both the name Bud and the image of a cocoon suggest the potential transformation and growth that will likely follow his witnessing the death of the soldier with Henry. His maturation is predicted when he "stood erect, his hand cupped to his ear in a gesture which Henry considered ludicrously imitative of a grown person." The innocent pastoralism of youth is evoked by the

intent to go fishing after chores are done, the milking ritual and the young udder of the heifer "likened to a dried apple." The apple is a traditional symbol of knowledge of good and evil.

"Henry upset his milk bucket, rising" to see what is happening out on the road. War upsets all that is symbolized by the bucket of milk, and it compels people to rise to the occasion. When the boys watch the column of Confederate cavalry pass by their farm, one of the horses drops globes of manure that are greenish like a "disconnected snake that trailed through the dust." The snake is an icon of evil evoking the Fall from innocence in the Garden of Eden--here the farm. Henry runs out through the downed pasture bars into the road, from pastoral innocence into the road of life, where he pokes a "globe" of manure with his toe, as if just touching the fallen world--the shit of war--like testing water with his toe. Bud sees a spirit of adventure in Henry's face that had led them to explore Bell's Cave, a name evoking both the Liberty Bell and the famous Bell Witch--good and evil. The cavalry horses that pass by on the road "were all plastered dun colored with mud." Henry's last name *Dun*-bar identifies him with the earth, the natural, the archetypal. He is Everyboy. And he too will get muddy on the road.

This chapter is an allegory of initiation that ends with an act of heroism, a major theme of the novel. Here the hero who gets shot, the universal unknown soldier, *looks back* and is killed in a scene of pathos, whereas at the end of the novel the hero Rives Allard does *not* look back and is killed in a climax of tragedy. The dismounted Confederate cavalryman who takes cover near the boys is wearing a ragged straw hat rather than a military cap, evidence that he is from a farm like theirs. Confederates were poorly supplied and often wore mismatched, incomplete or faded uniforms. Gordon usually describes them as wearing butternut--light brown--rather than standard gray, connoting diversity and contradicting stereotypes. This soldier hears Bud chattering in fear and turns toward the sound, distracted from watching out for the invading enemy--*looking back*, contrary to the title of the novel. Seeing the two boys, he warns them away from danger: "One hand left the rifle, came up, thumb pointing imperiously over the shoulder. The next moment he flung the gun from him and plunged forward." As soon as his hand leaves the rifle--a moment of peace--he gets shot. He falls to the ground with a mortal wound, bleeding from the bullet hole. Yet somehow he rises to his feet! He comes toward them spurting blood as if further to warn or protect them, before he pitches forward onto his face. His last act is an effort to protect the innocent, a motive for most soldiers on both sides to fight in the Civil War. Then Henry Dunbar runs away from death like Henry Fleming, who returns to the battle and becomes a hero. In the end these boys, almost old enough to become recruits themselves, are on the same road that led this unknown soldier to his death.

In a complex literary allusion, Gordon creates one of three archetypal Henrys at three successive stages of life in three different novels by three different writers: the boy Henry Dunbar who precedes the youth Henry Fleming and the man Frederick Henry, a deserter for good reasons. This linkage by name and the common experience of facing death and running away evokes an archetypal pattern often repeated in wars. The name Henry becomes a motif: The Union Army sharpshooters use "long-range Henry rifles" and the first battle in the novel, at Fort Donelson, follows the battle at Fort Henry in which the Confederates faced certain defeat and surrendered, or "ran away." At Fort Donelson the Confederates were actually winning, but their senior officers, fearing for their own lives, gave up the fort and ran away.

The column of cavalry is led by a big man on a gray horse, with long black hair under a black slouch hat, details that identify him to the reader as General Forrest. The linen duster he wears to protect himself from the splattering mud is like the one Henry Dunbar's father wore to protect his Sunday clothes, a comparison that suggests that to Forrest the war is a holy crusade, that he is fighting for a righteous cause in defense of his country--the South. Of course the Union soldiers believe the same of their cause. When a Union regiment marched by the farm a week ago one blue soldier had acknowledged the demonizing of each side by the other, gibing "at little Laura Belle, staring from the doorway: 'Yes, ma'am, I'm a Yankee and I eat little children. Gal babies mostly, fried.'" The perception of the enemy as evil is expressed by Crane when Henry Fleming sees the Confederate army as a "monster." In turn, Gordon describes the black figures of Union soldiers now moving to ambush the Confederate column as "a monster swarm of bees that clouded the slope and hummed angrily."

Chapter 10

George Rowan, cousin to the Allards and friend of Rives, is depicted just before he is killed in action. As the aide to General Deshler he is sitting by a fire having coffee with Deshler, General Cleburne and General Breckinridge, who complains that their commanding officer, Bragg, was indecisive in yesterday's fight: "They were on the run then. Right after we drove Negley off. In my opinion that would have been the time to attack the right." Deshler agrees: "You and Cleburne could have flanked them out of there in no time." This recalls and reinforces the opinions of Forrest and D. H. Hill about previous battles. General Cleburne implicitly agrees. George Rowan further reinforces the views of Hill in a letter home, calling him one of "the great" and a "soldier all through." Hill rides up and when he reads an order from Bragg to Breckinridge and Cleburne he angrily disagrees with Bragg's judgment: "'They can't go in now,' he said, 'there's been no proper reconnaissance made'."

George also reinforces the implied comparison of the Confederates to Indians: "They said that an Indian tribe had waged its last desperate battle here and given the river its name." He picks up a stick and throws it at a squirrel, an action that alludes to Henry Fleming in *The Red Badge*, setting up a contrast between his courage and Henry's cowardice. Having recently encountered his friend Rives, George admires him for becoming one of "Forrest's hand-picked scouts" because "they were a dangerous lot, bold as the devil. They said that old Forrest himself carried a sabre big enough for any two men and ground against all military regulations to a razor edge. A man in the Tenth had seen him whirl it in both hands and slice off a Yankee's head as if he'd been a gobbler on a block."

George has been characterized as somewhat shallow, more a common man than Rives, and he makes a profession to himself that is conventional but admirably sincere: "I am willing to give my life for my country," he said proudly. The words spoken in the quiet woods rang a little theatrically on his ear yet evoked a sudden, immediate sense of beauty.... Love itself never had a moment to match that feeling." This feeling partly explains the behavior of Rives toward Lucy later. George represents the many soldiers who feel as he does, and this feeling explains why they are willing to die for a great cause--freedom--as both he and Rives do. Caroline Gordon herself felt the same: "I had as near a mystical experience as I will ever have. I suddenly seemed to understand the nature of righteous war. I understood how men could be glad and proud to die, could thirst for death in order that ideas they hated should not prevail. I felt that I myself would be glad to die." The chapter ends with another implied comparison of the Confederates to the Indians who made a last stand at "the bloody river."

Chapter 11

The skepticism of General Hill is confirmed when the battle plan of Bragg is finally set in motion after a long delay. Some of his men are whispering that "the plans for the battle had all gone wrong. The enemy had made a night march and had got in the rear." Hill was right. Bragg had not done proper reconnaissance that would have informed him about a Yankee barricade now fortified on top of a nearby hill, "a stout line of breastworks crowning a low ridge, clearly visible now through the eddying smoke." Hill is now forced into a frontal assault up the hill. His subordinate officers "looked down the line, saw the whole division unroll like mist moving over a field." Their assault is so intense it becomes Expressionistic. Under heavy fire, men are falling and dying all around. "Figures that a moment before had been running now lay on the ground in a variety of attitudes, as if a hand carelessly shuffling a deck of cards had splayed them out upon a table." Ordered onward, "Soon the whole line was in motion up the slope. The Yankees greeted them with a storm of bullets. Some men fell under it, others dodged to the rear but most of them came on." Some go crazy. A corporal runs ahead of the whole line with his head up "like a man who finds exposure to the elements bracing and fired wildly into the air."

As some of the grays reach the crest almost up to the breastworks, "All along the Yankee line men were standing up or leaping on top of rails to fire down into blind, uplifted faces." The crazy corporal, still in the forefront, grabs the Confederate flag away from the bearer and jams it between rails of a fence. "He had straightened up, was looking about as if uncertain what to do next when a Yankee bashed his head in with a clubbed musket. There had been all this time a demoniac yelling that rose even above the screech of shells. The young captain had not realized that it came from his own men until it ceased suddenly." His men are falling back, some running away. The Captain "rushed among them, slashing with his sword, howling, 'You

got to get back up that hill. Want to stay here and be mown down by canister?" They start moving upward again, this time slowly. "Here and there was to be seen the wry grimace, the sightless eye of a man who knew that in an instant he would be killed."

The desperate survivors reach the heights again. "Dead Yankees lay thick but others had sprung up to take their places. The newcomers fired with ease and fury." The grays push on up sustaining their fire until an artillery battery moves into position above them and "began sending round after round of grape into the surging mass of besiegers. Men fell thickly. Those who were left turned and ran at top speed for the foot of the slope" where they collapse, exhausted. They "heard the young Captain sob out disgustedly the colonel's order: 'General Hill says to hold this position and await fresh troops'."

Chapter 12

"General Deshler's heart, and the ribs that so stoutly enclosed it, were torn from his body by a shell that came ripping out of the woods at noon." Deshler commanded the fresh troops General Hill ordered his men to wait for after they were driven back from the Union breastworks on the ridge. They are two hundred yards from the enemy. "Toward noon the Texans' supply of ammunition ran low." Throughout this chapter the intensity of the Confederate will to fight is embodied in Colonel Mills who runs alongside his men, swears savagely when the artillery battery supporting him is called away--"They want us to hold it without artillery, boys. Well, we God damn will!" And after the body of General Deshler is carried away, "His face was black as a fiend's with powder and he kept shouting to men who were so far up the hill that they could not hear him. 'Ammunition out? Get up and bay-net 'em then!'"

"The Yankee fire got hotter instead of decreasing." The grays are pinned down. "General Deshler rides forward with George Rowan in pursuit, the enemy fire reminding him of Hell: "The fire and brimstone Aunt Charlotte's preacher talked so much about." A shell strikes an oak tree as they pass and the concussion and exploding wood knocks Deshler out of his saddle. "George looked down, saw the red sponge that had been Deshler's chest." He "tethered his horse to a sapling and followed Mills back into the fight. The men were down to their last round now." He notices his cousin Ned Allard struggling with a blue soldier in hand-to-hand combat and running to help him gets hit by a Union sharpshooter. "He fell, then after a second got up and staggered forward. The Yankee soldier had hit Ned over the head with the butt of his musket and was dragging him off the field." George staggers on to help Ned until he collapses. He gets carried off on a stretcher. "They passed Mills, who was still roaring." George is unaware that he is dying. "He was thinking of the captaincy that would be his tomorrow when he looked at his colonel and smiled before he was borne from the field."

Chapter 13

As the battle rages, Rives is acting as a courier delivering messages for officers, surrounded by wounded and dying men. One image of mangled men crawling to a spring alludes to the famous horrific story "Chickamauga" by Ambrose Bierce, a Union officer who fought in the battle. Rives gives one of the men crawling toward the spring a drink from his canteen. "'You're Allard,' he wheezed and when Rives nodded, 'Your--pardner out there... Better get him'." Ben Bigstaff has been put into the line as an infantryman. Rives finds what is left of Ben blown up in a blackened hole in the ground. "Ben lay on his back, one hand upflung. Blood oozed from the corner of his mouth, but except for that his face had a wise, kindly expression." Rives is about to "turn his body over when he saw grimed into the pit the tangle of blackened skin, loose flesh, bloody bones." He cries out in anguish and vomits.

An officer comes and tells Rives that General Hill wants to see him. He reports to Hill and the General asks him, "Whose infantry is that?" Rives is limp with fatigue. "'General Forrest's cavalry, sir,' he said dully. 'I am one of his orderlies.' Into Hill's blue, deep-set eyes came an intent look, the expression of a child who is suddenly promised a treat. He said, 'General Forrest! I want to look at him'." They have to search for Forrest on horseback. When they find him, General Hill takes his hat off. "General Forrest, I wish to congratulate you and those brave men moving across that field like veteran infantry... Magnificent behavior..." Forrest turns to Hill. "His eyes, cold and gray, dwelt on Hill's face for a moment. He raised his hand in brief salute. "Thank you, General'." Then he gallops off to the front.

Chapter 14

General Longstreet likewise proves to be one of the best. He and his staff are lunching on sweet potatoes when a courier delivers a message from commanding general Bragg. Longstreet reports to Bragg that in his sector, "The progress of the battle though slow was steady and satisfactory. Forty or more field pieces had been taken and a large number of small arms. The Yankee Twentieth and Twenty-First Corps had broken in disorder and were thought to be retreating through the pass of the Ridge by the Dry Valley road."

Longstreet is sweating profusely in the heat. Like Forrest he is eager and impatient and complains that the battle has gone on too long, that Breckinridge's men haven't advanced six hundred yards from where they started. "Bragg was startled, then he said, 'But they are holding their own, sir'." Longstreet wants Bragg to give him some more troops and attack, cutting off the enemy retreat led by the Union commander General Thomas: "I can go down the Dry Valley road and cut Thomas off." But General Bragg refuses. "As Bragg turned the corner of the fence, his staff jingling on behind him, Longstreet raised his gauntleted hands, smote the pommel of his saddle." Shaking with rage and cursing, like Forrest he launches his own plan using cavalry that would "Knock hell out of Thomas."

Chapter 15

The reader is led to expect a Confederate defeat at Chickamauga due to their recent "great reverses" especially at Gettysburg, to the criticism of the commanding general Bragg by so many of his subordinate generals, to Bragg's indecisive timidity, to his lack of proper reconnaissance, to the consequent devastation heaped on the troops of Generals Hill and Deshler, and to the recurrent implied comparison of Southerners to Indians making a last stand. However, thanks to the aggressive independence of Generals Longstreet and Forrest, in the end the Confederates rout the whole Union Army.

The point of view shifts to the Union side, where General Thomas has changed his position, leaving Major General Granger the ranking officer in the center of the line. Granger is depicted with sympathy, as having "a good heart" and "inclined to insubordination" like his opposing Generals Hill, Longstreet and Forrest. His men are exhausted, they are running out of ammunition like the Rebels under Hill and Deshler, and he has only one staff officer left. He notices that "his right boot sole touched the outstretched hand of a dead Rebel." This image extends the pathos of the theme so often emphasized about the Civil War: It is a touching fact that the opponents were all Americans with so much in common, many West Point graduates and sometimes even members of the same family taking different sides. It occurs to Granger that the dead Rebel touching him "looked not unlike himself."

"The Rebels had been hammering on Thomas since ten o'clock." Observing the battle through field glasses, Granger had thought that "Bragg must be piling his whole army on top of Thomas." No, not Bragg. Longstreet and Forrest, though Bragg would get credit for the victory in the history books. Like his opposing generals Forrest and Longstreet, Granger risks court martial by going to assist Thomas "orders or no orders." Forrest is waiting for him at a bend in the road and opens up on the head of his column "with three batteries." Granger's staff officer tells him "they were old Forrest's men....they swarmed like hornets." He finally breaks through under heavy fire and joins Thomas, where both sides are fighting with bayonets "and men were being killed and wounded with clubbed muskets. The pond where they had got water all morning was no good now, too full of blood." Unlike Forrest, Granger is appreciated by his commander for his initiative: "Good God, sir, you arrive opportunely."

Granger's men are fresh and manage to drive the Confederates off a ridge, but a column of gray brigades appears from the woods and they "swarm up the hillside in an angry flood." Granger raises his field glasses and sees that "Brannan was breaking. The Rebels in massed lines were already swarming around his flank." He tries to send a message "but it was too late. On the other side Wood's men were giving way. Granger saw the Rebels strike his last brigade as it was leaving the line. It slammed back like a door and was shattered. Granger dropped his glasses, groaned. Men were pouring up the slope in masses now, firing as they came. They wore butternut. More men kept coming on behind them." Granger's aide shouts an order from General Thomas to "Get out! While there's time!" By now, "the entire Federal army, except for the few troops on Snodgrass Hill, was flying, routed and disorganized, toward Chattanooga."

[The battle of Chickamauga was second only to Gettysburg in the highest number of casualties in the Civil War. Of 60,000 men, the Union lost 1,657 dead and 9,756 wounded. Of 65,000 men, the Confederacy lost 2,312 dead and 14,674 wounded. During the battle the Union commander Rosecrans was misinformed that he had a gap in his line and moved troops to fill the nonexistent gap, creating an actual gap directly in the path of 8 Confederate brigades under Longstreet.]

Chapter 16

This is the most heartbreaking chapter in the novel. Rives wakes up in the morning after the battle desperately thirsty and hungry. The evening before his horse had broken a leg and he had to shoot her. He replaces her with a stray Union army horse and returns to the battlefield below the Yankee breastworks to search for his cousin George Rowan, where he ties up his horse and walks into the stench of the dead. "The first half-dozen were blue, then butternut. More blue. Butternut and blue in a tangle." This continues the theme of both sides mingling in the mourning. Teams of soldiers are burying the dead in mass graves. "More kept coming in all the time on stretchers." Rives finally finds George and sees that he is buried alone in his own grave, near a big sycamore tree.

The Impressionist style in this chapter perfectly expresses the actions and the consciousness of Rives. He must look into the face of each dead body to determine if it is George, for a "fraction of a second." He needs only a brief impression. Most uninvolved people would not, even could not, do this. Most would look at the scene from a distance and not want to get close. This is also how most people read a novel. They read for the plot, for what in general is happening. They do not take the time to get close, they tend to skim. "And yet you had to look," as Rives thinks to himself. Most readers, including prejudiced critics, are likely to skim this touching chapter, not because it is revolting, but because it is so Impressionistic it is difficult to understand the details without close attention and rereading.

The sight of all the grotesque bodies is so overwhelming that the living are secondary to the dead. Hence it is difficult at first to identify the characters who appear in this chapter, even Lucy: "She saw him and stopped short, the still moving canteens bobbing back and forth on each side of her. Her eyes fluttered whitely aside for a second, then came back to his face. She cried 'Rives,' and was in his arms." Implicitly, the Allard farm is near the battlefield and Lucy has come to tend to the wounded. The reader must infer that this is Lucy, whose name is not mentioned for a page after she appears, as when Rives asks her, "Are those our negroes out there with the wagon?" "'Anthony,' she whispered, 'and little Ed. He always comes with us.'" The loyal blacks are helping Lucy identify the wounded who are "too far gone." Rives' mother the heroic Susan Allard has told Lucy "not to fool with them," to just give water and morphine pellets to those likely to survive. "I send Ant first; then I come with morphia." What Lucy cannot stand to look at is badly injured horses, like the one Rives must shoot.

Some of the many wounded soldiers are taken to a cabin. "Wounded men lay thick on either side but they were thicker on the gallery. An army of maimed beggars, in butternut mostly. They sprawled on pallets or were set rag-doll-like against the wall. Two leaned over the railing to vomit blood almost in unison." Rives finds his heroic mother Susan Allard in the cabin, nursing the wounded. "She said quietly, 'I believe we were the first people on the field.'" Much of the dialogue in this chapter is fragmentary, as it would be in reality. "Your brother, Miles...impossible to communicate...." What has happened to Miles we must guess. "The man thrashing about on the bed, moaning, had an enormous arm, swollen darkly red and blistered, where it was not hidden by scraps of filthy bandage. The odor from it was living evil. It crouched above the bed on angry feet, made forays into the room." This example of Expressionism is rare in the style of Gordon, as she is too much a Realist to indulge much in extremes of figurative language, though her similes are often daring, such as this one describing the doctor: "His sharp nose dived forward, came up, hung, like a dog's on a point." No writer excels Gordon in the selection of realistic details that bring a scene to life, nor in authentic dialects. "Antony was in the room, turning his ragged hat around in his hands. 'Ole Miss, they's a whole lot of 'em over in the hollow. Some of 'em's 'live'."

The sheer number of horribly wounded men in this chapter will make an empathetic reader cry. Rives goes out onto the back gallery of the cabin. "There were more of them under the tree. A small, worried-looking woman went bending about among them with a basin.... During the next hour more wounded were

brought in. The supply of pallets had given out, and the wounded or dying men were laid on the bare ground or propped, as some of them requested, against the trunks of trees. There was about the place a great murmuring. Flies gathered in swarms and fed on the clots of blood that spattered the ground or on the faces and hands of the wounded."

One dying white soldier is untroubled by the flies except when they land on his cheek. "A negro woman moving among the wounded pitied him and breaking a leafy bough from a tree placed it in his hand. The nerveless fingers fell away but she tied the stalk to his wrist. He was able then by moving his wrist slightly to brush the flies away. A man sitting by unable to move because his leg had been broken called out his pleasure at the arrangement: 'Now you can keep 'em off, son.' The wounded man grinned back, moving his bough with its drooping leaves faster as if to please his friend. All through the morning it swayed back and forth." When the leafy bough stops moving, we know the man is dead.

Chapter 17

On the morning after the battle General Forrest leads a band of his cavalry up out of the Chickamauga valley to the high crest of Mission Ridge, chases some straggling Union soldiers on down the road to Chattanooga, captures some more, then climbs a tall tree and surveys the surrounding territory from the town of Rossville to Chattanooga. He sees Union soldiers retreating by different routes. "From the direction of Georgia came a constant procession of straggling figures: What was left of the Federal forces was evidently moving with all speed toward the town."

Forrest immediately sends a dispatch to General Polk that he asks be forwarded to General Bragg which concludes, "I think we ought to press forward as rapidly as possible." His scout Rives hears from a picket that it is being rumored that "Old Bedford wanted to take the cavalry and chase the Yankees clean out of the valley but the high-ups were holding him back for some reason." Forrest waits four hours. "The fact that General Bragg had sent no message was in itself an answer; tantamount, in fact, to a denial of General's Forrest's request." Forrest rides off to confront Bragg with his aide Major Anderson, shown the way by Rives. At the house where Bragg has spent the night, Rives waits outside and recalls his brief interlude making love to Lucy in a ravine behind the cabin serving as a field hospital.

He goes to a window where he can see through a crack in the curtains and overhears Forrest confronting Bragg, who is wearing his nightshirt with his hair rumpled. He has just gotten out of bed. Forrest is urgent: "Rosecrans is in Chattanooga. Burnside is across the river. The thing to do is throw our army between them before they can effect a junction." Bragg shakes his head. "That's rough country, General. And Burnside outnumber us badly." Forrest sounds like a man "pleading for his life. He said: 'They outnumber us but they're demoralized. The whole Yankee army is demoralized, I tell you.'" As for General Rosecrans, "You've got him bottled up in Chattanooga. We can starve him out or if he won't surrender let him try to get out." Bragg says, "General, I do not think the movement you suggest is the correct military procedure." Forrest is exasperated. "'General Bragg,' he said sternly, 'you have an opportunity to destroy the whole Yankee army. Are you going to let them get away?'" Bragg orders Forrest to hold in place and prepare for an advance on Chattanooga in the morning. 'In the morning? Oh, my God!'

"Bragg was climbing back into bed, among his high piled pillows. He sank back then raised himself up. 'General, you will excuse me for not congratulating you before on yesterday's success. I have had reports of the splendid conduct of your men.' There was silence, then Forest said curtly, 'Thank you, General.'" There is nothing else he can do. Outside, his aide Anderson laughs in mockery. "Conquering hero! He'll wait till he's sure Rosecrans is out of Chattanooga, then he'll march in and parade the streets." Forrest concludes, "What does he fight battles for?"

Rives thinks he can hear the sound of "axes that were building fortifications around the remnant of the Yankee army." He is losing hope. "If the Confederate cause failed--and for the first time he felt fear for its outcome--there could be no happiness for him except in the grave." Abraham Lincoln replaced generals who lacked initiative, most famously General McClellan, whereas Jefferson Davis never replaced Bragg in time. After Bragg subsequently lost the battles over Chattanooga to Rosecrans, Davis made him his military advisor. This chapter is an example of how Gordon is able to express her own perspective objectively

through selected actions, dialogue, imagery, and the thoughts of her characters. Bragg is now considered one of the worst generals in the Civil War.

Chapter 18

Ned Allard is in a Union prison following his capture at Chickamauga. He is cold and weak and sick with diarrhea. "The icy plains that surrounded the prison glittered blue." He has to make repeated trips into the cold and stand in line to use the latrine. "Ned stood in line for half an hour before his turn came." The horrible conditions in this prison typify those on *both* sides in the Civil War. From a water tower "yesterday a sentinel had shot a man who lingered on the path." The dead man "was a little lame and was hobbling over a rough place" and did not hear the sentry's call to hurry up.

"Twenty feet from the wall and not ten feet from the sinks [latrine] ran the imaginary line called the 'dead line' common to all prisons. Ten days ago an officer named Anderson had suddenly broken from the row of men going to the sinks and had made a break for the wall. The sentry had shot him down just after he passed the dead line and they had left his body there as a warning.... There was only a heap of bones left. The rats had carried most of Anderson off. A good thing. The stench had been pretty bad for several days." The name Anderson in the context of a prison with a "dead line" alludes to the most infamous of all Civil War prisons--Andersonville, in Georgia. Of 45,000 Union inmates, nearly 13,000 died, mostly of scurvy, dysentery, and diarrhea. Some of the skeletal survivors looked like those in Nazi concentration camps. By February 1864, because so many Southerners were starving, little food was given to prisoners of war. The prison was liberated in May 1865 and the Confederate commander was tried and executed for war crimes. The name Anderson is Gordon's acknowledgement of Andersonville.

Ned's friend and cousin Spencer Rowe, who considers himself the sanest man in the prison, confides to Ned that he and another inmate are going to attempt an escape. They have a plan. Ned tries to dissuade him. "You'll be shot and if you aren't shot you'll freeze." But Spence can't stand it anymore. "Ned, I'm not going to be shot down like a rat the way Anderson was. If I'm going, I'm going to have a run for my money." Ned shakes his hand and bids him goodbye and we do not learn until later whether Spence makes it. Another inmate invites Ned to play a game of chance. "Hell, yes," he said."

Chapter 19

That this next chapter begins with the living Major Anderson indicates that the Anderson eaten by rats in the prison was a different Anderson--a common name and a common fate. Sent by General Forrest, his aide Major Anderson locates Tyree Bell, an undercover Confederate recruiter in west Tennessee, where it is dangerous because so many Yankees live there.

Anderson recalls the day Forrest came back from a trip to Richmond "some weeks after the quarrel with Bragg." To the consternation of his men, Forrest tells them that Bragg has demoted and replaced him, reducing him to a recruiter. Major Strange, whose name is appropriate to the situation, declares, "Very handsome of his Excellency, General. He will give you command of an army just as soon as you raise it." Major Anderson laughed. "The soldiers call General Bragg the man with the iron hand, the iron heart and the wooden head. They are usually just in their final estimate of a commander. It is too bad President Davis doesn't consult them instead of some of the advisers he keeps around him.... He will stand by Bragg to the last ditch." Bell agrees, "'He does not bestow his confidence in the right quarters... I still wonder why General Forrest was relieved of command, after his brilliant exploits at Chickamauga.' Anderson nodded.... 'I was there,' he said. 'I will never forget it.'"

Bell adds, "'Bragg had to have a scapegoat.' 'He had to have several,' Anderson replied bitterly. 'General Polk--and a braver man never lived--barely escaped court martial. And what about Hill, Hindman and the others? Feeling ran very high for some weeks. I thought--my God, I thought there'd be a revolution and they'd overturn the government!'" At least half a dozen generals asked General Robert E. Lee to intervene and take command, but Lee evaded the issue. Anderson says Lee will not even give moral support to Forrest because "General Forrest is not a 'West P'inter'." Again loyalty to the aristocratic order of the Old South contributes to the defeat of the Confederacy. Anderson has become pessimistic. "It seemed to him

that Bell--and his own chief, Forrest--were trying to do the impossible. You could not fight battles without an army, and a man--two men--could not raise up an army by sheer force of will."

Chapter 20

Rives is now a leader in the "conscript guard," resorting to force. In the North, especially in New York, there were riots in resistance to the draft. Here the Confederate Major Anderson is so depressed about the need for more troops he is getting drunk all the time. "Anderson kept lumbering over to the table to pour himself glasses of raw whiskey. The firelight shown on his downcast, brooding face. 'Yes, you'll raise an army but what'll it be? Raw recruits and a lot of old fellers with squirrel rifles--and I don't see how you can even get them together in the time that's left. Man, we've got to have the army *raised* by the first of the year.'" Rives is inclined to agree: "How could even Forrest weld such rag-tag and bob-tail material into an army?" Most of the recruits assent to conscription due to Forrest's charisma. One says, "I always said I had any fighting to do I'd ruther do it under Old Forrest." Another goes along but is disgusted because Forrest is not among the recruiters and all he wants is to see the legend for himself.

Rives and his band of soldiers hide in the dark and surprise some boys--"all the boys at the store were at least seventeen." They try to run away but the soldiers flank them. "They formed a silent ring around the boys. The pale light shone on leveled pistol barrels. A boy in the center of the ring sent up a cry: 'Tain't robbers. It's the conscript guard!' There was suddenly a shrill squeaking as of rats. One boy doubled up his fists. Two others ducked between the horses' legs, made off down the road. The troopers rode after them. In the confusion those that were left turned at bay." Rives catches up with one running away and "grabbed him by his coat collar just as he reached the creek. When the boy hit out he struck him a savage blow across the face. 'Take that, you little bastard. You're in the army now'."

Chapter 21

In February 1864 General Forrest comes roaring out of west Tennessee leading his recruits--"an army of four thousand men." They meet an invading Union army that "left Memphis and proceeded southward through Mississippi, burning and plundering as they went." The General sends his brother Colonel Jeffrey Forrest to lead a brigade forward in an assault to delay the enemy. The first night when the General sits outside his tent on a camp stool dictating dispatches to Major Anderson, "There was no need for a lantern. The country for miles around was illuminated by the flames of burning farm buildings and fodder ricks." Later, after several engagements he gallops toward Bell's brigade and the Tennessean recognize him "and were cheering. Men threw their hats in the air, beat one another on the shoulder. The yells rolled out and clashed against the woods like the sound of arms. He was standing in his stirrups to address them. The wind ruffled his short beard, tossed his words to the listening faces: 'Whipped 'em...all day yesterday...and we'll whip them today...reinforcements...strong reinforcements coming up...'"

Rives serves as the General's courier and "As he skirted the lines he heard wild cheering and looking back saw columns of mounted men advancing from the town and moving on to the field from the south. McCulloch and Jeffrey Forrest had arrived in time." He delivers a message and "The battle-field now presented a very different appearance. Forrest's maneuver had been successful: the Yankees were in full flight." In the intense fighting the pace of the action is accelerated by leaps from one event to another like rapid jump cuts in a film. The technique is Expressionistic as the reader experiences the disorder and confusion of furious combat. "The Yankees had evidently rallied." Bits of dialogue are observations of developments: "Hey, what's going on below?" "Those are Jeff Forest's men." "They've got their work cut out for them, if they're going to storm that position...." "McCulloch's men are moving up too." "The disorganized regiments below were falling back to the side of the road to make way for mounted troopers." All along small realistic details keep the action vivid: "He turned to give an order and the colonel's insignia on his sleeves gleamed dully through the mud plastered there." "Somewhere ahead a bugle fluted. The trotting columns broke into a gallop, surged forward."

A lieutenant with field glasses sees Jeff Forrest go down on his black horse. "That black horse fallen beside the breastworks was visible now." There is a pause in the battle. Sentences shorten. "Where the road turned men in gray were massed thickly. Inside the staring crowd a ring cleared as if for a circus. The

General was in the center. He held his brother in his arms. Jeffrey Forrest's head was thrown back. His eyes seemed glued down, his face was the color of greenish wax. The bright blood came from out a wound in the neck. The crowd was parting to let Dr. Cowan through. The surgeon knelt down heavily beside the two figures. His hand went to the bag that gaped at his side, then the hand was withdrawn. He sank quietly on his heels, let his gaze wander over the ring of faces. The General looked quickly at the surgeon. Now he was looking down into his brother's face. His arms, slowly moving, brought the body upward till his long black hair, falling over his forehead, mingled with the hair of the dead man. He was getting to his feet, stained with blood, staring as straight before him as a blind man, then his pupils focused. He took a step forward. 'Gaus,' he shouted in a loud, passionate voice. 'Gaus! Sound the charge!'"

General Forrest then leaps on his horse and rides back to lead the charge. "The Yankees had taken advantage of the lull to withdraw." "Rives had not realized that the firing had ceased until he heard all around him men stirring. They moved about aimlessly, walked up, spoke to officers who stood staring and would not answer. The bugle sounded, high and clear." Major Strange is shocked by the General's self-control: "Be killed. That's what he wants. Be killed." Rives identifies with Forrest but lacks his emotional restraint: "Tears plashed down on his hand." He curses Strange and calls him a dirty, lying coward. The General certainly did not want his brother to be killed. Rives "stood in his stirrups, waved his arms crazily. 'He's got the right,' he shouted. 'Every man. Got the right. To get killed,' and then thought that in a few minutes Forrest would be dead, might even be dead now, and he collapsed on his horse's neck." This prepares for Rives' sacrifice of his own life leading a charge.

Rives is now a scout, courier, and orderly. Major Anderson orders him to go back and give orders to Rambaut to order his men to advance. The word *orderly* occurs five times in this scene, emphasizing the importance of orderly movements by troops in combat. "Men were forming in line. McCulloch rode out in front of them. 'Come on, boys,' he yelled. The whole brigade was sweeping after him." Rives has his horse shot from under him and must find another, an echo of Forrest. "Suddenly figures were coming toward him, men who ran swinging their muskets, gaping. One had his tongue out like a dog. Rives struck at him with his pistol, rode on. The bullets still sang from the ridge but here at the foot of the slope was confusion. Riders huddled in a mass, horses plunging sidewise, rearing." Confederate soldiers begin refusing to advance up the ridge and their commander McCulloch, though badly wounded, rides in front of them and "held his enormous, bloody right hand up, shook it till drops spattered down onto the shoulder of his jacket. He shouted: 'Men, are you going to stand there and let 'em kill your General?' He turned his back on them, rode for the slope, the roan's legs doubling like a jack rabbit's. They came after him. The man who had cried was neck and neck with Rives. He leaned forward, pounded his horse's neck. 'You, Dandy, git in there. *Catch hell!*'" Cowards are turned into heroes.

At a house in the midst of all this violence, "A woman and two children squatted in the corner of the chimney. The woman had a child on each side of her. Her arms pinioned them in her skirts. Her eyes moved like beads on a string, following each bullet as it pinged in the short grass." Then the grays run out of ammunition. "In the pasture the Yankee cannon chattered out of a grove of post oaks.... Forrest's men had thrown away their useless rifles and fought hand to hand with revolvers. But more Yankees kept coming up all the time out of the field. Some of the riders were springing across the gully, were into the midst of McCulloch's men as they came up." Finally the Yankees scramble in retreat. "The men with revolvers raised eyes light in powder-blackened faces and cheered. Forrest was riding along the side of the ditch on a big gray horse. He stood in his stirrups, yelling: 'Got 'em, boys. On the run!'" Rives thinks he himself is unhurt until he notices that "his right boot was full of blood."

[Later, in Part IV, Chapter 1, we learn that Rives was injured in the knee in the battle of Okolona, in Chickasaw County, Mississippi, on 22 February 1864. Outnumbered 7,000 to 2,500, General Forrest routed the Union force of Brigadier General William Sooy Smith in a running battle across 11 miles. Smith was under the command of General William Tecumseh Sherman. Forrest could not pursue Smith because he ran out of ammunition. His brother Jeffrey was killed during the battle and Forrest is reported to have held him in his arms and murmured, "Jeffrey, Jeffrey."]

Chapter 22

In this chapter, allegorical threads interweave: (1) Love is in mourning, but love is irrepressible. "She had taken to wearing her black silk dress--the one they had put together for her after George's death." Yet she is carrying a pink parasol. (2) "Cousin Edmund died"--the representative of patriarchy in the Old South is gone. (3) The new South, after the deaths of so many men, is to a large extent matriarchal. Women dominate households, Susan Allard even before the war and Cally (Caroline, who somewhat resembles the author), Fontaine Allard's divorced daughter, after the destruction of Brackets. Cally is better educated than most men: "You've had more education than most, Miss Cally." She likes mathematics and attended a convent school, whereas Fount and Joe Bradley went to schools where "half the time they didn't hold regular sessions." Cally is a "feminist" in the best sense--strong, independent, realistic, assertive, outspoken and critical: While the traditional wife Charlotte Allard thinks "Joe Bradley isn't as hard a man as people think," Cally says "I hate him... I wish he was dead. Dead and rotten."

(4) Fount Allard, embodying the old plantation system dependent on slave labor, has become senile. Joe Bradley the landowner is dense himself when he says, "I'm a person doesn't give up hope easily. Now I believe something could be done for Fount." He thinks doctors "could probably figure out what was wrong with him." Only the dense fail to see what is wrong with the old system and continue to hope that the Old South can rise again. (5) Freed slaves have scared these Allards off their own land: Cally recalls that "Jenny Morris had seen the face--the black man's face--pressed against the window pane and she knew that nothing would have induced her to spend another night at Brackets. It was just after Cousin Edmund died. Winston was down with pneumonia. They had not heard another sound after that one stealthy stirring of the bushes but they had sat up the rest of the night, Mrs. Allard with an old squirrel rifle across her knees, she herself armed with an axe." (6) Joe Bradley represents those Southerners who took advantage of the war and exploited their neighbors in need. He charges the Allard family rent to occupy a cottage on his land and considers himself charitable when they run out of money. As Cally sees it, "He could come here and see the Allards dependent on his charity, for that was what it came to, see her father the most respected man in the community reduced to imbecility. Oh, he loved it, Old Bradley did."

Chapter 23

This chapter contrasts agrarian values identified with the Old South in the tradition of Thomas Jefferson with urban values identified with the industrial North in the tradition of corrupt Old Europe. Faulkner blames poor whites represented by the Snopes family for the corruption of the new South after the war, whereas Gordon blames upper-class merchants of the towns and cities represented by the Bradley family. Jim Allard, the oldest son of Fount and Charlotte, has a shrunken leg that excluded him from combat and gave him an excuse to avoid all responsibilities in the war. He could have contributed by doing something such as delivering supplies to troops, but he chose instead to continue living a selfish comfortable life. "He had almost forgotten that the war was going on." Jim's values are evident in his marriage to Belle Bradley and in working in a store for Joe Bradley.

The name Belle evokes the familiar social type of the southern belle, connoting vanity, coy insincerity, and preoccupation with appearances. The name Joe is commonly used by Realist fiction writers to evoke the common man, who is usually selfish. Jim also is a common name and Jim Allard is "satisfied with the appearance of the store" while indifferent to the conditions of his neighbors--the antithesis of Susan Allard. Jim has a shrunken soul as well as a shrunken leg. The customer who recognizes Jim as an Allard is surprised to find him working in a store: "I've known Allards all my life but they was all country people." Faulkner's soulless Flem Snopes likewise gets his start working in a store.

Cally criticizes Jim for his lack of charity, "I should think you'd be ashamed to take that poor man's money," then for his disloyalty: "'You take the enemy's money,' she cried. 'You're no better than a spy or a deserter.'" Jim displays the condescending patriarchal attitude of selfish men when he thinks to himself that "He tried to be patient with Cally but she got harder and harder to manage." Gordon implies here that objectionable patriarchal behavior is more an expression of individual character than of the social order represented by Fount Allard and by Old Edmund Rowan. Jim's urban racism is evident when he angrily

scorns the idea of going back to an agrarian life at Brackets where he would have to "fool with a lot of ungrateful niggers."

Jim sides with mercenary Joe Bradley against his own mother: "A man's first duty, she would say, is to his country...she was proud that Ned was in the service... They had been fighting now for years and what good had it done them?" He approves of Joe investing his money with the enemy and has done so himself. From a distance he fails to recognize his own brother Ned, "a poor starving devil." Ned has been freed in an exchange of prisoners-of-war and has been sent home as too sick to fight anymore. When he finally recognizes his brother, maintaining appearances Jim embraces Ned and claps him on the shoulder, but it is clear how little brotherhood he truly feels. "Ned shrank away...so hastily that he staggered."

Chapter 24

Jim's superficiality is expressed when he recoils from Ned's bad breath. We learn that Ned's fellow inmate Spence Rowe failed in his attempt to escape from the Union prison: "They shot him when he was climbing the wall." Rather than express sympathy, Jim prefers to think that the sentries might have missed. "He had a morbid desire to know how much suffering this man whom he could not at the moment think of as his brother had undergone. 'I reckon it was pretty bad in those prisons,' he said. 'Did you ever know any men to eat rats?'" Ned answers, "When they could get 'em." Jim responds with indignation only when Ned tells him that in one prison blacks took revenge on white prisoners: "Those nigger guards there were bad. Used to jump up on the prisoners' backs and ride 'em around the yard."

Despite being so sick, Ned wants to go back and rejoin the fight, but Jim tells him that Atlanta has fallen and "its all over. We're whipped." Jim thinks prisoners-of-war should commit suicide rather than try to survive horrible conditions and that the South should surrender as soon as possible. "A few fools like Old Forrest and Cousin Frank are still at it but it's over, I tell you." Depressed by his brother, Ned finally relents and expresses his intent to return home to Brackets, which is now merely a farm rather than a plantation. This angers Jim: "What for? I tell you, man, there ain't anything there but a lot of niggers eating their heads off... They've raised a little corn, enough to carry 'em. The women and children made the crop mostly. The men are all gone." What kind of relations white owners and freed slaves will have on lands that used to be plantations is uncertain, but there will be a new set of problems. Faulkner allowed blacks to be tenant farmers on his land without paying any rent, but he was exceptionally charitable.

As an agrarian, Ned turns down Jim's offer of a job in the store and intends to go home and raise crops. Hearing this his mother takes his arm and "Cally flung herself toward him across the flower borders. She was sobbing. 'Oh, thank God! Thank God!' The three of them moved ahead of him up the path, the women clinging to Ned on either side." In a sense, Ned has saved their souls. Though the war is being lost, the Allards can return to their land and the rural lifestyle, the primary values of agrarians. With the help of his family, especially the women, *like the South as a whole* Ned has the spirit to recover from the war, though he has been reduced, as Jim sees him, to a "skeleton form that seemed to be carried along the garden path in the sweep of skirts on either side. The fellow was half dead. It would be a kindness to let him die, go on and die and be buried in the old graveyard at Brackets. But they wouldn't do that. No, they would nurse and coddle him back to some sort of life. He kicked irritably at a weed in his path. Women were the devil. They never knew when they were licked."

Clearly, in this family--and in the whole South--it is Jim himself who is a devil. He is comparable in his allegorical role--though not as extreme--as Joe Bradley. He is even comparable to Jason Compson in Faulkner's *The Sound and the Fury*, though Jason is *much* worse than Jim or Joe. Similarly, in her role as a Christ-evoking figure in an allegorical family, despite all the differences between them, Susan Allard is comparable to Dilsey. In both novels the family represents the South, but all the Compsons are decadent, whereas the best Allards are redemptive: Susan, Cally, Ned, and Rives. Old Uncle Winston should be included too, since he is like a member of the family, and more like Dilsey than Susan is.

Chapter 25

The orphan granddaughter Love Minor chooses to stay in town with Jim and Belle and to marry Arthur Bradley. Love accuses Cally of disliking the Bradleys because of aristocratic prejudice against people of low breeding and status, saying "I don't think so much about blood." This is a common accusation made against the upper-class in the Old South, but Cally is not aristocratic and dispels that accusation in her own case by saying of Arthur Bradley, "He didn't go to war. That tells the tale.... There's just two kinds of people in the world, those that'll fight for what they think right and those that don't think anything is worth fighting for. Old Man Bradley don't care about anything but making money.... They say we're losing the war. I reckon if we do people like him'll rule this country."

Cally dislikes the Bradleys because of their money-loving materialism and selfishness. They lack charity as exemplified by Cally and epitomized by Susan Allard, the Christ-evoking figure. Agrarians lost the national culture war to urbanites in America as the majority of the population shifted from rural areas to towns and cities, as represented by the Bradleys. The national shift was symbolized in history by the victory of the urban North over the agrarian South in the Civil War. Cally displays her charity at the end of the chapter by embracing Love and forgiving her: "How old are you now? Twenty? I reckon it's natural for you to want to be happy. Go ahead. I won't say any more."

Even her disapproval of Love's choice to marry Arthur Bradley is charitable because Cally knows from her own experience of falling in love with and marrying a man who "wasn't any good" that a selfish man like that will not make Love happy. When Love Minor says "I love him more than I ever did George," she gives the impression that she loves Arthur more only because he is alive and George is dead. Her love is minor. As Cally says, "You wouldn't have done this but for this awful war." At present, Love is too immature to appreciate George Rowan, who was so unselfish that he sacrificed his life for his country, as Cally reminds her: "George is lying out there at Chickamauga."

Part IV, Chapter 1

General Forrest gets word that Union General Sherman is out to get him with an expedition of "Twelve to fifteen thousand infantry" and "five hundred cavalry" ordered "to pursue Forrest on foot, devastating the land over which he has passed, or may pass, and to make the people of Tennessee and Mississippi feel that although a bold, daring and successful leader, he will bring ruin and misery on any country where he may pass or tarry. If we do not punish Forrest and the people now, the whole effect of our vast conquest will be lost." General Sherman had recently burned Atlanta and laid waste to much of Georgia, becoming forever the most hated Union general in the South. Forrest tells his aide Major Anderson to send his orders out with "that boy, Allard" because "He rides faster'n most of 'em," but Anderson says Rives can't ride: "Don't you remember he got hit in the knee, at Okolona." Though recovering from a wound himself Forrest is still eager to fight. "This would be the third expedition they had sent out against him," led this time by Mower. "Sherman was promising Mower a major generalship if he was successful. "Go out and follow Forrest to the death...if it takes a thousand lives and breaks the Treasury."

Forrest recalls his victory at Brice Cross Roads and "The blood surged hotly through his body." That is when he realized that under General Sturgis "The Yankee expedition was not moving out to plunder the country or to reinforce Sherman's rear. It was coming against him, Bedford Forest." What follows is a detailed account of Forrest's thinking process, decisions and execution of his battle plan. "He remembered looking up at the sun and thinking it looked like it might melt and run down out of the sky. But he was glad of the brassy heat. He was counting on it to help whip the Yankees." He attacks with three brigades from three different directions at once. "It looked like a race to see which would get to the Yankees first." Forrest rides to the front and the grays pull a tree out by the roots and "the Seventh Tennessee poured through the gap. Some of 'em clawed the brush off the top of that fence to get at the Federals. It was too close that time for firing. They were using pistols and clubbed muskets. The Yankee center gave way slow but it gave way.... He'd done what he'd planned, beaten the cavalry before the infantry came on the field; but it wouldn't do him any good if his artillery didn't get up in time. And then he saw them coming, at a gallop, the horses' bellies bloody from the spurs. Eighteen miles but they made it just in the nick of time."

At a critical point in the battle "he rode out in front of the men" and "told them what in that moment he knew to be God's truth. 'If you do as I say I will always lead you to victory. I have ordered Bell to charge on the left. When you hear his guns and the bugle sounds every man must charge and give 'em hell.'" We follow Forrest as he rides around giving orders to his officers and whipping them up to charge. "He had never in his life felt surer of anything than he was of the happenings of the next few minutes. It was pretty to watch it work out. The minute the bugle sounded the Confederate line leaped to its work. Morton's four guns charged down the road and unlimbered just as the Yankees came out of the woods. They threw charge after charge into 'em until the Yankees fell back. The artillerymen began pushing the guns forward by hand and giving it to 'em hotter all the time."

"The Confederate lines, massing, got stronger as the Federal line weakened. By the time the artillery got into them they were running to the rear and toward the creek. There was a dismounted regiment of cavalry there, reinforced by a negro regiment. They tried to stem the tide but it didn't do any good. Morton captured six of their guns. He promptly turned three of them right back on the Yankees. This increased the panic. A wagon was overturned on the bridge. The Yankees crawled over it or swam the creek or drowned." Eventually a Yankee deserter says that the Union commander Sturgis had told his surviving troops, "For God's sake, if Mr. Forrest will let me alone, I'll let him alone. You have done all that you could and more than was expected of you and now all you can do is save yourselves."

[At Brice's Cross Roads near Baldwin, Mississippi, with 3,500 cavalry General Forrest routed a Union force of 3,300 cavalry and 4,800 infantry, losing 96 men while killing 223 of the enemy, wounding 394 and capturing 1,600 prisoners of war and 18 artillery pieces.]

Chapter 2

While recovering from his wound, Rives rides a train home to the farm in north Georgia. "Two men had carried him off the cars on a stretcher." On his last night, his mother Susan Allard gives a party for him and his companions, "one last dance for the soldiers before they went away." He will have to return to the war before midnight. They have no oil left for lamps and no tallow for molding candles so for candle light they substituted "balls of the sweet gum tree floating in shallow bowls filled with melted lard." Rives "could not dance because of his injured knee." Lucy dances with other young men while Rives sits "with folded arms staring straight before him." Afterward he and Lucy take a walk, but she declines to go with him down to the slave quarters to see Uncle Mack because her shoes are wearing out. "Her last pair of shoes. She might never have another. 'But then,' she thought, 'I will probably never dance again'."

Rives had been tender when he first got home. "He had turned to her often in the night and by day he had wanted her to bring her sewing and sit beside his bed. The change, whatever it was, had come over him later when he was up and around." As he recovers, he anticipates returning to the war. By the last night, he is in no mood for frivolity. Lucy realizes that "He had only been waiting for the time when the party would be over." His face looks dark, lean and drawn. "The bony structure showed everywhere as if during these last four years the flesh had been slowly whittled away. It was the sucked-in hollows of the cheeks that she minded most and the deep lines graven from the nostrils to the corners of the mouth. He has been hardened and embittered by the war. When he talks in his sleep he expresses fear and a callous will to kill. He has become "stern," the term used repeatedly to describe General Forrest. In bed one moonlit night she "felt a sudden revulsion from the man at her side."

He is so removed that on the last day when she approached him looking out the window, "He raised his arm; it fell about her shoulders, but it lay there nervelessly. She had felt him exert his will to tighten it. It was then she had run out of the room. He did not come after her." He has a "mask-like calm" and his face a "heavy despondent look." Near midnight, preparing to leave, he straps on his pistol belt and "The pistols settled into their leather jackets, one on either side of his waist. His face was still bent down. She put her hands behind her to hide their trembling." She says, "You are going away. I may never see you again, but I will desire you all my life." When they kiss good-bye, "His lips were warm on hers and hard. Her face was wet with tears. She held it up for his second kiss. 'Good-by, Rives. Good-by. Good-by....'"

Chapter 3

General Forrest has been put in command of all the cavalry in the army of General John Bell Hood and is pursuing the enemy. It is a bitterly cold winter. "The fords of all the rivers were swollen far out of their banks and the roads were ice and mud. So many of the infantrymen were barefooted or else had nothing but pieces of sacking to tie on their feet." After a number of skirmishes, Hood's army arrives at Franklin, Tennessee, now occupied by the Union army under Major General Schofield, who is conducting an orderly withdrawal to Nashville. General Forrest "had been in the saddle for four or five days then." On his reconnaissance he is "confronted by as stout breastworks as he had ever seen--a complete bridge-head encircling the town." He reports to General Hood that the Union position is too formidable to be taken by direct assault "Without great loss of life."

"While they were talking Rives had been watching the commanding General's face. They were saying around the camp that he was drunk last night." Hood shakes his head at Forrest. "'General, I do not think the Federals will stand direct pressure from the front. This show of force they are making is only a feint to stop pursuit.' Forrest looked at him hard and a muscle at the side of his mouth quivered. He said, 'General Hood, if you will give me one strong division of infantry with my cavalry, I will agree to flank the Federals out from their works within two hours' time.' But Hood would not agree. He had divided the cavalry, sending a force out on each flank. Rives had been lent to General Jackson that day and is told about the ensuing battle by a badly wounded infantryman."

"All the fighting was inside the works [fort]. With muskets mostly. Guns standing in the embrasures idle. The bastards didn't dare use them for fear of killing their own men. It was hard to get room to fire. But Brown's and Cleburne's men [grays] were all over the place, were even manning the guns. Then all of a sudden a lot of Yankee reserves came up." The tide turned. "Yes, he had seen General Cleburne. Coming up over the works on horseback. He stopped a bullet and rolled fifty feet. General Adams was killed about the same time." Bodies "were piled up three deep by that time." There were as many as thirteen attacks by the Confederates. "Rives wanted to know how many killed? God Almighty alone could tell when they were piled up on top of each other like that.... Most of those that weren't killed got away. Old hands, that is. The conscripts, of course, were afraid of being fired on by their own men so they had to stand and take it. He expected the Yanks scooped in plenty of them by the time it was dark."

[The battle of Franklin, Tennessee was an absolute disaster for the South, called "Pickett's charge of the West," in reference to the debacle at Gettysburg. The Union lost only 189 killed and 1,033 wounded. The Confederacy lost 1,750 killed and 3,800 wounded, including 14 generals (6 killed, 7 wounded, 1 captured) and 55 regimental commanders.]

Chapter 4

After the loss at Franklin, General Hood attacked Union forces in and around Murfreesboro, with cavalry under General Forrest and infantry under General Bate. "Forrest rode out in front of the infantry lines." Rives follows him to listen. "Forrest was hatless. He stood in his stirrups to fling his voice out on the cold air: 'Fifteen minutes...that's all I ask of you men.... Hold 'em fifteen minutes.... That'll give me time to get in the rear with the cavalry...capture every last man.' There was a long, answering shout from the men. The Yankee cannon opened before it died away. The Confederate guns just coming into position howled back. Regimental officers shouted. Musket fire blazed along the line."

The Union cavalry is coming on fast. "The smoke from the cannon drifted down and hung in a great cloud over the field. Sparks from the musket-fire played along it. The Yankee flags moved steadily forward, rosy through smoke. You could make out figures on horseback, the noses of cannon.... The smoke in front lifted suddenly. The front ranks of the Confederate infantry were revealed. But they lacked the coherence they had had. They moved in a maze, clinging together in blocks or bunches or dissolving to form a nucleus somewhere else. Major Strange yells, "'Great God! They're breaking!' Forrest turned. He had a gray face, eyes that were incredulous yet stricken. He said, 'Strange, go find Ross and Jackson. Tell them to come up and fetch all they've got. Tell them everything depends on the cavalry.'"

Forrest rides into the infantry lines, his staff crowding on behind him. General Bate was there too, crying out wildly to his men. Forrest pushed past him and was in among them, shouting and slashing with his sword. A wave of fleeing men hid him from sight for a second, then he was seen again, towering, on his gray horse. Tears streamed down his face. He implored them, his voice breaking: 'Rally, men, rally! For God's sake, rally!' But they would not listen. They broke around him and fled, orphan chickens scudding before a hawk over the plain. Some ran straight for the rear. Others went dodging as if to throw off pursuit. One bunch, compact even in panic, was making for a thicket not far from where Rives was." These are not Forrest's men and this is the first time his charisma has failed him.

Rives whirls his horse and confronts a crowd of men running away, led by the Confederate flag bearer. "The man in the forefront had an open mouth, starting eyes." Someone calls him a dirty coward! The flag bearer is honored to lead attacks, to set an example of dedication and courage, to carry the symbol of the cause for which they are fighting. He is a primary target and must expect to die. It is unforgivable for him to set an example of cowardice, to betray all the men who have died for the cause, panic his comrades and lead them all to run away. This must be stopped. Rives draws his pistol and "aimed at a button on the wet jacket." He shoots the man and then, swooping by, "snatched the flag from him as he hit the ground." His mother Susan Allard had said that "Sterness is a virtue in a military man."

Rives rides to the front, not looking back. Many veterans have said that they were unaware they had been wounded, in some cases multiple times, when they performed the heroic acts for which they were awarded a Congressional Medal of Honor. When he gets hit, Rives thinks he has been struck by a jagged branch. "A sharp pain vibrated through his whole body, then it was sweetly gone." He tries to ride faster but "it was difficult now to hold the flag staff." He is losing consciousness. "The blood from the severed artery gushed out and stained all his trouser leg. He could not see. And then he was falling."

General Forrest rides forward, leaps off his horse, grabs up the flag and recognizes Rives, "It's that boy, Allard!" He remounts and gallops toward the enemy. "The rider sat rigid, staring straight ahead. The hooves, striking hard on the icy ground, seemed to ring out the names of all the fallen." He "looks back," thinking of his dead officers, his brother Jeffrey, and the generals who would not listen to his advice and caused the deaths of so many others. "Death. It had been with him, beside him all the time and he had not known.... But they had all known." Forrest has been so dedicated he has not really thought about his own death before, but "They had seen Death there at his heels." Now, for the first time, he thinks about it. "He turned and looked behind him." He is aware of the men behind him and must continue to set an example, so "he put spurs to King Philip." The men hear him yelling "and saw him gallop toward the fort." His horse, King Philip, is named for an heroic Indian chief in early New England who lost his battle against Northerners and was finally shot to death. Forrest knows that this may be his own last stand. Ironically, King Philip's wife and son were captured and sold into slavery in Bermuda.

[This battle took place on the Salem Pike near Murfreesboro, Tennessee. General Hood recognized that the Union force in Murfreesboro was a threat to his right flank and on December 4, 1864 he ordered Forrest with his two cavalry divisions and General Bate with his infantry division to attack there. Forrest forced the surrender of garrisons at the Union fort in Murfreesboro and their blockhouse number 4, and he succeeded in keeping the Confederate supply line and retreat routes open, but he was forced to retreat from the battle on the Salem Pike when Bate's infantry ran away.]

Chapter 5

At the Allard farm in north Georgia there has been a severe freeze and Lucy longs to go back and see the green fields of Kentucky once more. A letter arrives from General Forrest's aide Major Anderson, speaking for the General, expressing deep sympathy that Rives was "killed instantly while carrying the colors forward against the enemy." Reading the letter to Lucy, the voice of his mother, who by example taught her son to be self-sacrificial, is proud and full, before "she bent forward, sobbing." Lucy does not cry because she has become strong by now and is prepared for this. Staring out at the dark woods, she associates Rives with "a man on horseback contending with a dragon." The light fades from the sky and she knows the world will never be the same for her, not even the green fields of Kentucky.

To a reader of the Bible, the title of the novel brings to mind the story of Lot's wife, who disobeyed God by looking back at Sodom as it was being destroyed. The destruction of the South in the Civil War should be taken as the will of God, a purging of the sins of slavery. To "look back" in this context is to lament or to seek a revival of the plantation economy based on slave labor. Put simply, the novel affirms the farm of Susan Allard as against Brackets, advocating the values that prevail there--egalitarian agrarianism, self-sacrifice and Christian charity. As represented by those two different social systems, the cause of the South in the war was a mix of good and evil. It was tragic that the good suffered so much as a consequence of the evil. To look back at the history of the South by reading this novel is not to disobey God but to seek to understand His will and the tragic history of the human race, like reading the Bible.

At the final surrender of the Confederacy to General Grant in 1865, during the ceremonial parade the Union Army honored the Confederates with a salute of arms by the massed Union troops, in tribute to their gallantry, and the grays returned the salute before laying down their weapons. Thereafter, about 1,500 monuments and memorials to Confederates were erected in public spaces across the United States, not to condone slavery, but in recognition of history, humanity and honorable dissent. Most were commissioned by Southern women like Caroline Gordon of Kentucky in the hope of preserving a positive vision of Southern life apart from slavery. They were acts of reconciliation, part of the national effort to knit the country back together. Currently, incited by liberal academics, radicals have vandalized them and forced their removal wherever possible. Self-righteous bigots have ambushed the dead and launched assaults on statues. Liberals are so backward they are still fighting the Civil War.

WORST CRITICS

Gordon treated three of the most influential male critics as friends for many years--Edmund Wilson, John Crowe Ransom, and Malcolm Cowley. Yet Wilson refused to review her fiction because, he said, "I didn't think that I would like it." Gordon said of Wilson and Ransom that they "can't bear for women to be serious about their art." In an interview after she died, Cowley confessed to male prejudice against Gordon: "You have to get the admission of an aged fellow that I was a little bit anti-feminist at that time. That is, in our discussions we were the boys. The boys always got together and the girls weren't asked to join them... Caroline was writing unpublished novels that 'we' didn't read. Later she felt--and rightly, in part--that she was a victim of sexual discrimination." Joseph Epstein has written of the literary establishment that "Politics is frequently a consideration. Being a member of the right club... Sometimes this club is called Feminist, sometimes Jewish, sometimes Black." (*Plausible Prejudices*, 1985)

In reference to other writers, Gordon wrote that "Every masterpiece demands collaboration from the beholder"; "Allen says 'If you write a book which is an innovation both in subject matter and form you must expect to be attacked,' and I did expect--not to be attacked so viciously, but ignored, as usual"; "I wrote two novels, one in Civil War time and one in pioneer times, but people didn't know how to read them"; "The majority of novel readers are not capable of the effort it takes to translate yourself into another age"; "If we are to read a novel with understanding we must first of all lay aside our own preconceived idea of what a particular novel ought to be like and try, instead, to find out what it is"; "The reader who wants to read understandingly...must perform an act of self-abasement. He must lay aside his own opinions for the time being"; "There remains the reader who...feels that the author ought to write books that people want to read rather than the books he himself feels impelled to write."

Most reviewers (1937) praised some of the novel's qualities, but few recognized its greatness and some were incompetent, as in describing it as a "traditional Southern romance." Some women complained that the novel is "not another *Gone with the Wind*," one saying that "even the thunder of guns doesn't explain the absence of someone like Scarlett O'Hara." Stephen Vincent Benet asserted that Gordon is not as successful as Margaret Mitchell, whose "heroine was never out of sight." Allan Nevins the leftist critic was so blind he claimed that General Forrest comes "late" into the novel!--exposing his negative criticisms as sheer prejudice against a conservative writer, especially when he concludes that *None Shall Look Back* does not earn "a place among the better pieces of Civil War fiction."

In *The Modern Novel in America* (1951), Frederick J. Hoffman refers to Gordon only in passing: "The more strictly historical echoes (the South as history) are found in Caroline Gordon, in Andrew Lytle...and,

of course, in Robert Penn Warren." (239) Hoffman praises Lytle for his "remarkable" novels and discusses Warren for six pages, but he says nothing else about the woman. Ladies first, then dismissed. By 1967 Hoffman had learned that he should not ignore Gordon but could safely dismiss her because women (dogmatic Feminists) had done so. He tried to justify his previous neglect with insults ridiculous to anyone who has read the novels: "The people of her fiction are often a scarcely differentiated mass; they...lack complexity. Many of her novels have this fault: *Green Centuries*, *Penhally*, and *None Shall Look Back* have a clutter of personalities instead of a wealth of characters." (37-38) Hoffman reduces Gordon's novels to an undifferentiated mass in order to sweep them aside. Her novels are as complex as any in literature, it is his commentary that lacks complexity, as well as honesty.

Hoffman's sweeping generalization in dismissal is evidence of a reader who skimmed rather than read these novels, if he looked at them at all. He does no analysis of the novels and cites no examples of alleged "undifferentiated masses." I took a modern literature course from Hoffman when he visited Stanford during the summer session of 1962. A nervous intellectual careerist with thinning gray hair, wirerim glasses and a stoop from spending his life bent over a desk, Hoffman was desperate to publish as many books as possible as fast as he could in order to move up to a more prestigious university than the University of Wisconsin, Madison--the Berkeley of the Midwest. Though not as much of a blowhard as Harold Bloom, like him Hoffman exploited his graduate students by using them to do research for his books. His dishonest view of Gordon probably came through one of his leftist graduate students who would never have read *How to Read a Novel* (1957) by Caroline Gordon because she was conservative.

In *The Modern Novel* (1965) it is clear that at least Walter Allen read *NSLB*, though very superficially. He praises the novel for being the most "uncompromising novel about the Civil War that we possess"--that is to say, the most Realistic--more so than *TRB*. "The battle-scenes are brilliantly done, at the level almost of those in *The Red Badge of Courage* [so the woman is not quite as good as the male writer, no matter how well she writes]; and the horrors, the devastation and famine the war brings in its wake, are chillingly rendered.... Throughout the novel an aristocratic lifestyle is beautifully conveyed." (113-14) Yet the superficiality of Allen's reading is evident in a series of falsehoods caused by his intellectual limitations, lack of attention to detail, and dishonesty: "It contains no consideration of the causes of the War [yes it does, but *TRB* does not]; no criticism of the warring parties [many criticisms are implicit throughout, most obviously in the depiction of prisoner-of-war camps with an allusion through the fate of Anderson to Andersonville]; no criticism of the motives of those engaged in the action [many, many scenes reveal motives, requiring no explanation except to Walter Allen]."

Allen claims that "no character in the novel is even aware" of the negation of civil rights by slavery. The clearest example to the contrary is the Union officer who declares, "I don't hold with slavery." A liberal playing the race card, Allen is lying when he claims that Negroes "are hardly present in the book at all." On the contrary, there are black people on pages 3, 5, 9, 17, 20, 25, 27, 31, 33, 34, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 60, 67, 69, 119, 120, 123, 124, 127, 129, 130, 131, 132, 133, 134, 140, 145, 146, 147, 148, 149, 155, 156, 157, 158, 160, 161, 162, 164, 165, 170, 171, 172, 176, 212, 213, 223, 224, 239, 265, 267, 268, 273, 281, 282, 310, 312, 323, 325, 337, 353, 354. This is a measure of Allen's dishonesty and is typical of liberals with prejudice against conservatives.

Walter Allen himself is racist and slanders Gordon when he falsely characterizes all the blacks in the novel as without exception "mindless, almost, as animals, shiftless and ungrateful." Allen is naive when he supposes that Gordon, one of the most scrupulous and deliberate writers since Flaubert, *did* expose the evil of slavery but *did not know what she was doing!*--that she, "I suspect *unwittingly*...exposes the moral corruption that was fundamental to Southern society, the negation of human rights on which it was based." (Italics added.) Allen fails to account for the symbolism in *NSLB*--unwittingly. He senses it, but does not see it, saying, "Isn't the whole conception of life as described in *None Shall Look Back* a literary abstraction?" Yes, the novel has an abstract dimension. It is allegorical like Hawthorne, but also Realistic. A realistic allegory of symbols is the most difficult to write of all forms of fiction--an intellectual feat of which few writers are capable. Allen contradicts himself when he praises the book for unsurpassed Realism and then describes its effect as merely abstract because he fails to see the double vision, the connections between images and ideas, the patterns of symbols--the allegories.

Veronica Makowsky is the Women's Studies professor who declares on the first page of her biography that Gordon failed as a novelist because she did not become a dogmatic radical Feminist. As a Feminist, Makowsky has no literary education and clearly has never read *TRB* because she complains of *NSLB* that "Without an expert knowledge on the Civil War, the reader cannot know what the battle is, why it is important, or even the date." On the contrary, this information is in the novel: dates of or introducing most of the major battles are specific--"early in February, 1862" (73), "the nineteenth of September, 1863" (232), "September 21, 1863" (277), "the eleventh of February, 1864" (310). Six dramatized battles are named after the places where they were fought: Fort Donelson, Chickamauga, Okolona, Brice Cross Roads, Franklin, and Murfreesboro. The importance of each battle dramatized is clear in the behavior of the soldiers, in dialogue, and in the orders given by the generals. Actually, the reader does not need to know anything about the Civil War. The reader need only follow the narrative as a vicarious experience, but a critic needs to know how to read a literary text.

Because she had no literary education, Makowsky cannot infer from implications and requires a writer to explain the meanings of a novel directly, blaming Gordon for her own limitations: "She sometimes forgot the [uneducated] reader's need to follow and understand the action." As if Gordon is the stupid one. No, she did not "forget," she wrote for educated readers, or for anyone with a receptive attitude. Feminists require that fiction be dumbed down so that they can understand it. And they have no sense of literary form, as when Makowsky says, "Some of these public scenes are *enormously effective*, such as the two small boys watching the beginning of the Chickamauga or General Nathan Bedford Forrest confronting his pusillanimous fellow officers at Fort Donelson. *Their inclusion, however, is at the expense of the novel as an integrated whole.*" [Italics added.] The scene of the two small boys is an allegory evoking comparison of this Henry to the Henry in *TRB* and provides an innocent perspective on violent death; the Forrest scene at Fort Donelson is one of the most integral in the novel. Makowsky exposes herself here as completely out of touch with the literal plot as well as with the aesthetics of the novel.

Without knowing it, Makowsky responds to a technique of Impressionism: "In a way, this lack of information contributes to a sense of confusion that mimics that of war; a soldier, however, would at least know where he was, the name of his general, and some of his larger purposes." On the contrary, "The private soldier never knows where he is going next or why." (104). In *TRB* young Henry often does *not* know where he is, what the name of the battle is, who is winning, or what may be the larger purposes of his general. Most infantry soldiers in combat do not know. That is a traditional theme in war movies. Makowsky knows nothing about war, let alone the Civil War, yet she presumes to belittle a great Civil War novel by an expert.

The Feminist critic Anne M. Boyle in *Strange and Lurid Bloom* (2002) is so dogmatic she falsifies the text repeatedly in order to make allegations. She has no interest in the novel as written, only in criticizing the patriarchal social order of the Old South. She reduces the large cast of the novel to only two women, Lucy Churchill and Susan Allard, the characters she sees as most like and most unlike herself. She analyzes only one episode, Lucy's visit to the slave quarters (Part I, Chapter 5), which she characterizes falsely as "full of violent energy that is subdued or at least controlled in Lucy's wealthy, aristocratic, and patriarchal world." On the contrary, "The men were all in the field at this time of day but a number of old women and children were on the porches." One is an elderly black dwarf who does no work. Peace is connoted by the pastoral scene, in particular by "the flock of sheep grazing just then not a hundred yards away." The only violence mentioned here is the beating of Della the mulatto girl by the white overseer. Otherwise the slave quarters are peaceful and none of the slaves has run away, in contrast to the ram "which persisted in breaking out of any pasture he was put in."

Boyle makes a false allegation of rape, as Feminists so frequently do, exaggerating "the horrors of racial oppression and sexual violence." Gordon acknowledges horrors with this episode of the cruel beating, and also by referring to the neighbor Colonel Miles: Lucy "had heard of people whipping negroes. There was a man living not a mile from Brackets who punished unruly negroes by fastening them to the back of a buggy drawn by a fast trotting horse. She had heard people speak of this Colonel Miles all her life in disapproval." Gordon implies that extreme cruelty is the exception rather than the rule. The Feminist critic refers to the "lustful white overseer" and claims that Della was a "victim of lust." On the contrary, there is no evidence of sexual assault whatsoever. "There was a purple bruise on her arm and in the middle of her back a great

lacerated place clotted with black blood." Della does not say she was raped, she says she was beaten. She does not call the overseer a rapist, she calls him a "mean man."

The Feminist does not mention that Della is mean herself. When they were childhood playmates, Lucy learned that Della was "bold and revengeful": "When Aunt Mimy, the cook, refused to let the children lick the dasher from the ice-cream freezer one day it was Della who had thought of fastening the wire across the path which Aunt Mimy had to traverse between her cabin and the out-kitchen." When Fount Allard asks Uncle John the "intelligent, elderly looking negro" what the trouble is, the black man blames Della, not the overseer: "Hit uz that yallow gal, Della, Marster." The cause of the beating was not a rape: "She sassed him, all right... Hit uz about bringin' water from the spring. He say he tole her three times to fill up that pitcher what set on his washstand and she ain't never done it. He git in there ever' night and they ain't no water to wash with and then he go after Della."

Ironically, the beating is Lucy's fault. The woman the Feminist critic identifies with and characterizes as a victim of the patriarchal order is the white *girl* who owns these slaves and is responsible for their welfare. Lucy is supposed to be supervising the overseer: "These were Lucy's own negroes in whom she was supposed to take a special interest." Her excuse is that she is female. "If she had been a man and could have assumed...management, [Cabin Row] would not have been the thorn in her grandfather's side that it had been now for years." Boyle the Feminist identifies with the female who refuses to take responsibility. Naturally, when she learns that Della has been beaten by the overseer in her absence, Lucy feels guilty, but she places all the blame on the man: "The horrible, brutal creature! Grandpa doesn't allow anybody to lay a hand on his negroes." Her grandfather has to compel her to go examine Della. Taking responsibility himself, he "now felt that he had been negligent. He should have examined this man's character further before putting him in charge of negroes." Lucy assures Della that "Grandpa'll beat *him*. He won't let him stay on this place." Knowing this, the overseer is already gone.

Liberals want you to believe that all southerners who owned slaves abused them. They reinforce and perpetuate stereotypes, whereas Gordon debunks them. To the dogmatic Feminist, Fount is a patriarchal oppressor, whereas Gordon depicts him as respectful, even deferential to his slaves. The first paragraph ends with the slave woman Mrs. Sampson--whose name suggests great strength--criticizing Fount: "You going to Cabin Row? I was saying to Henry last night it was about time some of you all was over." Her complaint, repeated by other slaves, is that their white owners are ignoring them, not that they are oppressing them. These slaves have independent minds and are outspoken. Old Henry spits on the ground and disagrees with Fount's judgment in hiring the present overseer. Fount believes the account of the beating given by Uncle John and does not even ask the overseer for his version of events. He trusts the blacks more than he trusts his white overseer.

Feminist critics such as Makowsky and Boyle rewrite books by misinterpreting them in ways that promote their political agenda. Boyle turns Gordon's novel about male and female heroism in the Civil War to a novel about the alleged oppression of women: "*None Shall Look Back* must be seen as a work of violent confrontation with a *culture* where traditional race and gender arrangements have been disrupted." [Italics added.] That is to say, this is not a novel about the violent confrontation of two armies of men, it is a novel about women as victims in a patriarchal *culture*. All the dead male soldiers represent the liberation of women from men. At the same time, Boyle suggests that the Civil War was important primarily as a "betrayal" of southern women, depriving them of happiness.

Feminists are very pious about the evil of prejudice against blacks, who are one of various ethnic groups, whereas Feminists themselves are prejudiced against half the human race and have produced a toxic "woman's culture" that persecutes men on campuses all over the country. Women's Studies programs teach women to regard all men--white and black--as rapists. "Men who are unjustly accused of rape can sometimes gain from the experience." (Catherine Comin, Assistant Dean, Vassar College). Boyle's lesbian perspective is expressed when she claims that Gordon depicts "the incompatibility of masculine and feminine values, needs, and desires and the failure of heterosexual love." No, the novel opens with the Allard family celebration that demonstrates the *compatibility* of masculine and feminine values in a traditional society that is both patriarchal and matriarchal, with separate gender roles. All the dancing and

romancing demonstrates the compatibility of needs among heterosexuals and love fails because of the war, not because all heterosexuals should turn gay.

Boyle emasculates the hero of the novel, Rives Allard. She is so oblivious to the effects of war on a soldier that she does not consider it a factor in changing his character: "Rives' silence, discomfort in social situations, gloomy nature, and morbidity may be attributed to his mother's inattention to traditional familial comforts and customs." His "morbidity" is caused not by the bloody carnage all around him in battle after battle, it is caused by his traditional mother. His "love of death...may well represent the *longing* of a *genderless or androgynous* [nonsense] man who, having known no maternal tenderness, *no paternal authority* [the opposite is true], wishes to die on *the bloody fields that his mother tends.*" [Rives does not die in Georgia, he dies in Mississippi.] So the motive of the hero is not to win the battle and to drive invaders from his country, it is to spite his traditional mother. The male hero is not really brave and strong and masculine, he is petty and ignoble. He just wants to die. At the same time, however, as a weakling he is a Feminist New Man--"androgynous"! This is supposedly because his mother, Susan Allard, is traditional--"weak and pathetic." [italics added]

Boyle hates traditional roles so much that she even claims that the traditional mother is *sadistic!* Susan Allard "unconsciously taught her children to love the pain and loss to which she gives *all* her attention." Susan spends most of her time on horseback supervising her field workers. If she was sadistic she would have a sadistic white overseer who would beat her slaves instead of a *black* man, Uncle Mack, who is "more like a member of the family than a servant." [Italics added.] If Susan was sadistic she would not have forgiven the murderer of her husband: Susan Allard declared that "vengeance belonged to the Lord, and she quoted something about giving the stranger thy cloak also." She is quoting Jesus Christ. She also exhibits Christian charity by affirming that "her husband was quite right in sharing his horse with the stranger even though he turned out to be his murderer." As a battlefield nurse caring for wounded soldiers Susan sets an example of charity and love. Loving her neighbor as she loves herself, she gives away the furniture in her house to invalid neighbors: "A carved rosewood sofa carried out to a negro cabin because rheumatic old Aunt Dolly liked to sit up close to the fire." Boyle the Feminist sees no love in all this charity. Susan Allard is the most Christian character in the novel, the most like Jesus: "She was indefatigable in her charities." It is not Susan who is sadistic, it is Feminists rabid for revenge.

When critics make things up they claim that the author or the character was "unconscious" of what the critic has discerned with insight superior to that of the author. According to Boyle the traditional Christian mother and battlefield nurse Susan actually loves to see people suffering and teaches her children to be sadists. No, she taught Rives to be a self-sacrificial hero. Rives' mother "abandoned her domestic duties to tend to community needs." No, that is what Feminists do. "Susan was in the saddle from early morning on, overseeing the work in her fields or attending to the wants of her neighbors." Boyle claims that "Her children are often victims of neglect." No, they are "victims" of discipline: "Her sons--and her foster sons--were required to work in the field along with the negroes for half of every day." Boyle says "Rives and Lucy inhabit a world *without parental authority or love.*" [Italics added.] Like most Feminist critics, Boyle is unable to recognize love in any form, especially not between heterosexuals.

Susan Allard is heroic as widow, mother, farmer, and battlefield nurse. She teaches her children to be disciplined, strong, hardworking, egalitarian, family-oriented, and Christian--traditional. However, like most kids, her children were "young and pleasure loving" and rebel against her "moral compulsions," against the "burden" of doing good--of being like Jesus. Since her children love pleasure, they must not have been altogether denied it by their mother. Susan sets an example of self-sacrifice that inspires her son Rives and is required of many others in the war. Feminists hate self-sacrifice and instead teach self-interest and revenge. Susan's daughters marry young and her sons leave home not because she is *sadistic*, but primarily because they feel the house is too crowded after Susan takes in seven neighbors whose house burned down: "But Mama," asks one of her daughters, "where can we *put* them. In my room?" Most people would not take in seven neighbors. Jesus would.

How little Boyle understands the novel is evident when she says that Susan Allard "seems to be treated more harshly by critics of Gordon than by Gordon herself." Yes, the traditional Christian is treated harshly by atheist critics like Boyle, whereas Gordon makes Susan the spiritual and moral exemplar in the novel.

"It was his mother's character and way of life that set the Allards apart." It is ironic that the most Christian character is also feminist, as distinct from a dogmatic radical Feminist like Boyle: "Susan Allard, after her husband's death, went on farming her land with the help of old Uncle Mack as overseer." She is feminist in taking over management of her farm, supervising the workers herself, reversing gender roles, and rejecting the large plantation system in a step toward equality by dividing her land out to her sons as soon as the oldest came of age.

Susan Allard represents social progress, treating blacks like members of her family and bonding with her neighbors. Her feminism confuses Boyle, who cannot therefore condemn Susan completely as a sadist. She must admit that "Susan Allard is perhaps Gordon's most balanced and objective portrayal of an 'unfeminine' woman." She says "In portraying both her heroism and her difficulty in openly demonstrating love for her children [no evidence of such difficulty is cited], Gordon *comes closest to accepting and perhaps even celebrating* the life of the woman who, though a mother, finds herself at home in the masculine landscape. Like Gordon's own mother--like the artist herself--Susan Allard's field is not limited to the kitchen." Unlike Gordon, the dogmatic Feminist Boyle cannot bring herself to celebrate a traditional woman and resists anyone else doing so. [Italics added.]

At one point Boyle refers to the marriage of "John and Lucy in *None Shall Look Back*." Apparently all men are Johns to this Feminist. She also claims that the novel demonstrates "the bleakness of the modern patriarchal world." The Old South in the 1860s was not the "modern world." At the end of her discussion, she claims that Rives Allard is "like Quentin Compson, [who] finds solace in death." In Faulkner's *The Sound and the Fury* Quentin is an immature romantic boy so weak he faints rather than shoot the man who took his sister's virginity--a trivial cause--and eventually *kills himself*. Rives is a combat veteran who fights bravely in many savage battles and dies leading the charge on enemy lines carrying the flag of his cause. Feminist absurdities interpreting texts reflect their absurd interpretations of life.

Michael Hollister (2019)