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The use of junior historical fiction in the classroom

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AN ABSTRACT OF THE THESIS OF Darlene Pelinka for the Master of Science
in Teaching in Social Science presented August 30, 1972.

Title: The Use of Junior Historical Fiction in the Classroom.

APPROVED BY MEMBERS OF THE THESIS COMMITTEE:

Dr. Charles White, Chairman

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The use of American historical fiction in an eighth grade social studies or language arts class has not been fully explored, so its literary and social science value is questionable. In order to establish its worth and methods for its use, research into desirable literary goals for adolescents, implications and purposes of historical fiction in general and for youth in particular, a bibliography of novels, and an evaluative survey of specific novels written for youth needed to be done.

The research indicates that some critics believe that most junior novels have little to offer youth and that they are poorly written. A minority find that they are useful as an example of a literary genre and as a model for the exploration of adolescent problems, frustrations, and decision making alternatives.

Opinions on the value of historical fiction also vary. Some

writers conclude that it is largely romantic and a reflection of contemporary times in historical dress, while others have indicated that it conveys an emotional and spiritual feeling for an era through its presentation of historical figures and events and student involvement.

Many writers on the subject are ambitious when they consider what junior novels and junior historical novels should accomplish. They list a variety of personal, literary, and conceptual goals. They itemize suitable aims for students such as character building, personal problem solving, an understanding of the mechanics of plot and characterization, an understanding of historical events, and the motivations of figures involved in them, a "feeling" for an era, knowledge of our democratic heritage, even an understanding of what history means.

This survey and analysis of specific novels chosen from different American historical eras explores the pertinence of these opinions and goals to novels and briefly verifies the historical accuracy. Part Three handles the problem of methods of use and adaptation in the classroom by specifying alternatives for teachers' consideration.

The survey determines that junior American historical fiction is useful to study as a literary genre, though imperfect. If it is used, students must be aware of the imperfections; principally shallow character development or inadequate and overly romantic plots. As a model of personal relevance to youth, historical fiction is not outstanding even though nearly half of the novels contain obvious efforts to build character and several have a theme about growing up.

The historical value in these novels varies; most are largely

romantic with contemporary main characters who cannot control their situations but can control their destinies. Some provide historical data that gives the reader an insight into specific events, historical figures, or the emotional feelings prevalent during an era. The themes in half the novels stress the issues of the times in which they are set. The surveyed novels include examples of political, social, psychological, economic, religious, cultural, and great man interpretations of history. Social and psychological interpretations predominate, and a majority imply that societies rather than people make history.

This survey concludes that junior American historical fiction is relevant for classroom use. Teacher familiarity with the novels and his continuing exploration of divergent applications for use by individual students or classes can make them successful, informative, and enhance student interest in history.

THE USE OF JUNIOR HISTORICAL
FICTION IN THE CLASSROOM

by

DARLENE PELINKA

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requirements for the degree of

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TO THE OFFICE OF GRADUATE STUDIES:

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CHAPTER I

INTRODUCTION

American history text books are intended to be supplemented by other materials, so classrooms provide a variety of materials and a variety of experiences and approaches in the teaching (and learning) of American history. Most junior high school classrooms have a standard adopted textbook, possibly a classroom set of a supplementary text, a set of encyclopedias, perhaps a literature anthology which includes some stories about the American frontier or the Wild West, and use of the school library for the in-depth research of specific topics. In addition they have access to audio-visual materials, but the variety is dependent on the individual school or district media center. These materials may include films, tapes, filmstrips, and pictures representative of a period, but they may not be available when needed because of the large demand for them.

Many teachers wish to be directors of learning activities in the classroom and to provide a variety of experiences. They try to create and maintain a learning environment in which students will be interested, involved, excited, and anxious to learn and in which each individual can find something personally relevant and appealing regardless of his ability. They are continually searching for new methods and materials in order to do this.

It may be that the specific facts of American history are no

longer as vital for every school boy and girl to master as are the basic understandings of the times and tribulations of our ancestors; how they felt, fought, worked, and died to build a future for themselves. It may be that children should recognize how and why our ancestors accomplished what they did, that our nation is what it is today because of them, and that our responsibility is to keep the future in our thoughts as we learn about the past; where we are going from here, how we are getting there, and what lessons we can learn from olden times. And it may be that fewer future errors will result.

Some teachers may have considered the use of historical fiction in their classrooms as a vehicle toward accomplishing the above student and historical goals. They may be hampered, however, by the wide variety of novels written, a scarcity of them in the school libraries, the lack of time during the school year to familiarize themselves with their content, and the uncertainty of their social science, historical, and literary value. The possibilities in the use of historical fiction, though provocative, may nevertheless remain in the outer realm of the teachers' thinking, a "sometime-I-must-explore-that-idea." This paper is an attempt to explore this area for these teachers.

Many questions concerning the use of historical fiction in the classroom need to be answered. Should the teacher use novels written specifically for youth or for adults? Is the author's main concern to present the events of the past accurately or to portray the problems of people who lived or might have lived? How historically accurate are most historical novels? Is their emphasis on history or on plot? How useful are they as a vehicle to understanding plot, characterization, theme, and point of view in a language arts or language arts-social

studies core classroom? Do they lend themselves to individual reading or to class study? Are they more useful for class discussion or written reports? What kind of follow-up activities are appropriate? Is the reading level adequate for junior high school students? How can they be adapted for use in different classrooms by different teachers? Is a bibliography available? Has any previous research been done in this area? Does the historical novel stress the sociological, psychological, religious, political, cultural, economic, or great man interpretation of history? Does it concentrate on an historical theme or on characters who develop out of the epoch? Does it appear that individuals or societies make history? Answers to these questions should enable a teacher to confidently plan the use of historical fiction.

An initial survey of available materials and prior research revealed that books and articles have been written about historical fiction but that the emphasis has been on that written for adults, that its value is controversial, and that chronological bibliographies of novels for adults and teen-agers exist but few ideas for practical application in the classroom.

This paper concentrates on the junior American historical novel because the use of adult historical fiction for youth is sometimes unsuitable, because a review of all historical fiction would be physically impossible, and because so little has been written on the value and possibilities of particular junior historical novels.

Articles and books have been written concerning the junior novel in general. Some writers consider them to be highly useful, and others

feel they are worthless. Although few references are made to junior historical fiction in these sources, it seemed likely that the prevailing opinions would encompass it as well. For this reason, a review of attitudes toward the junior novel follows as well as a review of opinions toward historical novels in general; what they are and what they should be for adults as well as for youth. Individual opinion is predicated on how a person views history as well as what he feels that youth should be taught. This will be obvious to the reader as he reviews the research.

CHAPTER II

REVIEW OF RESEARCH

I. THE JUNIOR NOVEL

According to Harvey R. Granite in "The Uses and Abuses of Junior Literature," most junior literature is written by specialists who write it in response to a need that is surveyed by publishers, and most of it is "tendentious, sentimental, stereotyped, and often wretchedly written."¹ He states, however, that adolescents have as much right to read bad books as adults do. He feels that real literature for an adult as well as for a teen-ager should focus in some way upon the human condition and raise questions about purpose, identity, and the meaning of existence, and that most adolescent fiction avoids the major issues or covers them over with "a syrup of sentiment." A good book, and a worthwhile book, according to him, responds to exploration and insight, and the content touches on at least one important human question.

"One of the peculiarities of most junior fiction is that it contains so little to discuss. Once read, it is forgotten,"² he says.

Granite recommends the use of more novels that deal with adoles-

¹Harvey R. Granite, "The Uses and Abuses of Junior Literature," Clearing House 42 (February 1968), p. 337.

²Ibid., p. 340.

cents even though they were written for adults. He classifies some of the better known junior authors as "bad book" authors: Rosamund deJardin, Betty Cavanna, Howard Pease, Henry G. Felson, and Geoffrey Trease.

Barbara Martinec's article indicates that she would disagree with Granite. She recognizes that most junior novels are "formula literature" but states that this is an essential aesthetic element that is necessary, for works which tamper too much with the formula are rejected by students. She chose the works of six authors to study in order to define the formula: Betty Cavanna, Anne Emery, Henry G. Felson, Mary Stolz, James Summers, and John Tunis. She found that there are four characteristic elements of formula fiction which are reflected in the type of situation, the pattern of action, the character roles and relationships, and the setting. Even though the types of junior novels which have been popular since the 1940's have changed, the pattern of action within the formula has remained unchanged. In the 1940's the typical teenage novel was purely personal, in the 1950's it was topical, in the 1960's it was social and involved moral conflicts, and in the 1970's the typical novel is developing into a "problem novel." Although the character roles and relationships have evidenced some slight changes, the formula has basically remained the same:

1. Immaturity is equated with isolation from the group.
2. All problems can and will be solved successfully.
3. Adults can't help much.
4. Solutions to problems are brought on by others or by chance.
5. Maturity entails conformity, acceptance, and these bring happiness. The proper goal in life is to conform while

still maintaining your own identity.³

Robert C. Small, Jr. in "Teaching the Junior Novel," recognizes that many and perhaps most junior novels do not have a high degree of literary quality, but that "classic adult novels which are truly suited to the bulk of junior high school adolescents are largely non-existent."⁴ He explains that adult books are technically too complex and the adult world is too far removed from teen-agers to understand whether in present day settings or olden times. Although research is limited, what has been done indicates that students can learn more about the workings of literature and types of literature from junior novels than they can from classics.

Small feels that pleasure should be the primary emphasis in reading for this age group, and that junior novels should be studied in class for fun with a literary goal, observing the plot, setting, dialogue, characterization, and theme.

"If the book is a success, reality fades gently away, the act of reading is forgotten, and the events seem actually to happen,"⁵ he says.

Cecil Magaliff defines the junior novel as "a story which basically explores and perhaps solves the personal problems of adolescence."⁶ She recognizes the conflict which exists on the usefulness of the

³Barbara Martinec, "Popular-But Not Just a Part of the Crowd-Implications of Formula Fiction for Teenagers," English Journal, 60 (March 1971), p. 344.

⁴Robert C. Small, Jr., "Teaching the Junior Novel," English Journal, 61 (February 1972), p. 222.

⁵Ibid., p. 223.

⁶Cecile Magaliff, The Junior Novel, (Port Washington, New York: Kernihat Press, Inc., 1964), p. 4.

junior novel citing Frank Jennings. "The junior novel speaks to young readers in a way the adult novel cannot,"⁷ Anne Emery and James Summers say. "The stuff of adolescent literature is for the most part mealy mouthed, gutless, and pointless."⁸ Magaliff does not attempt to resolve the conflict but again quotes Emery and Summers. Adolescents are "trying to find values, firm beliefs, and philosophies and understand life and people beginning with themselves," "basic values in adult fiction are not easy for the average young reader to identify with," and "the links with more significant literature come later."⁹

After her review of several authors' works, Magaliff concludes that the essential elements in a junior novel are:

1. Reader identification with the hero or heroine.
2. Language and style that the reader can use to relate to characters and the plot.
3. Stimulate thinking.
4. Have integrity of purpose and proper interpretation of life.
5. Be true to life.
6. Stories should conform to an accepted pattern.
7. Have a main character with some maturity.
8. Provide insight and awareness of life's problems, but give answers, solutions and security too.
9. Be serious and dignified.
10. Be well written and factually accurate.¹⁰

John Simmons in "Teaching of Literature in the Junior High School," feels that the junior novel is a great help to students because it involves characters in adolescence and is void of long descriptive passages. He states that many junior novels have quality and

⁷Ibid., p. 18.

⁸Ibid.

⁹Ibid.

¹⁰Ibid., pp. 100-101.

that "it is an invaluable assistant in the early purposeful instruction in literature."¹¹ He believes that novels which involve the themes of human experience exemplify important literature if these meanings can be identified.

In Teaching Literature in Grades 7-9, Edward B. Jenkinson and Jane S. Hawley state the notion of realism should be related to the notion of probability and circumstantial detail. The further a novel goes in the discussion of abstract ideas, the closer it comes to being a romance. The student's concern is with the personality and realism of the characters. In teaching the novel, questions that stimulate thinking should be used. Rigorous analysis does not destroy aesthetic pleasure. They say to show that the novel has many themes not just one. The form of the novel can grow from the development of character, from an examination of the plot, or the point of view. A student should see that the author is manipulating material intentionally to enable the student to see the relation of the novel to life.

Mary B. Campannelle feels that literature and social studies have a common purpose; the elaboration and refinement of the meaning of human experience. Students need to know some history to understand literary works and they need to know some literary works to understand history. She feels that, "When people in general rather than persons in particular are studied, it is not surprising that youths form unfortunate stereotypes and that people lose their personalities and become 'social problems'."¹²

¹¹John Simmons, "Teaching of Literature in the Junior High School," High School Journal, 52 (April 1969), p. 368.

¹²Mary B. Campannelle, "Invisible Barrier Between Literature and Social Studies," Ohio Schools, 45 (October 1967), p. 18.

The use of literature in the social studies classes is vital in that it extends and clarifies the meaning of experience. "Literature humanizes the social studies,"¹³ she says.

II. WHAT IS HISTORICAL FICTION?

Leon Feuchtwanger in The House of Desdemona or The Laurels and Limitations of Historical Fiction, concludes that all of history is historical fiction. In the forward, Harold A. Basilius states that he believes that "History and historiography are wish projections of certain periods, and cultures, and individuals. There is no such thing as authentic, objective, scientific history."¹⁴

Events which never took place, at least in the manner described in history books, constitute a major part of what we call history. Responsible is the fusion of the memory of the eyewitness with his imagination and with the report of the narrator, all of which result in the inaccurate recording of events. Twentieth century historians have conceded the inadequacies of history, and pure science can produce the skeletons, "but only the imagination of a poet can provide them with living flesh."¹⁵ The true historical novel develops its characters and actions out of the epoch in which they play a part, according to Feuchtwanger. Historical theme is not historical fiction.

¹³Ibid., p. 45.

¹⁴Lion Feuchtwanger, The House of Desdemona, or the Laurels and Limitations of Historical Fiction (Detroit: Wayne State University Press, 1963), p. 7.

¹⁵Ibid., p. 19.

Sir Walter Scott is an example of one of the best historical fiction writers because he doesn't merely create the events of lives of individuals, but creates an epoch, which is like creating history itself. Scott taught people that history consists of the destiny of living people and nations.

Others view historical fiction more broadly. The compilers of Seymour Metzner's bibliography included a title IF "the theme, setting, and characters helped to illustrate or give flavor to American historical events, persons, and movements which contributed to the establishment of the U. S. as a unique, sovereign nation."¹⁶

McGarry and White in their Historical Fiction Guide, "followed the view that fiction is historical if it includes reference to customs, conditions, identifiable persons, or events in the past."¹⁷ Their selections are representative rather than all-inclusive; an adult list not intended for juvenile readers.

Orville Prescott states that an historical novel is "any novel in which the action takes place before the author's birth so that he must inform himself about its period by study...What matters is that the author is not writing from personal experience, he is trying to write creative fiction about men and women who lived and loved and died in a world completely different from his own."¹⁸

¹⁶Seymour Metzner, ed., American History in Juvenile Books. (New York: The H. W. Wilson Company, 1966), p. 12.

¹⁷Daniel D. McGarry and Sarah H. White, Historical Fiction Guide (New York: The Scarecrow Press, 1963), p. 21.

¹⁸Orville Prescott, In My Opinion (Indianapolis: Bobbs-Merrill), p. 134.

III. WHY DO AUTHORS WRITE HISTORICAL FICTION?

According to Feuchtwanger, an artist's purpose in writing historical fiction is to clothe contemporary problems in historical dress so they can be dramatized and resolved.

In some novels, "The tiny bits of historical meat are drowned in a sea of spiced sauce."¹⁹

Creative writers of today only want to treat contemporary matters, even of their own creation, and use history as their subject. They relate historical events and experiences to their own time attempting to show how much of the past is in the present. The portrayal of times past is not the point or purpose of many authors, but merely the means for expressing his own experiences. The reader learns more about the author than about the epoch in which the action of the story takes place. Feuchtwanger cites George Bernard Shaw, "I have no clue to any historical personage save that part of him which is also myself. The man who writes about himself and his own time is the only man who writes about all people and about all time."²⁰

Feuchtwanger goes on to explain that authors write historical fiction for many reasons. If their purpose is to comment against the times, it is safer to couch it in historical fiction. They may like to play games of obscuring their own personalities, they may desire to escape from themselves and their own times, or their publishers may ask it of them. "The point and purpose of historical writing is

¹⁹Feuchtwanger, House of Desdemona, p. 30.

²⁰Ibid., p. 131.

not the teaching or interpretation of history. Its sole purpose is to enable the reader or the viewer to re-experience the author's immediate experience of history."²¹

The genuine artist, Feuchtwanger says, is prompted to write historical novels by more profound considerations than those mentioned. He may realize that distance enhances the theme of a work. This may lead him to writing which will increase the human capacity of lived experience through helping the reader to live experiences vicariously, then relive his own experiences, and recognize himself anew. If he empathizes the experiences he reads of, it may help him view experiences from a distance and become more aware of his own.

Orville Prescott states, In My Opinion, that some novelists look for historical parallels in the past to shed light on the present, others write of earlier, similar struggles to those which the world is presently engaged in, and others have a distaste for the modern world and long for the simpler world of the past.

In Historical Fiction, Alfred Duggan believes that few novelists can think themselves into the past, and that those who do constitute two branches. One branch postulates that our ancestors, or races living at great distances from this country, are not a bit like us, and the other branch assumes that men and women fundamentally like us once conducted their lives under very different conditions. In the twentieth century, most historical novelists have written teaching the moral that in the olden days people were very odd; only the hero is usually up-to-date. Therefore, even though the setting is usually accurate, most characters are too modern.

²¹Ibid., p. 142.

IV. WHY DO PEOPLE READ HISTORICAL FICTION?

According to Feuchtwanger, "Most people, the masses, hoi polloi, shrink from the effort of seriously reflecting about the course of historical events. They are willing to settle with easily understood and entertaining pictures of history presented in the popular novels. This conception of history carries no obligation with it."²²

He describes the "vulgar historical novel" which serves to promote the escapist tendencies of lazy masses, and states,

Actually the reader's taste for genuine historical creative writing has been spoiled by the cheap bootleg whiskey of primitive historical narratives. He does, to be sure, also read genuine historical creative writing but only for cheap entertainment. He avoids the task of understanding it and thus deprives himself of the pleasure that comes from the kind of knowledge that only genuine historical creative writing can provide.²³

He finds that trash literature is exaggerated and over-done but it is the preference of most people.

Hannah Logasa, in her introduction to the 1960 edition of Historical Fiction finds that young people should read historical fiction for the following reasons.

1. Recreation
2. As an imaginative outlet
3. Character building - the most valuable by-product
4. Frees the imagination of the reader, and it can be an outlet for pent up feelings.
5. As an approach to history - students can visualize the past, and adolescents need to do this.²⁴

²²Ibid., p. 43.

²³Ibid.

²⁴Hannah Logasa, ed., Historical Fiction (Brooklawn, New Jersey: McKinley Publishing Co., 1960), pp. 6-7.

V. WHAT SHOULD THE HISTORICAL NOVEL DO?

Jack Warner Van Derhoff cites Gregory Lukacs in answer to this question:

What matters in the historical novel is not the retelling of great historical events, but the poetic awakening of the people who figured in those events. What matters is that we should re-experience the social and human motives which led men to think, feel, and act just as they did in historical reality...The historical novel therefore, has to demonstrate by artistic means that historical circumstances and characters existed in precisely such and such a way.²⁵

Rosemary Sprague, in "Biography: The Other Face of the Coin," says that the historical novelist must immerse himself in the period, and that he usually discovers that human reactions have not changed so much over the centuries as to make empathy entirely impossible. She says that the task of an historical novelist is to recreate a world, and that the focus of the historical novelist as well as of the biographer is on human greatness.

Elizabeth Janet Gray, in her acceptance paper for the Newbery Award for Adam of the Road, states that "a sense of history helps us to understand the present and plan the future."²⁶ She doesn't believe that historical novels should be nostalgia for the past, but present a sense of history that will give us a perspective on the present and help us to chart the future. These books should give us the realization that we are not alone, that what we have was won for us with

²⁵Jack Warner Van Derhoff, ed., A Bibliography of Novels Related to the American Frontier and Colonial History (Troy, New York: Whitston Publishing Co., 1971), p. vi.

²⁶Elizabeth Janet Gray, "History Is People," Newbery Award Books 1922-1945 (Boston: The Horn Books, 1955), p. 236.

difficulty in the past and saved for us at a great cost. The novel should teach us to cherish and preserve what we have.

Ernest Leisy would agree with Miss Gray. In The American Historical Novel, he states, "No other literary form, so far as the majority of readers are concerned, has more acceptably expressed the nation's origins, its development, its ideals, and its meaning."²⁷

Leisy feels that many novels have been aesthetically deficient in the past and that contemporary events have shaped the interpretation of the past in many. He believes that this is natural and is exemplified in recent novels in which American history has been rewritten as a drama of conflicting economic interests. He feels that the sense of nostalgia in historical fiction is inescapable, but that the use of irony as an antidote for sentimentalism is useful. Lately, much historical fiction has been chastened in its romantic tendencies so it has followed tenets of realism in psychology and social awareness.

Leisy says that the characters in the historical novel must be convincing, but that the day for heroics is past. Villains and demigods should no longer be used. The legendary giants should be portrayed as men like us and their time no better than ours. In doing this, recent historical novelists are weak in conveying the attitude of a period. They seldom synthesize the special spiritual atmosphere of a movement or era. The present day historical novelist is more accurate in presenting historical detail than were his predecessors, but they are not better story-tellers as a result. The compensation for this lack is a feeling for the scene which is conveyed to the reader.

²⁷Ernest E. Leisy, The American Historical Novel (Norman: University of Oklahoma Press, 1950), p. 214.

"Historians tell what men did, novelists what they thought and were...Most recent novelists have been more successful in their use of history than in their drawing of character."²⁸

A. T. Dickinson, Jr. cites Arthur S. Tourtellot in American Historical Fiction. The historian can look at an historical period with a critical eye and pass judgement but the historical novelist has no such freedom because he can't know more than his characters would know. He has to experience the action as he writes about it.²⁹ He also cites Robert Gay who feels that the success of Walter D. Edmonds is due to his ability to show that people in the past are similar to people in the present but can still convey the spiritual atmosphere of the age. "Whatever makes a novel good makes an historical novel good, and that is a story that moves and characters that live."³⁰

VI. WHAT VALUE DOES HISTORICAL FICTION HAVE FOR YOUTH?

In spite of Feuchtwanger's pessimism, he quotes Dr. Helen Cam who has ambitious ideas of what historical fiction should be for youth.

The function, then of the historical novel is to awaken the incurious, especially the young, to interest in the past, widening the horizons of all and enticing a minority to serious study. For such it can arouse the critical faculty and stimulate investigation for the verification or disproof of unfamiliar facts, leading to first-hand acquaintance with original sources. It can enlarge the sympathies by compelling the reader to see abstract generalizations,

²⁸Ibid., pp. 216-217.

²⁹A. T. Dickinson, Jr., American Historical Fiction (New York: The Scarecrow Press, 1958), p. 16.

³⁰Ibid., p. 17.

whether political, social or economic, in terms of the human individual. The historical novelist has resources from which the scientific historian is de-barred. He may fill in the lamentable hiatuses with his own inventions. But he must keep the rules. His inventions must not be incompatible with the temper of the age - its morals and its psychology no less than its material conditions - and they must not be incompatible with the established facts of history. The novel that can do all this is a good historical novel.³¹

In Horn Book Reflections, Elinor W. Field maintains that in historical fiction for children the essence of an age as well as an exciting story is needed, but that it is difficult to imagine the emotional life of another time. A fast moving plot substitutes for this in many books. She maintains that historical fiction can give the reader a gift of the imagination with which to read books of fact and that the aura of lived experience brought to the book can give more than history; it can give the meaning of history to the reader. She says that if it can do all this it should not be so important that every fact is true.

In "Evaluating Historical Fiction," Charlotte Huck says that, "Children enjoy the human drama of history, not the facts..." and "Well written historical fiction offers young people an authentic vicarious experience in participating in the life of the past."³²

Rosemary Sprague feels that the young need to know of our country's past greatness, trials, and tribulations because the standards and values of the past are useful now. Novels should demonstrate by example that the end has never justified the means, that there is no substitute for integrity, and that mankind has been saved only by those

³¹Feuchtwanger, House of Desdemona, p. 6.

³²Charlotte Huck, "Evaluating Historical Fiction," Reading Teacher, 21 (March 1968), p. 581.

who "play it cool." She says that the heroic view should be the concern of all who work with young people and with these novels - not only our concern, but our passion.

Charlotte Huck believes that in good historical fiction for young people the places and events are far removed from today but that human nature remains constant.³³ Ester Forbes would agree with her. "The essential truth of the human being is greater than any of the historical trappings."³⁴

Orville Prescott disagrees. He believes that characters must be creatures of their own time, believing things we no longer believe, and feeling emotions we no longer share.³⁵

Miss Huck sees the following major values and understandings that come from a study or reading of historical fiction:

1. Vitalization of the past
2. Continuity of the past and present
3. The inevitability of change.
4. The place of the individual - the part man can play in shaping his own destiny.
5. The universality of mankind
6. Appreciation for historical heritage - democratic heritage
7. Judgement of the past.³⁶

Charlotte Huck and Doris Young Kuhn maintain that historical fiction for young people should:

³³Charlotte Huck and Doris Young Kuhn, Children's Literature in Elementary School (New York: Holt, Rinehart & Winston, Inc., 1968), p. 295.

³⁴Dickinson, American Historical Fiction, p. 17.

³⁵Prescott, Opinion, p. 134.

³⁶Huck, "Evaluating," pp. 581-583.

1. Tell a good story.
2. Have the historical facts straight and be authentic.
3. Make a period come alive by recreating the physical environment of the times and capturing the spirit and feelings of the age.
4. Have an historical theme based on the issues of the time or a universal one like growing up.
5. The central character should experience the life of the times as a child.³⁷

³⁷Huck and Kuhn, Children's Literature, pp. 295-296.

CHAPTER III

I. OBSERVATIONS ON RESEARCH

Some startling diversities of opinion on what historical fiction could and should be are evident from the research.

Characterizations

The historical novel could concentrate on characterization. If it does, the manner in which the author views mankind is relevant. He may believe that people of old were similar to people of today and that they were faced with problems, frustrations, decisions, and anxieties like ours. If he does, it is likely that his characters will have attitudes and values that he feels are important to young people of today. The young reader should be able to identify with the problems and frustrations of the characters in the story and use them to find better ways in which to wrestle with his own problems. If the universality of mankind concept is foremost in his mind, this author would consider identification with his characters of primary importance and historical accuracy secondary.

On the other hand, the author may believe that people of long ago were not at all similar to people of today but were creatures of their own time who experienced problems, frustrations, decisions, and anxieties that resulted from the times in which they lived. If he does, it is not his goal to portray the universality of mankind and his characters will have little or nothing to say to youth concerning their own lives. In

order to show why and how people were different, this novelist would no doubt consider historical detail more important.

The novels which result from these two schools of thought may concentrate either on historical figures and characters of old or on the student of today; the values, attitudes, feelings, and motivations of a day gone by, or on those pertinent today.

If the novel concentrates on characterization, the author's purpose may be character building. This author probably agrees with the universality of mankind philosophy or his character building novels would be set in a contemporary setting. If the author is presenting young people who are ostensibly as they are today, he must be asking himself, "What can I teach the young reader?" His characters will have values and attitudes that the author feels are important for youth of today to have, and as he writes he will hope for reader identification with them. Whether or not these characters are realistic ones is one of the concerns of this paper.

Portrayal of an Era

Historical fiction could concentrate on the portrayal of an era. If this is the author's intention, it may be difficult or impossible to ascertain which of the two philosophies concerning mankind he subscribes to, as historical concepts would take precedence over characterization. If portrayal of an era is the emphasis, it may be factual, emotional, an overview of the culture of the times, or a combination of all three. If portrayal of a specific event or problem is the object, the author should be primarily concerned with verifiable historical accuracy. If portrayal of the emotional era is the object of the

novelist, less specific historical fact may be included and historical accuracy much more difficult to verify even though the author may have done considerable research to "think himself" into the times. The author who writes to portray an era may feel that the problems of days gone by are relevant to problems to today. If so, he may be trying to present historical concepts which could encompass all time rather than an isolated part of history. A novel that attempts to "teach a lesson" or to transmit a "message" to the reader may result.

Tell an Exciting Story

Historical fiction could concentrate on telling an exciting story. If this is the novelist's primary object, accurate characterization and historical accuracy would both be incidental to the plot even if the historical setting is accurate. Verification of historical material would be difficult.

Motivate Research

Historical fiction could be used to stimulate and motivate further historical research. This may prove to be the case and a high interest level in the material serve to excite and involve students.

What the historical novel should or could do is incidental to what it does do. In spite of the research done to determine what historical novelists or their critics have to say about what historical fiction should do and what kind of views of history it should present, what it actually does do in consideration of characterization, character building, the portrayal of an era, relating to an exciting story, and motivation for further research remains to be seen.

II. WHAT MAKES A "SUCCESSFUL" NOVEL?

There are so many aspects from which to view the historical novel for adolescents, that an answer to this question is extremely complicated. The purpose of reading the historical novel is of primary importance, and the research shows that these purposes vary.

Award winning books might assist the teacher in selecting successful novels. The most coveted award for junior fiction is the Newbery Award, initiated in 1922. It was named for John Newbery, "the father of children's literature,"³⁸ who was the first to publish books for children. These awards are given to the "most distinguished contribution to American literature for children."³⁹ Most of these books are for able, mature readers, and "frequently they should be read aloud and discussed with an adult before children develop a test for their excellence."⁴⁰

Awards to books are not based on their popularity, but upon "recognized excellence." "They were never intended to rubber stamp the tastes of children but to raise them. Children's reactions to books are significant, but it is important to remember that they are not the final test of distinction."⁴¹ Teachers will need to make their own decisions on the use of award winning books.

Hannah Logasa's bibliography on historical fiction astericks

³⁸Huck and Kuhn, Children's Literature, p. 21.

³⁹Newbery Award Books 1922-1955 (Boston: The Horn Book, 1955), p. 4.

⁴⁰Huck and Kuhn, Children's Literature, p. 22.

⁴¹Ibid., p. 21.

those which are appropriate for junior high level and has a check mark in front of those which the compiler considers to be "especially valuable." There is no explanation of how the "especially valuable" tag was determined, however.

Because varied teacher purposes and goals preordain the choice of historical novels suitable for the classroom, no set list of criteria for "successful" historical novels can be developed. Each one may be useful for a different reason; to present a flavor of the times, to stress particular problems of the times, to emphasize historical figures, to represent particular conflicts, to point out the similarity or difference between youth's conflicts of one era and today. One may be best to study as a work of literature as well as of history, one better for plot, another for characterizations, while some may be useful from all of these points of view. One novel may be preferable for individual reading, one for class reading, another for teaching reading. Some novels may prompt follow up research or projects to verify factual material, while others may be more useful for discussion activities by the whole class or small groups. Some novels may precipitate analytical or creative writing activities, and others may just be fun to read.

For these reasons, no list of rules can be established for determining "successful" novels. The teacher can make any one successful through her introduction and presentation to the class, and follow up of student reading with appropriate and varied activities and discussion. Although some novels have more substance than others, teacher planning and familiarity are vital. Teacher familiarity is the key, for any teacher who is anxious to create a "successful" learning environment in the classroom and wishes to use historical fiction,

whether in a core situation, language arts class, or departmentalized social studies class, must be knowledgeable with the books he is using or presenting. Only then will he know the best approach to use for each book as well as its strengths, weaknesses, and values. Only then will he know which novels are most useful for the purposes and goals which he has in mind for his class. Only then will he be able to choose among the novels with which he is familiar to select the best one for a particular purpose, goal, or student, and only then can he adjust his purposes and goals to utilize the novels which are available to meet the needs of a particular class.

Familiarity with the novels will enable the teacher to recommend purchase of particular ones for the library, for classroom sets, or for classroom copies. He will know something about the reading level of each book which he has read, which ones to recommend for the less able readers and which to the more able readers, which can be handled by students with minimum direction, and which require guidance and assistance if their potential is to be realized. This then, is the key to the success of any novel; teacher knowledgeability.

CHAPTER IV

SELECTION AND ANALYSIS OF NOVELS

I. METHOD OF SELECTION

The surveyed novels selected from the compiled student bibliography is not intended to be systematical other than in its representation of different historical periods. The novels chosen are not intended to represent the best selections available for classroom use nor even particularly fine examples of any particular section of the outline used for analysis, but examples of a random selection or overview which any teacher or student might make, given the bibliography and novels' availability. For this reason each one is worthy of inclusion in this paper and it is left to the individual teacher and student to read further in order to prepare a bibliography of recommended reading from the one provided. Stressed in this survey is the positive value and application of the novel to the classroom.

Each novel read by teacher or student will contain qualities which may make it useful in one way or another, and will have drawbacks as well. The teacher cannot be familiar with every historical novel. Through his continued reading, and through his guidance of students in their reading of novels he is familiar with, the student may eventually be able to adopt some of the analytical methods used by the teacher for his own use. Student reaction to the books included in this survey as well as to others is necessary. The process of

locating those novels most useful, motivating, and interesting to the student should be a never ending one.

II. METHOD OF ANALYSIS

In order for the teacher to determine if a particular junior American historical novel contains the kind of material which would be appropriate for use in an eighth grade social studies-language arts core curriculum or in a language arts class, he must first be aware of what might be taught from them, and what he might hope and expect from them. Parts I and II of the following outline developed in an attempt to so analyze each novel included in the survey.

Granted that a novel might be useful for its literary or historical value, there is still the teacher problem of how to use it in the classroom. Part III of the outline is relevant to this study because it enables the teacher to think about direct application of the novel in the classroom and to recognize the wide variety of ways in which it might be utilized.

Part III provides examples of adaptation or follow-up activities which the novel suggests, and is not intended to explore all possibilities fully, as every teacher has his own teaching style as well as a good idea of what kinds of methods work for him.

A brief explanation of the questions each item in the outline attempts to answer follows.

III. EXPLANATION OF OUTLINE

I. Literary Qualities

A. Plot and Setting. What is the story about? Who are the main characters? Where and when did they live, and what are their ages?

(The ages are important to junior high school students.)

B. Characterizations. How fully developed are the main characters in the novel? What kind of personalities evolve? What kind of values do they have?

C. Theme. What main themes might adolescents extract from the novel?

D. Point of View. Is this novel written from a particular point of view that is discernible? If so, what is it? Are several points of view involved?

II. Historical Information

A. Factual Data and Concepts Developed or Implied. What specific historical information is in the novel? What kind of impressions, concepts, or understandings about the era does the reader obtain after reading the novel?

B. Treatment of Historical Figures and Places. How does the author present people who lived? What kind of impression does the reader get about them? Does the reader feel sympathetic toward them? How are historical places described? What kind of mental picture does the reader obtain?

C. Accuracy and Background to Explore. What are the researched facts which the novel deals with? What additional information is relevant that students should be aware of? (This section is used to develop

some of the activities for classroom use.) Discrepancies found in accuracy are noted in the Evaluation sections.

III. Classroom Application

A. Historically.

1. Students should: These activities or follow-up research seem to be necessary if the student is to interpret and understand some of the historical information in the novel as well as how and where this information fits into American history. These activities assume that interpretation and analysis of data are fundamental parts of the social studies curriculum, and preclude student involvement with the story to the exclusion of the historical concepts.

2. Students could: These activities or follow-up research are suggestions for either faster students who are interested in extra credit activities or for slower students who may learn more from a project than from a "thinking task." Many of these activities are language-arts oriented, but are included in this section because they are based on the historical information which is in the novel. They are predicated on the individualized learning concept which is a necessity in any classroom.

B. Language. What kind of language-arts activities or follow-up projects are suggested by this novel? How can it be used in a language-arts class that is concerned with the development of student abilities to communicate orally and in writing, to be creative, and to know themselves? The reading level of each novel is not stressed, but most of them are written for an average or better than average reader. Nevertheless, if they are introduced interestingly, even a below average

reader may be motivated to read them.

C. Evaluation. A brief attempt is made here to indicate the main usefulness of the novel in terms of plot, characterization, historical value, historical accuracy, and appeal.

IV. Author

A. Comments. An author's comments are noted here only if they are relevant to an understanding of the novel, to his reasons for writing it, or to an interpretation of how he feels about historical fiction in general.

B. Relevance of Comments on Novel to Philosophy of Historical Fiction. Comment is made here if the novel or the author's comments seem to identify the philosophy of the author in relation to the research concerning historical fiction. What schools of thought does the novelist apparently subscribe to?

CHAPTER V

REVIEWS OF NOVELS

I. THE WITCH OF BLACKBIRD POND BY ELIZABETH SPEARE

I. Literary Qualities

A. Plot and Setting. The Witch of Blackbird Pond is an absorbing tale of a Puritan household in Wethersfield, Connecticut in 1687-1688. Kit Tyler is a sixteen year old girl who is used to luxury in the Barbados Islands and arrives in Wethersfield to live with relatives. Life involves hard work, no luxuries, strict discipline, barren surroundings, regular religious observances, and few good times. The plot revolves around Kit and her problems in adjusting to life there, her efforts to decide between two young men, and her friendship with Hannah, a Quaker who lives on the outskirts of the community and who is thought to be a witch. The climax occurs when Hannah escapes from the townspeople and Kit herself is accused of witchcraft. "They live happily ever after," as Kit is exonerated and makes plans to be married.

B. Characterizations. Kit is initially an outspoken, pampered, and prideful young girl who is used to having her way. She acts and speaks on impulse, is not interested in doing her share of the work in the Puritan household, and is out of place in the community. Hannah's subtle influence and the illness of her cousin bring about a major change in Kit's attitudes toward the family and she comes to appreciate

the hardworking family and to adjust to some of their ways. As a result of her experiences she develops some self discipline and her selfishness changes to selflessness. Her adjustment to her new environment and the changes in her attitudes are the primary concerns of the novel.

Matthew Woods, Kit's uncle, is an austere, straight-laced, God-fearing, unsympathetic, work-driven Puritan with whom it is difficult to feel any empathy until the end of the novel when his attitude toward Kit softens and he finally welcomes her into the household. His main concerns are that everyone do his share of the work and that King James be opposed in his attempts to void the Connecticut Charter and take political control of the colony. The reader sees Matthew through Kit's eyes, so no doubt his character softens at the end as a result of the maturation of her own, for his strengths rather than his fanaticism become more evident.

Hannah Tupper is a Quaker isolate who is a widow advancing in age; kindly, sympathetic, inclined to have momentary regressions when she thinks her husband is still with her, and with a strength and character that can be projected to those around her.

Others less well defined in the novel but significant include Prudence Cruft, a victim of a fanatical mother and a spineless father. She is important as an object of Hannah's humanitarianism and Kit's concern, both of which contribute to the strengthening of her own character. Rachel Woods is a long-suffering Puritan wife who is no longer pretty as a result of her hard life, and whose own personality and desires are subjugated by those of her husband. Mercy Woods was crippled from an epidemic in her youth (polio apparently). She is the pivotal point of the household, administering to everyone's needs. The strength of the

family lies in her rather than in her mother. Reverend Gershom Bulkeley is the political antagonist in the novel, a Royalist who believes that the king deserves the people's loyalty. His position as a physican, clergyman, and publicist entitle him to the respect of the community even though he is unable to influence their opinions. William is a love interest in the novel, but his importance is in presenting the political conflict of the day. He is a pupil of Reverend Bulkeley's, yet dedicated to the cause of the colonists. His allegiance wavers back and forth throughout the novel.

C. Theme. A theme of this novel is that the stringent life of the Puritans involved many hardships, a great deal of self imposed sacrifice, and conformity. The society was composed of individuals who were as different from each other as people would be in any society in spite of their religious fanaticism. Some were more radical than others, some more fanatical, some the peacemakers, some the strong, some weak, and some who existed on the fringe of society, both physically and emotionally.

D. Point of View. This novel is written from the point of view of a stranger to the Puritan society who was as far removed from their philosophy as we are. Consequently, Kit views the society much as we would; strange and harsh.

II. Historical Information

A. Factual Data and Concepts Developed or Implied. The life of the Puritans in Connecticut during this era was work oriented, religiously cenetered, morally straight-laced, and culturally deprived. Punishment for non-conformity involved the stocks and the whipping post.

Discipline was predicated on fear of reprisal. Education was very basic; practically non-existent for girls and utilizing only the Horn Book and Bible for boys. Everyone did his share of the work; laxity, pride, and disobedience were major faults. (Children will be children, however.)

The attitude of the Puritans toward the Quakers was uncompromising and the Quaker faith considered to be heresy. Quakers were self sufficient, strong in character and humanitarian.

Attempts of King James to take over the government of Connecticut as well as of the other New England colonies caused the Puritans and members of near-by communities considerable anguish. They felt that even if Massachusetts agreed, their charter prohibited such action. Nevertheless, the town selectmen acceded to Sir Andros. During the meeting the candles went out and the charter disappeared. The people knew it was safe until the day they would govern themselves once again.

The Puritans were extremely superstitious, and believed in witchcraft. Witches caused all kinds of epidemics and disasters, and knowledge of the trade could be transmitted from one person to another.

B. Treatment of Historical Figures and Places. Reverend Gershom Bulkeley is treated unsympathetically in this novel. He supports the king (the "bad guy") rather than the hard working populace. The reader has little empathy for him.

Governor Edmund Andros appears to be doing his duty toward the king. Kit watches him step ashore at Wethersfield and sees "a true cavalier...a gentleman, an officer of the King's Dragoons, a knight."

The townspeople think he is "haughty."⁴²

Wethersfield is pictured as a closely knit religious community in an area subject to extremely bad weather in the winter.

C. Accuracy and Background to Explore. The religious zeal and habits of the Puritans is historically well documented. Their major contribution to the American way of life was the settling of the Massachusetts Bay Company at Salem and Boston in 1629-1630 and of Connecticut in the next decade. Their society and church were erected in strict accordance with Puritan ideals which included piety and the doctrine of original sin and salvation by faith.⁴³

The Puritans deported the Quakers from Boston in 1656, and those who arrived there later were banished, three being hung from 1659-1661. The Quaker doctrine of the Inner Light found frequent expression in humanitarian activity.⁴⁴

Governmental problems caused most of the New England provinces to surrender their charters to the crown. Massachusetts Bay colony lost theirs in 1684. In the new royal province, the king was represented by a royal governor. In doing this, James II was completing the plan begun under Charles II for consolidating the New England colonies into one royal province. Connecticut was legally protected by their charter which protected them against such action. Flaws were found, and they

⁴²Elizabeth Speare, Witch of Blackbird Pond (Boston: Houghton Mifflin Co., 1958), p. 178.

⁴³James T. Adams and R. V. Coleman, eds., Dictionary of American History, Vol IV (New York: Charles Scribner's Sons, 1946), p. 384.

⁴⁴Ibid., p. 386.

"submitted to regulation without defending their charter at law."⁴⁵

Sir Edmund Andros was chosen as the royal governor of all the Dominion of the Northeastern provinces, and arrived in Boston in 1686. "Danger to the security of the Dominion, however, lay less in the menace of the French than in the discontent of the theocrats of the Puritan colonies who fanatically expected the Lord to restore their judges."⁴⁶

Charles II granted a charter which was almost a grant of freedom to Connecticut in 1662. All went well until 1685 when James II was on the throne and attempted to annul it. The colony said they would rather go under Massachusetts than New York but preferred to keep their own charter. The English officials assumed this was a surrender of their freedom so they sent Andros to the colony in 1686 to receive their charter on behalf of the king. He arrived at Hartford on October 31, 1687 and annexed the colony to the Dominion of the Northeast the next day. He called for the charter in a meeting. While Governor Treat was speaking, the candles went out. When they were restored the charter was gone. It was taken by Joseph Wadsworth and hid in a hollow tree which became known as the "Charter Oak." This tree was an object of reverence until 1856 when it fell, estimated at 1,000 years old.⁴⁷

The famous Salem witch trials occurred in 1692. Prior to this time, branding women as witches was fairly common.⁴⁸

⁴⁵Ibid., pp. 503-504.

⁴⁶Ellan Johnson, ed., Dictionary of American Biography, Vols. I, II (New York: Charles Scribner's Sons, 1946), p. 301.

⁴⁷Adams and Coleman, Vol. II, p. 22.

⁴⁸Ibid., Vol V., p. 16.

Reverend Gershom Bulkeley was a clergyman, physican, magistrate, and publicist who lived from 1636-1713.⁴⁹

Governor Edmund Andros lived from 1637-1714. Historically, he is classified as one of the ablest English colonial governors for the 17th century, but lacking understanding of the Puritan psychology as well as the humbly born. He was impatient and brusque.⁵⁰

Wethersfield was a community which resulted from a group migration in 1535-1636 from the Massachusetts Bay Colony. The people who settled there were actually squatters although the term was unknown to them. They had no clear title to the land prior to the Charter of 1662.⁵¹

III. Classroom Application

A. Historically.

Students should follow up some of the historical information in this novel. These topics are possibilities for research papers, plays, skits, debates, trials:

1. How the Puritans originally developed in England.
2. The origin and religious beliefs of the Quakers and why they were expelled from some colonies, yet accepted in others.
3. How other groups felt about the Puritans.
4. Why England wanted to make one royal province out of all the New England colonies. (Defense against the French)

⁴⁹Johnson, Vols. III, IV, p. 248.

⁵⁰Ibid., Vols. I, II, pp. 300-301.

⁵¹Adams and Coleman, Vol. IV, pp. 489-490.

5. The end of the Dominion and restoral of the charter government to Connecticut.
6. What happened to Governor Andros?
7. What happened to the Charter of 1662? (Not explained in the novel)
8. Research witchcraft further.
9. Check the historical accuracy of the novel.

Students could:

1. Use dialogue in the story to read as a play. Discuss the meanings and implications of the scenes afterward.
2. List or chart the problems of the people in this novel.
3. Build models of a stock and whipping post.
4. Research the dress of the time; make drawings or sketches.
5. Prepare a typical week's menu in the Woodses' house.
6. Make a model of "The Dolphin."

B. Language.

Students could:

1. Choose one or more of the characters in the novel and write a character sketch(s).
2. Role play or write skits about some of the scenes in the novel.
3. Write a letter from Kit to the Barbados Islands describing her new life.
4. Write an essay explaining the Puritan philosophy.
5. Chart the values of the characters in the novel. Discuss them and how they compare with values of today or with their own values.

6. Write or discuss how Kit handled her problems and how she changed. Students could compare her feelings, actions, and reactions with how they would have felt and what they would have done in the same situation. In what ways did she change and in what ways did she remain the same?
7. Trace the development of the plot and sub-plots.
8. Write an explanation of the theme as they see it.
9. Discuss, debate, or write about the points of view evident in this novel. Possibilities are: (a) attitudes toward witches, (b) attitudes toward England, (c) attitudes toward the Puritan society, (d) attitudes toward America in general, (e) attitudes toward education, and (f) attitudes toward religion.
10. Illustrate the novel; characters, scenes, the American landscape, the typical Puritan, the ships.
11. Write poetry about "The Meadow" or the Barbados Islands as seen from Kit's eyes.
12. Write poetry about the ships seen from Nat's eyes.

C. Evaluation. The plot in this novel is well developed and useful for a class to analyze.

The characterizations are very well developed and possibilities for classroom use are practically limitless.

The historical value of the novel is in its presentation of the spartan Puritan community life, the controversy in Connecticut between the colonists and the Royalists, and in its discussion of witchcraft. A worksheet for student use in focusing on the historical information is recommended.

The historical accuracy of the novel is adequate except for some confusion whether Andros accepted the reigns of government at Hartford (researched) or Wethersfield (novel). The Puritans in the novel are more realistic about their loss of self-governance than research would indicate they were. No mention is made in the novel that they expected the Lord to intervene.

This novel will appeal to both boys and girls and is recommended for individual reading, class reading, or oral reading by the teacher. The interest level is high and the reading level is adequate for most students.

This novel won the Newbery Award in 1959.

IV. Author

A. Comments. None.

B. Relevance of Comments or Novel of Philosophy of Historical Fiction. The young people in this novel might have lived any time, even today, even though they were faced with problems and situations peculiar to their own time. It is possible, therefore, to identify with their personalities and characters without identifying with their problems. There seems to be no conscious effort on the part of the author to instill certain values and attitudes in the reader, but to portray the times as seen and experienced by a rather up-to-date principle character.

II. TITUBA OF SALEM VILLAGE BY ANN L. PETRY

I. Literary Qualities

A. Plot and Setting. Tituba is a black slave in 1690 when she and her husband are sold to Reverend Samuel Parris and move from the Barbados Islands to Boston, then Salem Village. The plot revolves around the children of Salem Village who urge Tituba to read their fortunes, tell them stories, and who develop an enthusiasm for the supernatural. They begin having "fits" and visions which become the prime concern of the village and alarm the adults to the point of accusing Tituba and two others of witchcraft. Tituba is tried, convicted, and imprisoned.

B. Characterizations. Tituba is about thirty years old and a gentle, compassionate, sympathetic woman who is a hard worker and extremely good with her hands. The household revolves around her, as she is capable of meeting everyone's needs. She permits herself to be used by the children for their purposes as if she has no will of her own, and refuses to speak out in her own defense. She remains silent about the children's activities and falsehoods, and seems to be half-way convinced that she is a witch when her touch miraculously brings the children out of their "fits." Reverend Parris insists that she confess to being a witch, which she does. Even though she is a capable and efficient slave, she does not have the strength of character to avoid being drawn into the children's web. The reader is left with the impression that she has learned her station in life too well.

Reverend Parris is an extremely selfish and pompous man of the church who is not well liked by the citizens of Boston or Salem Village.

His concern with money and his own comfort take precedence over his faith and feelings for his family. He is demanding and bitter toward the community when he doesn't get his own way, and his piousness is subject to question. He is either pouting or praying; day-long sessions of the latter when the children become "possessed." He feels no loyalty or responsibility toward Tituba, and completely abandons her when she is branded as a witch. Although he appears to be aware of some of the "sinful" practices that the children are indulging in, he closes his eyes to them because he is so preoccupied with his own concerns.

Abigail is Reverend Parris' niece; a lazy, selfish, snobbish, self-centered and strong willed child. She is probably resentful of the deference shown to Betsy Parris by all around her, and lacks individual attention because of Mrs. Parris' constant illness as well. Early in the novel it is pointed out that Reverend Parris intentionally and visibly favors Betsy. Abigail is the instigator in the children's interest in telling fortunes, stories, inducing trances in Betsy, and in focusing on the occult. She is the first to have "fits," the first to recover when Tituba touches her, and the first one to accuse Tituba of being a witch. The reader wonders whether Abigail or mass hysteria caused the witch trials.

C. Theme. The theme of this novel is that the people of the time were controlled by their superstitions and minds closed to individual worth and ability.

D. Point of View. The novel is written from an observers point of view, one who is far removed from the scene and can't understand why all of this is happening. The reader is left to wonder whether the

children's "fits" were legitimate or part of a plot to intimidate Tituba.

II. Historical Interpretation

A. Factual Data and Concepts Developed or Implied. The superstitions of the people of the time were responsible for the witchcraft trials in Salem Village in 1691-1692.

The fantasies of a group of children led to the accusations of witchcraft and resulted in the punishment and death of innocent people.

Individuals accused of witchcraft were either odd in some way or suspicious because of unusual abilities. They used cats as intermediaries with the devil.

Medical knowledge was lacking during the era. Treatment was highly experimental.

B. Treatment of Historical Figures and Places. See the section on "Characterizations" for treatment of Tituba and Reverend Parris.

Salem Village consisted of a strongly religious group of people. There were many "bound" girls living and serving families of more substantial means than their own. Life was hard and lonely, especially in the winter. There was a constant struggle to stay warm, so maintenance of the wood supply received top priority. Weaving was the primary occupation of the women, farming of the men.

The hanging of Witch Glover in Boston was a fascinating event for the people of the time, an exciting "party" attended by most of the populace.

C. Accuracy and Background to Explore. A woman named Glover was executed in Boston in 1688, largely on the evidence of a thirteen year old child named Goodwin. This event most closely paralleled the

Salem hysteria later.⁵²

In the spring of 1692 a group of young women and girls who had long been amusing themselves with listening to lurid tales of Tituba, an old Negro slave of Reverend Samuel Parris', showed signs of hysteria. The "afflicted children" had fits and accused people of bewitching them and sticking pins into them. Many sermons were preached on the subject to no avail. The civil magistrates entered the scene and tried cases during a special court session between May and September of 1692. Several hundred people were arrested, nineteen were hanged, and many were imprisoned. Terror and tense excitement prevailed, but the people came to their senses soon and those who were imprisoned were freed early the next year. This practically ended witchcraft in America.⁵³

III. Classroom Application

A. Historically.

Students should:

1. Check the historical accuracy of the presentations of Tituba, Reverend Parris, Salem Village, and the actions of the children of the village for a writing or discussion activity.
2. Investigate the superstitiousness of the people of Salem Village; what were they afraid of and why.
3. Research the outcome of the Salem Witch Trials and the

⁵²Adams and Coleman, IV, p. 475.

⁵³Ibid., pp. 475-476.

disposition of the accusers.

Students could:

1. Research witchcraft in Salem and Boston further and compare factual information they find with that in the novel. Witchcraft at Salem by Chadwick Hansen is useful.
2. Research the Barbados Islands in order to ascertain whether it was and is the "paradise" described by Tituba.
3. Make a comparative study and chart of the Puritans and other religious settlements of the time; where they were located, what they believed, and how they treated other religious groups.
4. Research further and make a model of Salem Village or a weaving instrument.
5. Make a week's menu for a typical Salem Village household. (Novel is helpful)
6. Prepare a newspaper containing articles which might appear in a Salem Village newspaper of the time.
7. Try Tituba in a mock trial (research procedure first).

B. Language Students Could:

1. Write a play or skit based on some of the scenes in the novel. They might include: (a) the hanging of witch Glover; (b) discussions between Reverend Parris and representatives of Salem Village concerning his contract requests or the negligence of the people in living up to its provisions; (c) the "witch cake" scene; (d) "fits" as described in the novel during a sermon by Reverend Parris; (e) Tituba telling a story to the girls; (f) the ficti-

tious attack by the devil upon Mercy Lewis; (g) the fortune telling scene; (h) children trying to induce Betsy into a trance; (i) the stowaway in the ship bound for Boston.

2. Write character sketches of Tituba, Reverend Parris, or Abigail.
3. Write a story about the background of Goody Good and how her experiences led to her odd behavior and odious smell.
4. Investigate witchcraft as it exists today; fortune telling, palmistry, astrology, seances, ESP, "magic."
5. Choose one of the children in the novel to use for a story about her experiences after the trial.
6. Write their ideas concerning the real causes of the children's "fits."
7. Make a study of mass hysteria; what it is and how it happens along with examples they can find in history or in today's society.
8. Illustrate this novel; characters and scenes.
9. Discuss the novel as an example of a fictionalized biography and write one of their own (in short story form) about one of the lesser known figures in history.

C. Evaluations. The plot is largely non-existent in view of the fact that this is a fictionalized biography. The main events of the novel can be traced only through Tituba's experiences.

The characterizations of the principle characters are well developed and are definitely useful for classroom analysis.

The historical value is imposing for the time and place. The

novel's high interest level should not require the use of worksheets.

The historical accuracy can be verified quite easily by students. Tituba's age at the time of the trials is questionable. Research indicates she was "old;" the novel that she was about thirty. At this time, thirty was probably "old." An epilogue explains the disposition of the trials.

This novel is recommended for class reading. The subject matter will appeal to all students, and will arouse their curiosity for further exploration. It could be compared with The Witch of Blackbird Pond. Half of the class could read each novel.

IV. Author

A. Comments. None.

B. Relevance of Comments or Novel to Philosophy of Historical Fiction. The characters in this novel develop from the era and are not at all like people of today. Judging from these characterizations, the author could not subscribe to a universality of mankind concept other than the continuing interest they have in the supernatural.

III. AMOS FORTUNE, FREE MAN BY ELIZABETH YATES

I. Literary Qualities

A. Plot and Setting. Amos Fortune, Free Man is a fictionalized biography. It is the story of a black man kidnapped in Africa in 1725 and brought to Boston aboard a slave ship. He experiences good treatment from his masters and achieves personal success in his operation of a tannery after he purchases his freedom. He lives a long and fairly untroubled life until 1801 when he dies at the age of ninety-one.

B. Characterizations. Amos Fortune is a proud, strong, and compassionate boy when he is brought to America. He is the heir to the leadership (kingship) of his tribe when he is kidnapped. Because of the good treatment Amos receives from his two masters, he matures into a knowledgeable, literate, quiet, and sensitive man as well as an accomplished tanner. He dreams of being free yet fears it because he knows that the free Negro has no place in society and no one to turn to. He purchases his freedom when he is sixty years old and is proud that he can purchase the freedom of his three wives. It is important to him that people "die free." Because Amos is a devout Christian, he is able to accept his lot in life and ignore or disregard the unseemly behavior of others toward him. He smiles in the face of adversity, yet the injustices toward Negroes disturb him as he grows older. He helps others less financially secure than he is, but his third wife finally insists that he has earned the right to better his own lot. After a considerable amount of prayer, he agrees. When he dies, he bequeaths money to the church and to the school, not in the hope that it will perpetuate his memory, but that it will contribute toward the time when others of his race will be considered on their individual merits rather than on their color.

C. Theme. The theme of this novel is that success is not necessarily dependent on who you are, but on how you live. Hard work, thrift, compassion for others less fortunate than you, and a Christian philosophy will serve you in good stead and result in a good life. Do what you can for others, and you will be rewarded in this life or in the next.

D. Point of View. Amos Fortune's point of view is chronicled in

this novel. He is a liberal thinking Christian slave who has confidence in the future and in the basic goodness of man.

II. Historical Information

A. Factual Data and Concepts Developed or Implied. Many slaves in the North were treated well during the era involved, and manumission was not unusual although sometimes the slave had to pay for it over a period of years. Slaves who were freed, however, had no place or role in society.

Although Quakers were not supposed to own slaves, some of them did with no reprisal.

Communities accepted freed slaves, if not enthusiastically, at least cordially. They did not have full citizenship rights, however.

Until a slave ship departed, slaves were confined in pits, fed once a day, and otherwise ignored. On board ship they were shackled in the hold, and permitted to stretch their legs topside only briefly. Those who attempted to jump overboard were confined and punished physically. The losses from disease and death were usually high. The ship landed at the Southern colonies first and sold the physically weak slaves there. The stronger ones were sold further North, as the ship traveled up the American coast. Blacks were considered to be akin to animals and were sold on auction blocks.

Villages during this era had their own form of welfare program. "Vendues" were held when the numbers of poor and the indigent warranted. These were "auctioning off of the poor," and residents bid for the privilege of caring for them for one year. The lowest bidder received a contract and was paid at its expiration. The town paid for the clothing

and doctor bills. A man would estimate how much it would cost him to feed the person, and if he thought he could make some money, he would bid. The community felt that this discharged their commitments to the poor.

Fewer and fewer slave ships arrived in Boston as time went on, until the only slave traffic was among the colonies and between North and South.

B. Treatment of Historical Figures. Amos Fortune (see "Characterizations")

C. Accuracy and Background to Explore. The public auctions of slaves brought from Africa were held whenever a ship came in. They were treated as if they were animals in that they were not considered human being, but merchandise. Their legs, muscles, and teeth were examined in detail in order to determine whether they would be profitable to purchase.⁵⁴

Court decisions in Massachusetts put an end to slavery there in 1781.⁵⁵

Quakers took steps to eliminate slave holding members by 1787.⁵⁶

Manumission was the liberation of slaves by a writing prescribed by law, and often slaves were required to purchase their freedom over a period of years.⁵⁷

The conditions of the slave ships were worse than the novel described. The horrors of "the middle passage" were particularly well

⁵⁴Adams and Coleman, V, p. 92.

⁵⁵Ibid., p. 94.

⁵⁶Ibid., p. 94.

⁵⁷Ibid., III, p. 339.

known, in which slaves were shackled, kept below deck, and experienced epidemics resulting in a high death rate.⁵⁸

The treatment of freed Negroes was fair, in general, prior to 1830. They could own property, vote in some states, pay taxes, serve in the military, and engage in any labor they wished even in competition with whites. Insurrections and abolitionist agitation increased the white's fears of free Negroes after 1830, and many were forced back into slavery or else their freedom of movement was extremely restricted. The free Negroes were defenseless, as they were not wanted anywhere.⁵⁹

III. Classroom Application

A. Historically.

Students should:

1. Discuss the attitude of the North toward slavery and the treatment and feelings of slaves.
2. Research the attitude of the South and their feelings and treatment of slaves during this same period.
3. Compare 1. and 2.

Students could:

1. Investigate slave ships and the treatment of slaves aboard further; possibly construct a model slave ship.
2. Research tanneries further in order to build a tannery model. (Detailed information in the novel.)
3. Research "vendues" and hold a mock one in class.
4. Research slave auctions and hold one in class. The

⁵⁸Ibid., V, p. 90.

⁵⁹Ibid., II, p. 332.

subjects could be committed to certain duties toward their "masters," and manumission documents necessary to precede freedom.

5. Research other areas from which slaves were kidnapped; places and statistics to be charted.
6. Hold a discussion or debate on the outlawing of slavery in the Massachusetts colony. The debate could involve the interests and attitudes of the slave ship owner, the Quaker, and the self employed, wealthy citizen.
7. Discuss or debate what Amos's life would have been like if he had lived thirty or forty years later.

B. Language Students Could:

1. Write a character sketch of Amos Fortune.
2. Compare Amos with a Southern slave in another novel or in their history books.
3. List Amos's values and compare them with his masters' values or with their own.

C. Evaluations. Study of the plot is not valid in this narrative biography.

The characterization of Amos Fortune represents the primary literary use for this novel.

The historical value is negligible in comparison with other novels.

The historical accuracy for information given, is adequate.

This novel is recommended for individual reading by students who are better than average readers, as the vocabulary is difficult. Use of a vocabulary list, either teacher or student prepared, is recommended.

This book won the New York Herald Tribune Spring Festival Award

in 1950, and the Newbery Award in 1951. It has been praised by critics for its warmth and idealism. Ellen Buell, in the New York Times Review, said, "It is a moving story, underlaid with deep religious feeling, which thoughtful young people will find absorbing and full of meaning today." Other critics say it reflects "a deep belief in man's ultimate humanity to man."⁶⁰

IV. Author

A. Comments. None.

B. Relevance of Comments or Novel to Philosophy of Historical Fiction. This could be classified as a "character building" novel in that it illustrates by example that success can come to those who live unselfishly and have a strong religious faith.

IV. JOHN TREEGATE'S MUSKET BY LEONARD WIBBERLY

I. Literary Qualities

A. Plot and Setting. Peter Treegate lives in Boston and is apprenticed to a shop owner when he is eleven years old because his father has to make a trip to England. The plot revolves around Peter's experiences from 1769-1774 which include witnessing a murder, going to sea in a free trader vessel belonging to John Hancock, being shipwrecked, saved by an Irishman, losing his memory, and finally returning to his home in Boston on the eve of the Revolutionary War.

B. Characterizations. Peter Treegate matures from an uncertain, dependent little boy to an independent young man who is capable of defending himself and who develops a political sense of the times adequate

⁶⁰Stanley Junitz and Howard Haycraft, eds., The Junior Book of Authors, (New York: H. W. Wilson Co., 1951), p. 305.

to enable him to take a stand on the important issues of the day. He is exposed to the political controversies of the era primarily through the conversations and actions of other people, but is directly involved in the Boston Massacre. He is bitter toward his father for abandoning him and never quite forgives him. He is a victim of circumstances throughout the novel, and everything that happens to him is a matter of chance. He is not in control of his own destiny but a pawn in the hands of others who influence his thinking and maturation. In the mountains of South Carolina he learns how to survive, fend for himself, and defend himself. He develops the confidence he needs to make his own decisions. Then, for the first time, he becomes master of his own fate.

John Treegate is a well known Tory whose most cherished possession is a musket that hangs over his fireplace, and whose fondest memory is his contribution in the defeat of the French at the Battle of Quebec. He holds an annual reunion for the veterans of that engagement at his home where they toast its memory and the King of England. He journeys to England to urge the king to be more liberal in his treatment of the colonists because even though he feels their tactics are wrong, he sympathizes with them. When his son reappears after a two year absence, he is stubbornly drinking to the king's health alone. Although he is a Tory in an unpopular position, the people of Boston respect him and consider him no particular threat to them. At the end of the novel he is converted to the side of the colonists and sadly takes down his musket to fight against the king.

Mr. Fielding is a store owner who has several apprentices, including Peter. He is so involved in the political situation that he is unaware of what is going on in his own shop and home, and seems only

vaguely aware of his apprentices' existence. He is a strong patriot and attends frequent meetings with those of a similar persuasion. He is responsible for Peter's disappearance because one night he sends him home alone from one of the meetings.

"The Maclaren" finds Peter on the beach after his ship is wrecked at sea. The Maclaren is a refugee from Ireland who escaped when the rest of his family and clan were exterminated by the British. His dreams are to see the British defeated and to begin a new clan in the mountains of South Carolina. He saves Peter, not as an act of humanity, but in hopes that he may be worth something; money or work. He is a non-communicative man who lives like a hermit, but grows fond of Peter and comes to depend on him for companionship and for assistance in surviving. Peter grows to be self sufficient and physically strong under his tutelage.

C. Theme. The unfair taxation policies that the British perpetrated upon the colonists caused men such as Samuel Adams, who were initially considered heretics and extremists, to become spokesmen for the people's rights and to shape the course of American history.

D. Point of View. The novel is written from the merchant men of Boston's point of view. Their outraged reactions to the Stamp Act, Townshend Act, and Tea Tax are obvious in the discussions and meetings in Boston, in the actions and words of Samuel Adams, and in discussions among the men of the "Maid of Valden" (the free trader ship belonging to John Hancock. Their cause and their position are verbalized by Sam Adams in his explanations of freedom, tyranny, and liberty.

II. Historical Information

A. Factual Data and Concepts Developed or Implied. The Tories or Loyalists emerge as adamant supporters of the king, yet as reasonable men who were concerned for their fellow colonists as well. They felt that allegiance to the king was mandatory and that if changes were needed they should be accomplished through discussion and negotiation, not by mob violence.

The Patriots in Boston felt that the British government was extremely high handed in their demands on the colonists (taxation without representation), and that freedom from this tyranny must come. They felt that Boston should lead an effort to inform Americans in other colonies of what was happening there, urge other colonies to Boston's cause, and encourage them to form their own resistance to the British.

The novel describes the Boston Massacre. The colonists resented the presence of the British garrisons in Boston. A small group of people began to taunt some of the British one night, and one boy threw snowballs at them. The British garrison was frightened when the mob grew larger and ignored their order to disperse. The soldiers lined up and fired into the crowd killing several people and wounding others. The British who were involved were removed from Boston, tried, and punished.

Sam Adams presented his plan for the Committees of Correspondence at a meeting in Boston. He concluded an inflammatory speech by suggesting that other colonies be informed of the gross injustices against the people of Boston. He received the support and approval for the Committees from the people at the meeting.

The British intended to boost their own economy by requiring goods

which were purchased from America to be taxed, sent to England in British ships, and then sold to the French for a profit. The economy of the colonies was considered irrelevant. Because of this injustice, the colonists felt they had the right to sell their goods directly to the French and realize the profits themselves. The free trader ships carried the goods. They had difficulty in escaping detection by the British on their way to Martinique in the French West Indies and were always at the mercy of the wind and weather. The description of a hurricane at sea is vividly handled in the novel.

The feelings of the Irish-Scotch toward the British are reflected in the attitudes of "the Maclaren." They hated them with a passion because the British exterminated their people.

The Indians in South Carolina constituted isolated bands who wouldn't attack lone settlers but might eliminate whole villages.

B. Treatment of Historical Figures and Places. Samuel Adams is characterized as an extremist who neglects his family and work in order to arouse the colonists against the British. He is known as "Leader of the Beggars" because of his shabby dress, need for handouts, and lack of work. He is motivated by a strong dislike of tyranny and a sense of duty toward the preservation of freedom in the colonies. He is seen through Peter's eyes. Peter's thinking at the beginning of the novel is colored by his youth and by the influence of his father. As he changes, so does the character of Sam Adams. At the end of the novel Sam Adams is a respected patriot.

John Hancock is not a character in the novel, but his convictions concerning the British are evident in the opinions of the men who operate and man his free trading ship. His concern is with the merchants

and with the violations of economic freedom perpetrated on them by the British taxes and presence.

The city of Boston in 1769-1775 is full of contrasts. The presence of the formidable British garrisons creates an angry yet fearful and restrained citizenry. This cautiousness dissipates as vocal leaders emerge. Boston is a place of other kinds of violence. Drunks, thieves and cut-throats abound, particularly on the wharf. During the day, however, the wharf is a place of busy and fascinating activity in spite of the British.

C. Accuracy and Background to Explore. In 1764, Samuel Adams was forty-two years old, in debt, and living in a run down house. He was dependent on the efforts of his wife and neighbors for food and the necessities of life. He was unable to manage his own affairs and invested little time in an effort to make a living. When local politics became an important issue he neglected his home and family entirely. His friends took care of his needs so that he could devote all his time to the public business. He had a passionate and continuing faith in the virtue of the cause he served. He was opposed to the existence of the small group of wealthy, inter-related, socially exclusive group of families who ran the province. He never openly endorsed violence, but he was a leading influence in turning popular hatred against the conservatives, and he was probably more influential than anyone else in stirring up the popular hatred of the British troops resulting in the Boston Massacre. In 1772 he initiated what might be regarded as the origin of the revolutionary government in Massachusetts as well as the Committees of Correspondence.⁶¹

⁶¹Johnson, I, II, pp. 96-98.

On March 5, 1770, an irresponsible mob of sixty rioters set upon a squad of ten soldiers who had gone to the rescue of a sentry attacked by the mob. The soldiers, while defending themselves, fired into the crowd killing three and wounding eight, two of whom died later. To prevent trouble, two regiments were withdrawn from the city. The public feeling was aroused and fanned to flame by Sam Adams and John Hancock who circulated some biased propaganda to the people including a famous but historically inaccurate picture of the massacre issued by Paul Revere. The rioters were largely at fault for the massacre which was the first occurrence to prompt an outspoken anti-British public opinion and a demand for American independence.⁶²

The merchants' of Massachusetts reaction to the Stamp Act, Tea Tax, and the Townshend Acts is well documented in any history book. The acts were extremely unpopular and detrimental to the colony's economy. The Sons of Liberty met secretly to try to formulate a united effort in retaliation, and Massachusetts took the lead in the issue.

John Hancock operated illegal trading vessels, one of which was apprehended.⁶³

Loyalists or Tories were loyal to Great Britain during the Revolutionary War. They constituted one third of the population of the thirteen revolting colonies; a majority in Georgia and South Carolina, and a minority in Virginia and New England. Elsewhere they were evenly matched with patriots. They represented all classes of society; the landowners, rich merchants, professional men, prosperous farmers, crown officials, Anglican clergy, and dependents of loyalist merchants

⁶²Adams and Coleman, I, p. 223.

⁶³Johnson, VII, VIII, p. 218.

and landlords. A few of the more conservative wanted rigid execution of imperial law but most of them opposed the objectionable acts of the British Parliament and were not hostile to the First Continental Congress in 1774. They worked to select delegates to it who had convictions similar to their own. They were anxious to maintain their rights of petition and legal protest. Some were not adverse to a show of force, but most of them were opposed to separation from the British Empire. After the Battle of Lexington in 1775, the Patriots took more and more drastic measures against the Loyalists. They were denied citizenship and free speech, were jailed, banished, and their property was confiscated. They numbered 200,000 by the end of the war. The Loyalists lacked organization and good leadership. They were conservatives who were "suspicious of the innovations demanded by a crises." Treatment of them was generally fair and moderate.⁶⁴

III. Classroom Application

A. Historically.

Students should:

1. Research and check the historical accuracy of the events and characters described in the novel.
2. Research the outcome of the Battle of Bunker Hill.
3. Write a justification for the free trader ships in their own words from John Hancock's point of view, or a criticism of the free trader ships from Mr. Treegate's point of view.

⁶⁴Adams and Coleman, III, pp. 312-313.

4. Write an essay as if they were Samuel Adams trying to explain freedom and tyranny to the colonists.
5. Identify the problems of the times as indicated in the novel individually or in small groups. The problems should be discussed and compared with problems of our own times. Charts could be used.

Students could:

1. Hold a debate between Tories and Patriots. The issue could be any of the tax or importation acts mentioned in the novel.
2. Write a skit dramatizing Mr. Treegate's visit to England and his plea to the king. (Conjecture: the waiting room is described but he never sees the king in the novel)
3. Dramatize the Boston Massacre and hold a mock trial of the British soldiers responsible for firing on the colonists.
4. Pretend they are merchantmen and write letters to the king or send representatives to the king outlining their grievances.
5. Make models of the "Maid of Malden" or of John Treegate's musket.
6. Arrest John Hancock for his illegal activities and his free trader ships and try him in a mock trial. Research into court procedures should accompany this activity to make it realistic.
7. Contribute to a newspaper of the times that makes use of the events in the novel.

8. Make a map tracing the voyage of the "Maid of Malden."
9. Decide which side they would have been on and why, if they had been an American or British adolescent at this time.
10. Write a skit of an argument or discussion between Mr. Treegate and Samuel Adams to be presented to the class.

B. Language Students Could:

1. Write a character sketch of Peter Treegate or of any of the other characters in the novel.
2. Critically analyze the plot and sub-plots of this novel. How each event contributed to the story as a whole and the plausability of each major event should be included.
3. Illustrate the novel.
4. Write a paper about the theme(s) of the novel and support any contentions with examples from the book.
5. Evaluate Peter's feeling about his father at the beginning of the novel and at the end.
6. Analyze the character of Mr. Treegate, compare it with that of "the MacLaren" and list the strong and weak points of each with examples.
7. Discuss the values of the different characters in the novel and whether they are peculiar to the times or apply today as well.

C. Evaluation. The plot can be analyzed in class, but has some shortcomings in that the effort to make it exciting results in some improbable and exaggerated scenes. Students might question how Peter lived for several days in the ocean before being washed ashore uncon-

scious as well as why the section concerning his recovery by "the Maclaren" and his loss of memory is included at all. A review of the author's life reveals that he was born in Dublin, educated in Ireland, and lived in England for some time. Apparently his background resulted in this unnecessary portion of the novel. The author also unnecessarily accounts for all of the characters introduced in the novel at the end, seemingly anticipating the question, "What happened to ...?" This is the first of a group of four novels by this author about the Treegate family, however, and it is possible that some of the minor characters mentioned at the end of the first one re-enter the follow-up stories. These issues should make an interesting class discussion of the plot.

The characterizations of the historical figures are more valuable than are those of the fictional characters because they "come alive," probably because they did live. The fictional characters' personalities are not adequately developed with strengths and weaknesses, and are secondary to the action.

The historical value of this novel makes it a worthwhile one. It gives the reader information on the causes of the Revolutionary War as well as insight into the opposing positions. It definitely transmits feeling for the times. Worksheets are recommended to stress some of the major historical facts and impressions, as the student may be inclined to skip over them in view of the exciting story.

The historical accuracy is commendable.

This novel would be useful for a class to read or for individual reading during a study of the Revolution. It is an exciting novel that boys will particularly enjoy. Students who read this novel may wish to

read the entire Treagate series. If the first one is read with adequate guidance, they may be prepared to suggest their own activities for the next ones.

IV. Author

A. Comments. None.

B. Relevance of Comments or Novel to Philosophy of Historical Fiction. The reader can find little to relate to personally in this novel. The characters lived in another time and were not similar to people of today. This author must subscribe to the philosophy that an exciting story is one of the most important factors in a junior novel, but one that is historically accurate, and transmits a feeling of respect for our democratic heritage.

V. BATTLE LANTERNS BY M. P. ALLEN

I. Literary Qualities

A. Plot and Setting. This is an action-packed tale of William Barlow and his experiences from 1776-1782. He is fifteen years old when he arrives at Ft. Moultrie in South Carolina on the eve of a battle between the militia and the British. There he meets Colonel Francis Marion whose personal charm, magnetism, and capable leadership captivate Bill. The plot revolves around this attachment in spite of Bill's many adventures before they meet again. He is kidnapped by a pirate who is interested in locating money buried by Bill's father, sold to Lord Bob, a plantation owner on an island in the Indies, escapes, and finally finds his way back to South Carolina and Colonel Marion. He then joins Colonel Marion in his efforts to defeat the British. Their guerrilla

warfare experiences include many narrow escapes. When the British are finally expelled from the continent, Bill receives a commission in the militia and is off to recover his treasure.

B. Characterizations. William Barlow's character develops as a result of the people he meets in the novel. This story is action centered, however, and his personality is not fully developed. He is compassionate, uninterested in revenge, and has high principles. He befriends a Negro slave on the island who helps him escape, and he has the strength of character to refuse Lord Bob's generous offer to make him a partner on the plantation because of his abhorance of Lord Bob's methods with the slaves. This decision apparently causes him no inner conflict. The attitudes he develops toward the British and the war are a result of his worship of Colonel Marion, and his loyalty is for Colonel Marion rather than for America, South Carolina, or the militia. The reader feels that he would die first for Colonel Marion and then for freedom.

Colonel Francis Marion is a strong minded patriot whose battle against the British is a personal one. He is first prompted by the need to protect his home, and then to recover it from the British. He perseveres even when defeat is recognized by others in the militia. He is a capable leader and his followers respect and admire him. His intimate knowledge of the swamps of South Carolina enable him to continually escape from the enemy. He treats his men compassionately, frequently sending them home to care for their families and crops. As a result, sometimes his followers are many and sometimes few, but he can always rally enough for a battle. He hates war and violence and is frequently pensive. The man disappears for a few days, but always

returns with renewed vigor and dedication to the preservation of the South.

Luke is a naive, black slave who believes that the pirate, Bottles, is going to deliver his people to Africa and "out of bondage." His strength of body and pride enable him to endure the hardships on Lord Bob's plantation. When Bill and he escape from the island he becomes Bill's constant companion and protector, giving Bill the undying devotion which Bill gives to Colonel Marion. He is an intelligent man, though uneducated, and thoughtful as well. He wonders if blacks and whites aren't meant to stay separated.

Dr. Pardee is a white doctor on the island. He has a weak character. He adjusts to any situation and closes his eyes to injustice. He has neither values nor convictions; a pawn in the hands of Lord Bob. He is interested in survival at any cost, and his drinking enables him to remain aloof and detached from the human indignities around him. He recognizes his own inadequacies and apparently respects Bill's strength of character, as he dies while assisting Bill and Luke to escape from the island.

Mr. Stewart was a friend of Bill's father. He is characterized sympathetically, a Tory in thinking but a Whig in feeling. He respects and admires Colonel Marion and his point of view, but feels that the colonists' first duty is to the king. He abhors the violence and destruction committed by both sides and retires to a place in the country, hoping to live out the war without having to become personally involved. He is unable to do so and is hung as a Whig sympathizer when he helps Bill to escape from other Tories.

Lord Bob is a man of the king who has obtained title to the is-

land in the West Indies through his influence and position in court. He is a man of few scruples and morals and no conscience who will take advantage of anyone and everyone. He considers the blacks to be subservient and has no feelings toward them. He is childish, selfish, and cruel.

C. Theme. The major theme of this novel is that freedom is the only thing worth dying for, and that frequently people don't realize it until they have lost it. This is Colonel Marion's main philosophy but it is also brought out in the characters of Luke and ultimately Dr. Pardee. Minor themes are: charity and justice will always win out, war is horrible, and individual endeavor and perseverance can accomplish miracles.

D. Point of View. The people of the South fought to protect their homes. The novel is written from their point of view.

II. Historical Information

A. Factual Data and Concepts Developed or Implied. The violence and destruction perpetrated upon the South by the British was responsible for a prolongation of the Revolutionary War and for their final defeat. The injustices committed by the British such as massacring families, burning homes, and destroying crops only served to unite the citizens against them with a resolve and commitment far in excess of their defense capabilities in terms of manpower or equipment. Although both sides included individuals who were compassionate as well as bestial, the latter were primarily British and Tory.

A lack of education in the South was partially responsible for the suffering in the South and for the war because people couldn't read the words of men with high ideals and commitment. As a result, the people

of the South were not concerned with the war until they had to defend their homes, and became determined to win only as they became aware of the consequences from first hand experiences with the British.

The militia of South Carolina was independent of the Continental Army and not subject to their jurisdiction, but was ill equipped and disorganized. Although the leadership was there, it was at the "grass roots" and not at an upper level. No well formulated campaign for the defense of the state was organized. Battles were sporadic and employed "hit and run" tactics because of the lack of men and materiel as well as the superior forces they faced.

The Continental Army was led by inept and personally ambitious generals who were so concerned with self-edification that their military judgements were impaired. They were not impressed with the ragged militia, and considered their appearance too slovenly for identification with the Continental Army. The politics of Congress was responsible for choosing these inadequate leaders.

The position of the Tories was that the law of England was the law of the colonies and that the king had a right to their support. The Whigs felt that people had a right to self government and freedom from outside control. The patriots of the South were men who were fighting for their homes rather than for ideals.

The swamps of South Carolina were chiefly responsible for the successes of Colonel Marion and his men. They could enter the swamps and be free from British pursuit because of their prohibitive nature; filled with undergrowth, lacking in well defined trails, huge, forbidding, dark, and damp, they required the intimate knowledge of a Colonel Marion for safe penetration. They were his refuge.

The Battle of Ft. Moultrie was the first major engagement of the South and was nearly lost because of the lack of gunpowder and the refusal of the Continental Army to aid the militia. They were ordered to abandon the fort when their gunpower was gone. General Moultrie continued its defense anyway and the British were repulsed.

The Battle of Camden was lost by General Horatio Gates because he would not listen to the advice of Colonel Marion as well as others, insisting instead on marching the men through an area that provided few possibilities for obtaining food. He did not anticipate a battle, and when the hungry and exhausted men were forced to fight Cornwallis, the battle was lost. Baron DeKalb, the better officer in the battle, was killed.

B. Treatment of Historical Figures and Places. General Gates is portrayed as selfish, ambitious, stubborn, self-righteous, and prudish. He is offended by the physical appearance of Colonel Marion and his men and doesn't consider them worthy of fighting with the Continental Army. The novel implies that he sent them away before the Battle of Camden on an errand so he wouldn't be embarrassed by their appearance and lack of bearing. The battle is lost and General Gates is responsible, though he escapes with his own life.

Francis Marion is portrayed as being largely responsible for the successes of the local militia in their struggle against the British and for preventing the British from consolidating their strength in the South early in the war. He is drawn sympathetically as a sensitive man who is worthy of hero worship.

The British generals are basically violent, destructive, and ruthless in their treatment of the colonists, their families, and their

land, Generals Tarleton and Weymss particularly. Lord Cornwallis is referred to as a more capable and humane leader.

C. Accuracy and Background to Explore. Francis Marion was a Southern planter whose military career began when he commanded a regiment in an assault on Savannah in October 1779. His badly injured ankle prevented him from being present at Charleston when the garrison there surrendered. At Camden he escaped disaster again when he was detailed by General Gates to cut the British communication lines with Charleston. After General Gates was defeated, Colonel Marion drew on the resources of his district for skirmishes with the British posts. Sometimes he had a force of several hundred and at other times only a handful. His first exploit was the release of American prisoners taken at the Battle of Camden, and a week later he dispersed two hundred Tories. (Both are described in the novel.) Tarleton could only succeed in driving him to the swamps. He was a plain man, a quality which endeared him to his contemporaries. Colonel Peter Horry was his most trusted officer and friend. (He's in the novel too.) After Horry wrote his life story he became an epic figure known as the "Swamp Fox."⁶⁵

General Horatio Gates joined the patriot cause partially because of his personal revolt against the English caste system. His friendship with Washington resulted in his becoming a brigadier general in 1775. The Battle of Camden on August 16, 1780 was under his control. One half of his army were militia men, and they ran like sheep when the battle started. "He chose his ground with considerable care and skill." His Indiana troops of Continentals stood firm, but it became a rout which he reported on the evening of the day of the battle from

⁶⁵Johnson, VII, VIII, p. 218.

seventy miles distant from the field. The causes of the rout were starvation of his troops for weeks before the battle, reliance on the raw militia, and a lack of cavalry in the face of Cornwallis' superior equipment. He was replaced after this defeat with the threat of an inquiry, but was later exonerated. He was a contradictory character. He was not well liked by his officers, for at times he was wavering and indecisive in his decision making.⁶⁶

At the Battle of Camden, General Gates was in command of the Southern Army consisting of 1400 regulars under DeKalb and 2052 militia. He sent 400 regulars to cut the British communication lines far to the Southeast. Failing to attack as promptly as he should have, he allowed Cornwallis time to arrive with reinforcements. Cornwallis commanded 2000 veterans. The Americans were exhausted from their long marches, and many were helpless with dysentery. More than one half of the militia fled, and while the regulars held their ground, they were almost annihilated. DeKalb was mortally wounded, and the Americans lost 2000 killed, wounded, or captured. The British lost 324. Many of the Americans fled to the swamps and mountains to carry on guerrilla warfare. General Gates' day was over.⁶⁷

The Battle of Ft. Moultrie was on June 28, 1776. The British bombarded the fort on Sullivan's Island, Charleston's harbor, for ten hours. The Americans managed to beat off the British attack and suffered small losses to the large British losses. This victory kept the British out of the South for the next two years.⁶⁸

⁶⁶Ibid., VII, VIII, pp. 185-188.

⁶⁷Adams and Coleman, I, pp. 277-278.

⁶⁸Ibid., IV, p. 34.

III. Classroom Application

A. Historically.

Students should:

1. Check the historical accuracy of the battles, historical figures, and attitudes of the times and compare them with impressions obtained from the novel.
2. Research the outcome of the war in the South and the historical figures involved in the novel.
3. Make maps of the battles and skirmishes described in the novel. In follow-up activities, students should make maps of the total conduct of the war in the South; other battles and events.
4. Research what happened in the war between the time Bill is sold into slavery in the West Indies and his return. He is gone for about two years. They could prepare a skit for presentation to Bill upon his return from the island.

Students could:

1. Research biographies of Colonel Marion, Lord Cornwallis, and General Gates, if available, and compare the findings.
2. Research and plot the British campaign strategy in the South as well as the American strategy for a simulation game. The pirates could be included.
3. Research the literacy in the South as compared with that in the North during this era and attempt to account for the difference. Students could devise a plan to enlist the support of illiterate Southerners in Colonel Marion's

cause; possibly speeches along with a geographical plan of travel.

4. Research the role of the Southern blacks in the war.
5. Investigate the other two well known leaders in guerrilla warfare in the South: Andrew Pickens and Thomas Sumter.
6. Divide into Whigs and Tories for a debate on the position of each side in the war. A moderator could score "points" for each side.

B. Language Students Could:

1. Write character sketches of the major characters.
2. Outline the plot of the novel and decide how each of Bill's experiences contributed to it.
3. Try to pick out the theme of the novel and defend their choices with examples and explanations.
4. Write a story about what they would have done with a buried treasure if they had lived during this time, or what they would do with one today.
5. Write other creative stories about the experiences of the pirate, Bottles.
6. Write their own stories about what happened to Bill at the conclusion of this novel. It should involve some research of what happened in the South after the war ended.
7. List as many messages they think this novelist wants to convey as possible, with examples from the story. They might include: (a) What is an American? ("Red-flannel hash...something they made up North out of corned beef

and potatoes and salt pork and onion. Each part has its own flavor and they blend for a common purpose."⁶⁹

(b) War is horrible; (c) Brother fought brother in this war; (d) Everyone should have a hero to emulate; (e) Charity and justice will always win out; (f) There are battles of peace, not only of war; (g) Blacks and whites are not meant to live together.

8. Discuss and chart the values the main characters in the novel have in comparison with values of today.
9. Write a paper on "What is an American?" in two parts:
how Colonel Marion might reply and how they feel.
10. Illustrate the novel.

C. Evaluation. The plot is useful for classroom study. Students should try to determine what is relevant to the main theme and what is not. This author wrote an exciting story but included superfluous material. The pirate, buried treasure, and Bill's seizure and confinement on the island are not relevant to the plot. It includes too many coincidences, and re-appearances of some of the characters are unnecessary. The author would have had a better novel if Bill had remained with Colonel Marion, as this is its main impact. As it is, the conduct of the war is interrupted for about two years. This leaves the reader confused about the war.

The characterization of Colonel Marion is well done but one sided. The other characters lack depth and are secondary to the main theme but

⁶⁹Merritt P. Allen, Battle Lanterns (New York: David McKay Co., Inc., 1949), p. 130.

can be analyzed.

The historical value makes the novel a worthwhile one. The student obtains a firm idea of the positions and attitudes of the Tories and the Whigs as well as the role of the militia and Colonel Marion in the War. Students should research the Continental Army to verify the impressions the novel conveys.

The historical accuracy is adequate, although students should check various sources for other descriptions of General Gates and the Battle of Camden, as historical sources vary in their accounts of the number of men involved, the role of the militia, and the men who were sent to destroy British communication lines.

This novel could be read to a class, used for individual reading, or used for specific passages. It is difficult to become oriented early in the novel, so students need some background information before reading it. Student reading should be guided so that the historical information and the lapse of time in the conduct of the war will not be overlooked. The novel will appeal to boys more than girls.

IV. Author

A. Comments. Merritt P. Allen writes American historical novels predominately because he likes history and is deeply interested in the men (especially the vigorous outdoor men) who helped build the United States. He considers them to be heroes and says of them, "Up here on the farm, far back in the crowd of little people it is a joy to throw my hat in the air and applaud as they pass in retrospect."⁷⁰

B. Relevance of Comments or Novel to Philosophy of Historical

⁷⁰Kunitz, Junior Book, p. 4.

Fiction. Judging from his comments and the novel itself, Mr. Allen's primary concern is to portray an historical hero at his finest and to instill in the youth who read it an appreciation approximating hero worship. Allen would agree with those who affirm that youth need heroes to emulate, and has given us one in the person of Francis Marion. He has also given us an exciting story and a feeling for an era.

VI. THE GLORIOUS CONSPIRACY BY JOANNE S. WILLIAMSON

I. Literary Qualities

A. Plot and Setting. This is the story of Benjamin Brown, a "poor-boy-who-makes-good." The novel begins in 1780 in Liverpool, England. An orphan, Ben is subjected to the long working hours, crowded living conditions, and cruel treatment of a mill in Manchester. He is brought to New York, runs away, and is destitute, starved, and in rags when befriended by Jean Pierre. When he is introduced to Thomas Greenleaf his fortunes begin to change. He obtains a job on the "Argus" and meets many of the politically influential people of the time. He studies in order to better himself, works hard, and is put through college by Aaron Burr who prefers to remain anonymous. He becomes involved in the political controversy of the time between the Federalists and the Democrats on the side of the Democrats, assisting their efforts in the election of 1800. He disposes of the villains in the novel and travels West, a successful young man.

B. Characterizations. Benjamin Brown is transformed from a lower class English boy to a middle class American. His success in

bettering himself in education, station, class, and life are primarily due to good fortune and luck as well as to the efforts of his many benefactors: Jean Pierre, Aaron Burr, Mr. Greenleaf, Stephan Hamilton, and Troop Van Wyck. Ben accepts their help and proves himself to be worthy as he applies himself to his tasks, education, and to the cause of the Democrats. He is loyal to his friends but to his own conscience as well. His life is controlled by circumstances, chance, and luck but he takes advantage of every opportunity for self improvement.

Jean Pierre is a young music teacher who is a stranger in Washington when he meets Ben. He is benevolent and unselfish as he protects and teaches Ben and shares what he has with him. Ben repays him by taking his advice, achieving success, and nursing him when he is stricken with yellow fever, and helping him to escape from his enemy from England.

Thomas Earnshaw is the villain in the novel. He is the manager of the mill in England and cruel to the children there, but brings Ben to America. He re-appears in the novel again and again; to blackmail Ben because he ran away from his financial obligations to the mill owner in America, in the employ of the man who is harrassing Jean Pierre, and as an employee-thug of the Federalists who tries to stop the Democrats from voting in the election of 1880.

C. Theme. A theme throughout this novel is that "it is hard to fight your way out of the shadows." Various references to "shadows" all imply that the lower class may find it difficult to improve their station in life but that it is possible. Class distinctions are surmountable, and education is the vehicle to use in overcoming them.

Another theme is that tyranny over the mind of man can be elimin-

ated through education and dedication to the cause of freedom. The humbler members of society have a right to complain if laws make the rich richer, even if some distinctions in society will always exist. Their complaints should be acknowledged and an effort made to improve their lot by those who make the laws.

D. Point of View. The novel is written from the Democrats' point of view as it existed during the era; that the people should control the government.

II. Historical Information

A. Factual Data and Concepts Developed or Implied. The poor in England in the late 1700s were in a hopeless situation. In the existing society, they had no way to improve their lot or that of their children. Each church parish continually investigated the poor who lived in it, and if they had no visible means of support, they were sent to the parish of their birth. Working conditions in the mills for children and adults involved long hours, little food, and extremely crowded sleeping quarters. Each child was expected to meet a certain quota and was punished if he didn't. Although there were many people who attended "underground" meetings in an effort to plan an attack on the problems of society, they were punished severely if caught, and did not dare to act.

In America too, there were many poor people who lived in "ghetto" areas and who were neglected for the most part. Their living conditions were horrendous and they were dependent on working members of their families or on stealing for survival.

The election of 1800 was a controversial one; it was a battle be-

tween the Federalists led by Alexander Hamilton and the Democrats led by Thomas Jefferson. The rich supported Hamilton and his philosophy that a strong federal government should control, and the poor supported Thomas Jefferson and his philosophy that the people should have the power of government in their hands.

The "Glorious Conspiracy" involved the election of 1800. At this time only a minority of people had the right to vote in an election; property owners. The plan for the conspiracy was hatched by the Democrats and required contributions of a small amount of money from each citizen who was not a property owner. Large pieces of property were purchased and each individual owned a small portion, making him a property owner and eligible to vote for the Democrats in the election of 1800. Aaron Burr provided the money for the loans, setting up his own bank in competition with the Federal Bank. Even with this sure-fire plan, voting in the election was difficult or impossible for some because of the Federalist-hired thugs who were stationed at the polls to force Democrats away.

Printers during this era were in trouble if they printed anything against the Federalists. The Alien and Sedition Acts attempted to suppress political opposition and made the actions taken by the government against the newspapers legal. Many editors were put out of business, arrested, and tried under these acts. Their seditious acts primarily involved opposition to Jay's treaty and the high handedness of the Federalist government.

B. Treatment of Historical Figures and Places. Alexander Hamilton is portrayed unsympathetically as the leader of the Federalist Party concerned with keeping the power of government in the hands of a

small group of rich, educated, and powerful elite. The author side-tracks in one chapter to point out that in spite of this he was responsible for much of the government as it existed at the time and for the Constitution as well. In spite of these contributions, he was unpopular with the common people, and justifiably so. He is presented as a rich, imposing, and rather pompous man who is rather devious in his methods.

Aaron Burr is treated sympathetically. He is kind, wise, a champion of the common people, and a philanthropist. He is instrumental in developing and carrying out the "Glorious Conspiracy" and objects strongly to what he considers Federalist attempts to control the minds of other men. He is on the Democratic ticket with Jefferson in the election of 1800, and becomes Vice-President because of a tie vote and the influence of Hamilton in the House of Representatives where the President is named.

Thomas Greenleaf, the editor of the "Argus," is a strong minded Democrat who prints his views and opinions in spite of federal opposition and warnings. If he had not died from the yellow fever epidemic of 1798 he probably would have been arrested. He is an avid reader of the "Aurora."

New York is a city of contrasts; the rich and powerful who are in control of the government, the middle working class, the lower class who are either subservient to the middle class or are destitute, and the scoundrels and thugs who live by their brawn. The political fortunes of the city are primarily the concern of the upper and middle class, as all the efforts and thoughts of the poor are devoted to staying alive. The city is also full of intrigue. Feelings run high among

the people, as this is a very dramatic time.

C. Accuracy and Background to Explore. Aaron Burr bore the title of "Colonel" from 1779 to the end of his life. He married in 1782 and had one child, Theodosia. He owned a mansion at Richmond Hill, was extravagant and financially careless. In 1800 he became Vice-president with Thomas Jefferson as President on the Republican ticket. Hamilton fought against him continually. Hamilton and Burr dueled on July 11, 1804 because of charges that Hamilton had made against him. Hamilton was killed and Burr fled to Philadelphia.⁷¹

Alexander Hamilton supported Jefferson against Burr in the election of 1800. He held the rights of property sacred, but the union as well. Among other things, he advocated a strong national government under executive leadership, believed that the best government was that of an elite, and distrusted the people's capacity to govern.⁷²

Thomas Greenleaf established the "Argus" on May 11, 1795. He supported Aaron Burr's party against the Federalists. In September of 1789 during a yellow fever scourge, his apprentices forsook him and two thirds of his customers fled the city. He died on September 14, a victim of the disease himself.⁷³

The Aurora was a Philadelphia newspaper founded in 1790. It was a Jeffersonian Republican mouthpiece and made violent attacks on Washington and his administration.⁷⁴

The ballot count in the election of 1800 resulted in a Jefferson-

⁷¹Johnson, III, IV, pp. 315-316.

⁷²Ibid., VII, VIII, pp. 178-179.

⁷³Ibid., pp. 584-585.

⁷⁴Adams and Coleman, I, p. 139.

Burr tie and the election was thrown into the Federalist dominated House of Representatives. When the Federalist caucus decided to back Burr, a deadlock followed. Hamilton regarded Jefferson as the lesser evil and used his influence to break the deadlock. On the thirty-sixth ballot Jefferson was chosen President and Burr Vice-President. The election demonstrated the inadequacy of the machinery provided by the Constitution for selecting the President. In 1804 the twelfth Amendment to the Constitution was ratified. It provided for separate balloting for President and Vice-President.⁷⁵

III. Classroom Application

A. Historically.

Students should:

1. Make a detailed chart comparing the policies and beliefs of the Federalists and the Democrats. Each student could decide which party he would have joined.
2. Research the actual terms of the Alien and Sedition Acts and Jay's Treaty and attempt to explain them and justify them from the Federalist point of view. A debate on the issue between Federalists and Democrats could ensue.
3. Read further resource materials about the principle historical figures in the novel and compare findings with information obtained from the novel.
4. Research the Burr-Hamilton duel.
5. Research the historical accuracy of the election of 1800 and determine why the Twelfth Amendment to the Constitution

⁷⁵Richard B. Morris and Henry Steele Commager, eds., Encyclopedia of American History (New York: Harper and Row, 1953), pp. 130-131.

resulted.

Students could:

1. Stimulate the election of 1800 in class, with students role playing the parts of the principle figures, each one with a campaign manager. They could make speeches and campaign promises, posters and publications, and go to the polls.
2. Hold a series of debates between Aaron Burr and Alexander Hamilton. The class could keep points for each students' use of important issues and feelings that come from the novel.
3. Role play the House's decision in the election of 1800 described in the novel.
4. Write an article for publication in the "Argus" which would use material from the novel.
5. Role play "The Conspiracy" plot as conceived and presented by Aaron Burr.
6. Check the situation in England as it existed at this time to verify the impressions in the novel and determine the prevalence of conscription.

B. Language Students Could:

1. Write a character sketch of one or more of the main figures in the novel.
2. Comment on the main theme of the novel as they see it, and support their ideas with examples.
3. List the values they think this novel may be trying to teach them and examples of each. They could consider how

important they are today and why. They might consider their own values in comparison.

4. Outline the plot of the novel and the relevance of each character and event to the main story line.
5. Compare the classes of society as they existed during the era of the novel with the classes of society as they exist today.
6. Write their own story on the theme "it is hard to fight your way out of the shadows."
7. Illustrate the novel.
8. Write and produce their own skits patterned after any of the scenes in the novel.

C. Evaluation. The plot of this novel can be analyzed in class. The lack of plausability for Ben to have so much good fortune, and coincidences in the numerous appearances of the same characters should be considered its shortcoming.

The characterizations of the historical figures are valuable and are worth studying in class even though they are drawn predominately sympathetic or unsympathetic. The fictional characters are painted as all good or all bad and they lack depth but are still useful to analyze.

The historical value is considerable. Students can picture the opposing political sides of the era as well as the problems of the people in a clear-cut manner. A worksheet is recommended.

The historical accuracy is adequate, slanted as it is toward the side of the Democrats. Students should be aware of this.

This is a fine novel for classroom use which lends itself to a variety of follow-up activities. It will probably appeal more to boys

than girls. Its reading level is prohibitive for the less able reader.

IV. Author

A. Comments. None.

B. Relevance of Comments or Novel to Philosophy of Historical Fiction. This novel is an author's attempt to transmit a part of our democratic heritage to the young reader as well as to illustrate worthwhile youthful values and attitudes. A feeling for and flavor of the times results more from the historical figures involved than from the fictional characters. The Alger-type plot is unfortunate, but can be over-looked. The main fictional characters are not creatures of their own time yet they are bound by the era as well as by circumstance.

VII. CANDLE IN THE NIGHT BY ELIZABETH HOWARD

I. Literary Qualities

A. Plot and Setting. Candle in the Night is set in Detroit in 1812 and is the story of eighteen year old Tamsen who journeys from New York to Detroit to live with her brother. When she arrives she finds that her brother is married and that she and her new sister-in-law are not compatible. War with England breaks out and they are forced to evacuate their home. British soldiers occupy Detroit when they return. At the end of the story the Americans are about to recapture Detroit and Tamsen secures the affection of the young man she wants. The plot concerns Tamsen's adjustments to her new home and surroundings.

B. Characterizations. Tamsen is similar to a girl of eighteen today. She is jealous of her sister-in-law and of her brother's

devotion to her. Her main problem, other than Lovicy, is in deciding between two young men whom she met on the ship that brought her to Detroit. She is aware of the situation with the British but primarily wound up in her own problems and thoughts.

Lovicy, John's wife, avoids Tamsen as much as possible. She is more concerned with John and remaining in her home than in the British threat. Although she appears to be weak and dependent, she is actually self assured and capable of taking care of herself. Tamsen observes that Lovicy's veneer of weakness is for John's benefit.

C. Theme. A theme might be that love will come to those who wait. A secondary theme is that the ineptitude of General Hull was responsible for the British occupation of Detroit.

II. Historical Information

A. Factual Data and Concepts Developed or Implied. The journey up the Detroit River and on the Great Lakes during this era was difficult and tedious. The lack of suitable and regular transportation was partially responsible as was the ships' dependence on the wind for movement.

Detroit was taken by the British because General Hull, who was in charge of the American forces, surrendered the city without a shot. The anger of the citizens was aroused and many of the men left to join other fighting forces to liberate the city.

The Indians of the area were on the side of the British during the war. There were many at Ft. Malden and in Detroit. Although the British distrusted them they accepted their assistance. When the Indians captured an American resistance fighter they brought him to

Detroit and dragged him through the streets. Residents came out to redeem the prisoner with gifts for the Indians.

The causes of the War of 1812 were primarily the impressment of American sailors by the British and their insistence on controlling American trade.

The Americans in Detroit were insufficiently organized to present a threat to the British. The militia of Ohio and Indiana were chiefly responsible for the eventual defeat of the British.

B. Treatment of Historical Figures and Places. General Hull is portrayed as a weak, inept coward. When the British arrive at the gates of Detroit they are in a perfect position to be annihilated, but General Hull does not order his troops to fire. On the contrary, he opens the gates to them and permits them to take the city.

Ft. Malden is described as a strong fort controlling the entrance to Detroit; ably manned and equipped by the British.

C. Accuracy and Background to Explore. General William Hull arrived at Detroit on July 5, 1812 with an army of 2000 men, the majority of whom were Ohio militia. Fearing an Indian massacre, he surrendered Detroit on August 16, 1812, and was court martialed for treason, cowardice, and neglect of duty. He was found guilty of the second and third charges and sentenced to be shot. President Madison remanded his execution because of his prior service to the country in the Revolution. His surrender without a battle was a blow it took the Americans two years to get over, for it left the British in control of Lake Erie and the Michigan country.⁷⁶

The surrender of the United States post on Michilimackinac Island

⁷⁶Johnson, IX, I, pp. 363-364.

in the Strait of Mackinaw on July 17, 1812 led by the Northwest Indians under Tecumesh to align themselves definitely with the British.⁷⁷

III. Classroom Application

A. Historically.

Students should;

1. Verify the information about General Hull presented in the novel.
2. Make a map of the places and engagements mentioned in the novel.

Students could:

1. Research additional materials for further information about lake and river travel during this era.
2. Research the United States plan of operations under General Henry Dearborn, General Stephen Van Renssalaer, and General William Hull and evaluate its over-all effectiveness. Compare the strategies and successes of the three.
3. Hold a mock court trial of General Hull.
4. Research the role of the Indians in this war; why they aligned themselves with the British and their contributions. A biography of Tecumesh would be useful.
5. Make a model of Ft. Malden or of a typical passenger ship of the time.

B. Language Students Could:

1. Write a skit or play based on the surrender of Detroit by General Hull and present it to the class.

⁷⁷Ibid., p. 363.

2. Role play some of the scenes in the novel.
3. Write what might have been Tamsen's diary during her journey to Detroit; what she saw and felt.

C. Evaluation. The plot, with its simplicity, is not useful for classroom study. It is primarily a love story in a historical setting.

The characterizations are shallow and inadequate for class use.

The historical value is in the actions of General Hull, but he is not a character in the novel. The problems of ship travel during the era is well described.

The historical accuracy is adequate.

Girls would find this novel more interesting than boys. There is not enough action to hold boys' interest. If it is read at all, it should be read individually and followed by some of the suggested follow-up activities.

IV. Author

A. Comments. The author was born and raised in Detroit and lived there all her life with the exception of a few years. She writes of her own section of the country and of long ago because, "I have always loved the old days and felt a close tie with them, and I wanted to share the pleasure, and the richness, and the value that are there in the past waiting for us to draw upon them."⁷⁸

B. Relevance of Comments or Novel to Philosophy of Historical Fiction. This is an example of a contemporary novel set in historical dress. The characters could have lived at any time, even today. This

⁷⁸Muriel Fuller, ed., More Junior Authors (New York: H. W. Wilson Co., 1963), p. 112.

author must feel that people of old were similar to people of today.

VIII. BLACK FALCON-A STORY OF OLD
PIRACY AND NEW ORLEANS
BY ARMSTRONG SPERRY

I. Literary Qualities

A. Plot and Setting. This is the story of Wade Thayer and his black man, Christian, set in New Orleans in 1814-1815. While on their way to the West Indies to sell goods illegally, sixteen year old Wade, his father, and Christian are attacked by an English ship. Wade's father is killed and their ship is sunk. Wade and Christian escape the British, swim ashore, and find themselves in a pirate's den. They are taken to the leader, Jean LaFitte, with whom Wade is very impressed. They remain with Jean and try to help him in his attempt to convince the governor of New Orleans that there is a danger of invasion from the British, that the pirates should be exonerated in exchange for fighting on the side of the Americans, and that Jean's real loyalty lies with the American cause. The governor is unconvinced on all counts. Andrew Jackson takes charge of The Battle of New Orleans and accepts Jean's help. Wade and Christian join in the battle which expels the British from the area. Jean is finally exonerated and Wade makes plans to take over his father's plantation.

B. Characterizations. Wade Thayer is the young hero of this adventure story. He is a captive of the times and of his experiences which he manages to come through unscathed. His father's strong feelings against the British are internalized in Wade, and he is determined to fight them. Jean LaFitte becomes a father-figure to him and receives Wade's loyalty and support. His total character is not well

defined, nor are his feelings, and it is only through his adventures that we are able to obtain a small insight into his personality.

Jean LaFitte is a sympathetic, benevolent, yet tough, capable, and determined man with high principles whose word can be trusted. He must convince the Americans of his burning loyalty to America because of his reputation as a pirate. The Americans don't realize that his acts of piracy have been committed against the Spanish. They consider him a threat, and an enemy who has no country. He proves his loyalty to America when he rejects a British offer to make him a commissioned officer in their Navy, as well as money in return for his help in guiding their ships through the bayous of the Southern coast. When Jackson sees proof of this in writing, he accepts the pirates' help. Jean and his men distinguish themselves in the Battle of New Orleans. Jeans always treats his men fairly and benevolently retains their good will and respect as a result. He treats the British cordially, yet without deference. He is a good judge of character and knows who he can trust, yet he's cautious. The reader feels sympathetic toward Jean.

Maguire is the villain of the novel and appears several times in the story. He is responsible for the capture of Wade's ship and joins the British side. He continually causes trouble for Wade.

C. Theme. The main theme of this novel is that Jean LaFitte was treated unfairly by the governor of New Orleans. Another theme is that a person should remain true to himself and to his convictions even if others doubt him. If he does, all will end well.

D. Point of View. Jean LaFitte's point of view prevails.

II. Historical Information

A. Factual Data and Concepts Developed or Implied. Jean La Fitte's pirates, although a motley crew with few ideals, convictions, or loyalties, were followers of Jean the man and were loyal to him first and his causes second.

The Battle of New Orleans, commanded by Andrew Jackson, was a contest between the seasoned, well prepared and well equipped British and a conglomeration of untrained and outnumbered Americans who were ill-equipped and ill-prepared. Their dedication to their cause as well as their superior knowledge and use of the swamps and bayous surrounding New Orleans resulted in their victory. The British brought 12,000 men into the engagement against the American's 2,139. The fighting tactics of the British contributed to their defeat.

American ships at sea had many problems. They were at the mercy of the wind, storms, and the English ships that tried to intercept them to seize their cargo, ship, and men. They were sailing illegally, according to the British, as they were avoiding customs. They were inferior to the British ships so it was impossible to outrun their pursuers.

B. Treatment of Historical Figures and Places. Jean LaFitte
(See Characterizations)

Andrew Jackson is in charge of the Battle of New Orleans, yet the reader feels that the victory is due more to the efforts and commitments of the people and to the advantages of their position than to his efforts. When he arrives in New Orleans, he organizes a hurried defense of the city but isn't hopeful of victory as he reviews his men and materiel and compares them with those of the enemy. His initial

attack on Jean's character makes the reader unsympathetic with him.

As a result of the battle, however, Andrew Jackson is a hero.

Governor William C. C. Claiborne, governor of New Orleans, is a stubborn man who is insensitive to the dangers facing the city. He cannot believe that the British are really a threatening force, and it is only when their ships are sighted in the harbor that he becomes concerned. The governor considers Jean LaFitte and his pirates more of a threat than the British, and at one point he sends the army and navy against LaFitte. The reader feels that the city is saved in spite of him rather than because of him and feels quite unsympathetic toward him.

New Orleans is painted as a cosmopolitan city that contains a wide variety of people of all nationalities, races, and education who speak many different languages. The bayous and swamps around the city are the main deterrent to attack as they are well hidden, unmapped, and intricate. That the British are aware of this is evident in their attempts to obtain the services of Jean LaFitte.

Brigadier General Sir Edward Packenham is the British officer in charge of the British forces at the Battle of New Orleans. He is hampered in the battle because of his lack of knowledge of the geography of the area. Although his pattern of attack is in keeping with the British methods of the time (lines of direct charges with another line replacing those who fall), use of these methods in this area where the enemy is hidden behind a breastwork, and the colorful uniforms of his troops which make them an easy target, result in his defeat.

C. Accuracy and Background to Explore. Jean LaFitte was a leader of a colony on the Baratarian coast south of New Orleans from 1810-1814. He preyed on Spanish commerce. The British offered him

\$30,000 and a captaincy in the Royal Navy to cooperate in taking New Orleans, for the Baratarian Gulf approach to New Orleans was difficult. Jean sent the papers from the British to New Orleans in order to warn them, but Governor Claiborne didn't believe him and sent the army and navy to wipe him out. Jean offered aid to Jackson if the United States would pardon him and his men. Jackson finally accepted, and in the battle of New Orleans on January 8, 1815, the Baratarians distinguished themselves in the artillery section. As a result, President Madison pardoned LaFitte. In 1817 he privateered from the present city of Galveston, Texas with 1,000 followers, against the Spanish. He finally sailed away in 1832 not to be heard from again.⁷⁹

In the autumn of 1814, a British fleet entered the Gulf of Mexico. General Andrew Jackson reached New Orleans December 1 to prepare for its defense, as he was commander of the United States Army in the Southwest at the time. The Treaty of Ghent was signed two weeks before the British attack on January 8, 1815. No one knew that the war was over because of the slow communication of the time. The Americans won the brief battle, and the psychological value to Jackson resulted in advancing his own political fortunes.⁸⁰

In the Battle of New Orleans, 7,500 British soldiers marched to the swamps on the bank of the Mississippi after defeating the Americans on Lake Borgne. Jackson had between 6,000 and 7,500 troops, mainly Kentucky, Tennessee, and Louisiana militia plus a few regulars. The decisive battle lasted one-half hour during which the British lost

⁷⁹Johnson, IX, X, pp. 540-541.

⁸⁰Encyclopedia Britannica, XVI, p. 370.

2,000 men (289 were killed), and the Americans lost seventy-one men (thirteen were killed). The American victory was primarily due to the protection of the breastworks.⁸¹

Governor William C. C. Claiborne was appointed governor of Louisiana in 1803. His term in office proved to be difficult because he had not precedents to guide him and no knowledge of the habits, customs, laws, or language of the people. The Creoles were especially discontented with their transfer to American rule. Claiborne had good motives, a pleasing appearance, mild temper, and was honest and diligent, though irresolute at times. On the eve of the War of 1812, he was confronted with political refugees from Mexico, filibusters who wanted to take part in the revolt there, and by smugglers and pirates along the coast. The people and legislators failed to respond to his urgings for adequate defense against the British. When the British did invade, he received little consideration from the impetuous Jackson.⁸²

III. Classroom Application

A. Historically.

Students should:

1. Research the Battle of New Orleans further in order to determine the accuracy of the factual material in the novels. The total numbers and composition of the men on both sides and the plans of attack and defense should be checked.
2. Research the causes of the war as well as the attitudes of the Americans toward the British in more detail. Which of

⁸²Johnson, III, IV, pp. 115-116.

these attitudes each of the characters in the novel might have had could then be discussed.

3. Investigate the provisions of the Treaty of Ghent and check it against the major causes for the war. "What did the war accomplish?" might be a fitting subject for a paper, debate, or discussion.
4. Read further about Jean LaFitte or Andrew Jackson and compare findings with the impressions in the novel.

Students could:

1. Make a model of the Battle of New Orleans.
2. Make a model of the American ship described in the novel and one of the English ship, "Cerberus."
3. Research the progress of Andrew Jackson's career after the battle.
4. Make their own maps of the New Orleans area as well as the bayous on the Barabarian coast showing the places of action in the novel.
5. Write a description of the Battle of New Orleans from the British point of view.

B. Language Students Could:

1. Write character sketches of the major figures in the novel.
2. Examine the plot of the novel and the pertinence of the various scenes and characters to the plot as a whole.
3. List the values which this novel seems to consider important and analyze them in reference to the needs of the people of the era and of today.

4. Illustrate scenes from the novel.
5. Write creative stories of other adventures which Jean LaFitte and his pirates might have had.
6. Write a story about what might have happened to Jean LaFitte when he disappeared in 1821.
7. Make a vocabulary list of the nautical terms in the novel.
8. Use the descriptions of some of the pirates in the novel to write descriptions of others who might have been there.
9. Role play various scenes in the novel or write skits to present to the class.

C. Evaluation. The plot is an adventure story but some of the adventures are a bit exaggerated as are some of the escapes. Examples are Wade and Christian's swim ashore, the escape of a small boat from an English ship, and Wade's battle with Maguire. It is useful for class study in spite of its deficiencies.

The characterizations warrant attention, but are developed as all good or all bad, and remain true to form. They are not adequately developed. Even Jean LaFitte is always a "good guy." Maguire's appearance over and over is redundant, and the reader begins to feel that another character could have easily taken his place in later scenes.

The historical value of the novel is in the description of the Battle of New Orleans and the fine picture of the bayous which the reader obtains, as well as in the presentation of LaFitte. It is a "painless" study of a small part of American history.

The historical accuracy is adequate, but students should check other sources on the Battle of Detroit and Jean Lafitte. There is a

large discrepancy in the total number of men who participated in the battle on both sides, and the portrayal of the historical figures warrants checking.

This novel will appeal more to boys than girls although there is a love interest in the story which is irrelevant to the plot. Students should have some background of the war before reading the novel, and an accompanying worksheet is recommended. It is useful for an entire class to read.

IV. Author

A. Comments. Armstrong Sperry says, "No writer should ever write down to children...children have imagination enough to grasp almost any idea and respond to it if it is presented to them honestly and without a patronizing pat on the head."⁸³

B. Relevance of Comments or Novel to Philosophy of Historical Fiction. This novel does not contain an overabundance of ideas, but certainly action enough to stimulate the imagination and it is rich in impressions of the people and times. The fictional characters could have lived any time as they are not fully developed. The novel is basically an exciting story containing a hero figure without the suggestion that youth emulate him.

IX. ON TO OREGON BY HONORE MORROW

I. Literary Qualities

A. Plot and Setting. This is the story of the Sager family's

⁸³Ann Commire, ed., Something About the Author, I (Detroit: Gale Research Book Tower, 1971), p. 205.

trip to Oregon in 1844-1845, and more particularly the story of a thirteen year old, John Sager, whose mother and father die enroute leaving six younger brothers and sisters in his care. Although the family leaves Missouri with a wagon train of 1,400 people, John is ultimately left on his own with his charges due to the break up of the wagon train as a result of death, disease, Indians, hunger, differences of opinion, and the difficulty of the terrain they pass through. The journey ends at Whitman's mission when the Whitmans offer John and his family a home.

B. Characterizations. John is initially a disobedient, selfish, lazy boy who is inclined to pout and feel sorry for himself when he doesn't get his own way or when he is reprimanded or punished. At the beginning of the trip west, he frequently considers running away from the wagon train because he thinks he is treated unfairly. He can usually get his own way with his mother but not with his father, which makes him resentful. He avoids as much of the work as he can, leaves tasks half finished, and is not conscientious or considerate of others. He considers his younger brothers and sisters an impediment to his own good times and makes them do his work whenever he can. When his father dies he realizes that he is the head of the family and becomes quite protective of his mother. When she dies he is forced to grow up in a hurry because she urges him to keep the family together and to consider the newly born baby his own.

From this point on, John is driven by a desire to realize his father's dream of reaching Oregon and his mother's dream of keeping the family together. He has many regrets about his prior disobediences to his father and lack of concern with his mother. The adults on the train are unable to provide for the six children so make arrangements to leave

the Sagers at Ft. Bridger. John sneaks away with the children so they won't be sent back to Missouri. John has matured to a large extent but his decision making obviously still reflects his youth. He doesn't realize what an impossible task he has set for himself.

Food and shelter for the children are the primary problems he has to face, and they are barely able to reach the Whitman mission alive. Thoughts of his hero, Kit Carson, help him endure many of the hardships. The trip ends at the Whitman mission when John learns that he cannot obtain a land grant in Oregon until he is eighteen. The reader realizes that the changes in him are profound and result from his experiences.

C. Theme. The theme of this novel is that responsibility makes youth mature. Most adolescents are self-centered, lazy, resentful, and demanding because they are adolescents. A more subtle theme might be that you should be good to your parents or you too may be faced with regrets one day. The historical theme is the description of the difficulties faced by individuals in the movement West.

D. Point of View. The point of view which predominates is that of the author. She implies that boys of this age need discipline. John didn't get it consistently enough from his father who was aware of it but "busy," and his mother was much too lenient with him. Adolescents need responsibility too. John changed because he was faced with responsibility, though an excessive amount. The reader wonders what kind of a man he might have become if his parents had survived.

II. Historical Information

A. Factual Data and Concepts Developed or Implied. The hardships of the trip west during this era were extreme, and considerable

suffering resulted from a lack of knowledge and preparedness on the part of the pioneers.

Most of the people who traveled west did so in hopes of obtaining free land.

Travel west in a wagon train involved disease, wagon break down, Indian attacks, cold, lack of food, primitive medical care, exhaustion, dissension, loss of goods and animals, prohibitive country, and death. The morale of the people was never quite extinguished.

Forts and provision centers along the Oregon trail were few and far between. Prices there were high necessitating the travelers to use money set aside for their new life to purchase supplies along the way and even then in inadequate quantities. The British forts were considerably better stocked with supplies than were those of the Americans but just as prohibitive in cost. They were under the direction of the Hudson Bay Company, whose representatives attempted to persuade the Americans to go to California rather than Oregon. They wished to obtain Oregon for the British and feared that if Americans occupied it in sufficient numbers first that they would have neither access nor claim to it.

Many of the people in the Mid-West and on the Eastern seaboard were encouraged to move to Oregon by the government in order to prevent it from being occupied by the British.

Epidemics and illnesses plagued the travelers west continuously, and medical care was sporadic and primitive. Dysentary was one of the most common illnesses, and frequently resulted in death. Treatment stressed counsel and sympathy rather than medical knowledge.

Indians were not all hostile. Some were friendly yet untrustworthy, some were half-breeds, and some were hostile to one another.

B. Treatment of Historical Figures and Places. Kit Carson wanders through the novel as he did through the West. He is John's hero but is too occupied looking for a Spanish girl for General Fremont to be of any help to John. In the novel, John finds the Spanish girl and sends a note to Kit informing him of her whereabouts. Kit later marries her. Kit is presented as a strong, trustworthy, and sympathetic man who is very knowledgeable in the trails and trials of the West but is always off on his own business.

Marcus Whitman and his wife enter the novel briefly as humanitarians in thought and deed. Their mission houses children, both Indian and white. Even though their meagre means are already stretched, they gladly accept more children who are in need.

The Oregon Trail was a hard and long one, particularly through the Snake River country in Idaho. Settlements at Ft. Laramie, Ft. Bridger, and Ft. Boise were vital to the survival of the settlers.

C. Accuracy and Background to Explore. Marcus Whitman accompanied the great emigration of 1842-1843 to Oregon. The Whitman massacre took place on November 29, 1847. Whitman, his wife, and twelve others were murdered.⁸⁴

Kit Carson traveled extensively in the West, frequently serving as a guide. In 1843 he married Maria Josefa Jaramille, a sister of Charles Bent's wife. He was a plain, modest, unlettered man.⁸⁵

⁸⁴Johnson, XIX, XX, p. 142.

⁸⁵Ibid., III, IV, p. 531.

The Oregon controversy involved the region north of the Columbia River and south of the 49th parallel. The United States and Great Britain were involved. The United States claims were based on actual occupation by American settlers as well as other items. By 1845 there were 5,000 Americans in the region below the Columbia River. The British claimed that they had a right to the region partially because of the fur-trading activities of the Hudson Bay Company. The United States Senate encouraged immigration to the Oregon country. The issue became a serious one by the end of 1844.⁸⁶

III. Classroom Application

A. Historically.

Students should:

1. Map the trail taken by the wagon train including the stops made, places of action, and the end of the route. Make a geographical map as well.
2. Check other source materials to verify conditions of travel during the movement west and locate other routes as well.
3. Research the background of the Hudson Bay Company and the reasons why America and Britain each felt they had proper claim to the Oregon country. Determine how the British were finally excluded from the territory.
4. Research the Whitman Massacre of November 29, 1847.

Students could:

1. Read biographies of Kit Carson and Marcus Whitman and

⁸⁶Adams and Coleman, IV, pp. 184-185.

compare impressions with those they received from the novel.

2. Investigate the conditions at the various forts mentioned in the novel and compare the American and British ones. Models of forts could be made.
3. Research the medical profession as it existed during this era.

B. Language Students Could:

1. Write a character sketch of John Sager showing how and why he changed.
2. Make a chart or list of John's problems and how he solved them. Students could discuss or write about how they might have solved them or consider some of their own problems and how John might have solved them.
3. Write a paper about John's decision to take the children to Oregon and their evaluation of the desirability of this decision.
4. Write their own stories of the movement west and attempt to create a character who is as real as John Sager.
5. Write a poem or narrative describing some of the country John traveled through.

C. Evaluation. The plot is not particularly useful for class study because of its simplicity.

The characterization of John Sager is very useful for class attention in view of the changes in his character and his maturation.

The historical value is in the description of the land and the trials and tribulations of the travelers, and it presents a vivid

picture of travel west during this era.

The historical accuracy is adequate for the information that can be verified.

This novel can be read by individuals and followed up with some of the suggested activities. Parts of it could be read to the class and may motivate some students to read the book.

IV. Author

A. Comments. None.

B. Relevance of Comments or Novel to Philosophy of Historical Fiction. John Sager is primarily a figure of his own times but with adolescent characteristics which are typical of today's youth. The experiences that changed him resulted from the era. He would mature quite differently in today's society.

X. ACROSS FIVE APRILS BY IRENE HUNT

I. Literary Qualities

A. Plot and Setting. This plot centers around Jethro Creighton, a nine year old boy on a farm in southern Illinois at the beginning of the Civil War. He is too young to go to war but keeps track of it at home with the aid of newspapers and letters from family members who are involved in the fighting. When his father has a heart attack he assumes the full burden of caring for the farm and doing the annual plowing and planting. One of his brothers joins the Confederate Army. As a result, Jethro is faced with some animosity shown toward him by some members of the community. He manages the farm and his brother's as well until the end of the war. He is thirteen years old by then and planning on going

to college.

B. Characterizations. Jethro Creighton is the youngest member of the Creighton family. He is his mother's "special" baby and has always been considered a sharp boy with "special talents." As a nine year old, he knows little of the war and its causes other than what he hears from other members of the family. His problems are those of the land and the weather and the feelings directed toward him because of his Confederate brother. He faces his first major decision when his cousin returns to the farm as a deserter; whether or not to report him. This involves a real conflict of interest, for although he knows that deserters are traitors he still feels a sense of responsibility to his cousin and realizes that the boy is physically and emotionally exhausted as a result of what he has been through. He writes a letter to the President who writes back informing him that deserters have been exonerated and may return to their outfits without fear of punishment or reprisal. Jethro's superior intelligence to those around him is noticeable, and he is able to discuss the war effort, the progress of the campaigns, and the qualities of the generals. His teacher, Shad, is responsible for motivating his study of the war. His mother, father, and sister view him as the provider for the family in spite of his youth. The burden is lifted from him at the end of the novel when he is told that he has done his share for the family and that he will go to college.

Bill Creighton harbors opinions about the conflict that differ from those of the rest of the family. He is not outspoken, but feels a commitment to his convictions which transcend family ties, and he joins

the Confederate Army. He feels that even though slavery in itself is inherently bad, so is the kind of slavery that exists in the factories in the North, and that the duty of the Congress is not to pass laws which favor one section of the country in preference to another, but to help all of the country. He asks John if he thinks that if slavery were abolished that all Northerners would take the blacks by the hand and treat them as equals. He feels that the South has a right to make their own decisions. He is taken prisoner in the war, and his fate is uncertain.

John Creighton joins the Union Army. He feels that he is fighting to protect the position of the government as the supreme authority in the nation. His lack of formal education is noticeable in his letters home. His character is not developed further than his point of view.

Tom Creighton and his cousin Eb are younger than John and Bill and have no idealistic or moralistic ideas about the conflict. They are anxious for the war to begin and to join up because they think it will be an exciting adventure. They brag that the South can be licked easily. Later, in their letters home, they observe that the war is no "breakfast spell." Their experiences have obviously affected their point of view. Tom is killed and Eb deserts. He is emaciated, frightened, and ashamed when Jethro finds him, and admits to having made a mistake in deserting. When Jethro informs him that he can re-join his outfit he does so even though he knows he will suffer from the antipathy of his fellow soldiers.

Shad is Jethro's teacher, an educated and intelligent man. He has Jethro's admiration and respect, encourages him in his studies, and plans to help him through college. His letters home are in marked

contrast to those of John. His education is readily apparent. He is injured in the war, but recovers to marry Jethro's sister.

C. Theme. The theme of this novel is that those who fought in the Civil War did so for different reasons, some based on mature reflection and conviction, and some based on immature, fleeting feelings. There were many points of view to the conflict; those based on knowledge were more lasting. A secondary theme is that the overall progress of the war was extremely difficult to follow.

D. Point of View. The point of view of the North and the South are considered in this novel as well as that of a young person who is far removed from the conflict and can only interpret it from others' views.

II. Historical Information

A. Factual Data and Concepts Developed or Implied. Life on a farm in 1861-1865 was considerably different from today. It required dedication and all of one's time and effort. Life was tedious and hard and the individual faced crises regularly; epidemics, lack of rain, cold, droughts, and Indians. The people were proud. A long, straight furrow in the ground evoked the admiration of all.

News of the progress of the war and its battles was inadequate to obtain an accurate idea of what was happening.

The Union Army had considerable difficulty in choosing generals, more often than not obtaining men who lacked professional expertise and were inadequate leaders. The constant turnover resulted in many Union defeats early in the war.

Emotions toward generals in the Union Army ran high. If he was

leading and winning his efforts were applauded and he was a hero, but when he was hesitating or losing he was considered to be useless, perhaps cowardly, detrimental to the war, and replaceable. The feelings toward President Lincoln paralleled those toward the generals. If he chose generals who won, he was a hero and if he chose generals who lost, he was a failure. The people made their decisions on the sketchiest of information, including heresay.

The position of the South was not completely unreasonable.

Sherman's March to the Sea was considered controversial, even by the Union soldiers who participated in it. The soldiers were unnecessarily ruthless.

Northern deserters were prevalent after 1863. They roamed the countryside in groups or banded together to live in protected areas, especially on high ground. They were armed and considered dangerous. Union troops searched for deserters in their homes but avoided the camps.

The South was more resistant in the Civil War than the North expected them to be. Consequently, the war lasted much longer than anyone anticipated it would.

Peace is no "perfect pearl." When the total destruction was revealed at the end of the war people wondered how the country could ever be rebuilt.

B. Treatment of Historical Figures and Places. General McClellan was a highly controversial figure. Although some of his troops worshipped him, others considered him immobile, cowardly, and wasteful of boys' lives. The battle at Antietam made him seem especially inadequate. He never seemed to follow up a victory to make it a resounding and decisive one.

General Grant was a sometimes hero, sometimes villain whose reputation varied with his successes and failures. At the end of the war he was recognized as a capable leader who should have been trusted with the conduct of the entire war.

C. Accuracy and Background to Explore. General George McClellan was in command of a division of the Potomac during the Civil War, and refused to move because he overestimated the strength of the enemy and underrated his own condition. When he became general-in-chief of the army, he delayed in taking any action for some time. President Lincoln finally ordered the army to move. McClellan attributed his reversal to a lack of support from Washington and to being out-numbered. He was replaced by Pope for a time. Later he delayed in fighting Lee so long that Lee withdrew out of his reach. McClellan didn't pursue him. The President said that he was over cautious and replaced him with General Burnside. McClellan always believed that he was out numbered when he actually had the superior force. His intelligence service was faulty and didn't discount for the troubles facing the enemy. He probably came to supreme command too early.⁸⁷

The rapid turnover of generals who led the war effort for the the North is well documented: McDowell, McClellan, Pope, Burnside, Hooker, Meade, Grant.

The desertion rate of both the Union and Confederate Armies was about ten percent.⁸⁸ Deserters from the Union armies totaled twice that from the Confederate ranks, but their reserve of manpower made it

⁸⁷Johnson, XI, XII, pp. 582-584.

⁸⁸Morris and Commager, p. 239.

less menacing to the North than it would have been to the South.

Grant said that by the end of the war the South was losing at least one regiment a day from desertion to the Union Army and to the wilds.⁸⁹

Sherman's March to the Sea from Atlanta cut a swath that was 300 miles in length and sixty miles in width. The men systematically destroyed factories, cotton gins, warehouses, bridges, railroads, and some public buildings. Soldiers were ordered to forage liberally on the country, and looting resulted.⁹⁰

The map provided in the novel locates the Creighton home and major battle scenes. It could be duplicated for the class.

III. Classroom Application

A. Historically.

Students should:

1. Research McClellan further and compare information obtained with the impressions in the novel. Write a letter from him to the President defending his actions.
2. Investigate the end of the war and the terms of the treaty signed at Appomattox. A group of students might first prepare their own treaty ending the war as they think it might have been written or as they would have written it.
3. Investigate the conditions of the factories in the North and compare it to slavery in the South. Individuals of

⁸⁹Adams and Coleman, II, p. 141.

⁹⁰Morris and Commager, p. 243.

teams representing each side could prepare a defense of their practices to present to the class. The class could prepare some criterion which would enable them to decide which team presented the most convincing case.

4. Many of the most famous battles of the Civil War are mentioned in the novel as are many of the most famous leaders. All enter the story only as Jethro reads about them in the newspaper, hears about them in letters, or discusses them. Students should list the battles and generals found in the novel along with what information about them is given, and "look them up," adding further details they find. A map should accompany their efforts; either the one in the novel or their own.

Students could:

1. Pretend they are one of the Creighton family or friends and write additional letters home to Jethro describing the battles in further detail or battles not mentioned in the novel but ones they could have fought in, giving their location.
2. Write a supposed "autobiography" of some of the generals mentioned in the novel after researching them for further details about their experiences.
3. Debate Sherman's March to the Sea from the points of view of the North and the South after further research.
4. Plan and present a debate between Bill and John Creighton which would show their feelings about the North and South as indicated in the novel and why each felt the way he did.

5. Prepare speeches by generals involved in the war and in the novel defending their positions and actions.
6. Choose student "Generals" to prepare models or diagrams of plans for the conduct of the war effort and victory along with a time schedule. A "President" and "Cabinet" could pass judgement on the plans and award military positions.
7. Pretend they are one of the characters in the novel and write a speech about their observations of the war.
8. Write a letter to the President from Eb, explaining his reasons for desertion.

B. Language Students Could:

1. Write character sketches of the figures in the novel.
2. Write a letter from Jethro to one of his brothers describing his life on the farm in their absence.
3. Role play some of the scenes in the novel.
4. Chart the feelings of all concerned in the novel and how they themselves might have felt about the war; which side would they have joined?
5. Write a paper analyzing how they feel about war in general.

C. Evaluation. The plot is not adaptable for classroom analysis.

The characterizations are important as an aid in discerning varying points of view about the war and its conduct, not as an aid in character development.

The historical value is in prompting students to think about the reasons for the war, why people fought in it, and how they viewed its progress from the information available to them. It is useful as a

"springboard" to a more complete study of the war and its emotional impact. Language and expressions of the time are used in the novel.

The historical accuracy is adequate for information that can be researched.

This novel can be considered for class reading. Although it is not necessarily an exciting story, the student will "feel" himself into the times. The language of the time which is used may be a stumbling block for the slow reader. Some kind of follow-up of the major battles and leaders should accompany its reading. It is available in paperback.

This novel received the Follett Award in 1964 and the Newbery Award in 1965.

IV. Author

A. Comments. The story of the Creightons was suggested to the author by family letters and records and by stories told her by her grandfather. He was nine years old at the beginning of the war.

Irene Hunt grew up on a farm in Illinois. This novel was not written for any special age group. She maintains that a children's writer has to have,

a close affinity with his own childhood...He must remember! He must remember the anxieties and uncertainties, he must remember the loneliness of being teased or misunderstood...He must remember his reactions to tastes, to smell, to colors; his love of a kind hand, his fear of a harsh mouth. He must remember the imaginary companions, the wonderful secret places where he could be alone, the hoarding of non-descript material in an old box - guarding it, rearranging it, caring greatly for it without quite knowing why.⁹¹

⁹¹Commire, II, p. 147.

B. Relevance of Comments or Novel to Philosophy of Historical Fiction. The author of this novel "thought herself into the times" in order to present the emotional climate of the times. The characters are people who are very much as we are today, but in their own time. A highly controversial issue focuses on their differing opinions, education, intelligence, seriousness, and degree of contemplative efforts. Any household of today might contain a similar variety of people.

XI. RIFLES FOR WATIE
BY HAROLD KEITH

I. Literary Qualities

A. Plot and Setting. The experiences of a sixteen year old boy from Kansas who fights in the Civil War on the western frontier are related in this novel. Jeff is in the infantry and survives difficult, long marches from battle to battle making friends and foraging for food, always on the defense because of Stand Waitie's Confederate Raiders. As a scout he crosses Union lines, is caught, and winds up in the Confederate Army under Watie's command. He is eventually recognized by a Union traitor and makes a narrow escape back to his Union outfit where he is a hero, wins his girl, and plans to attend a university in Kansas.

B. Characterizations. Jeff Bussey is the young hero from Kansas who goes to war to protect his home, but anticipates the excitement of battle. He is not physically strong but has the stamina, purpose, and pride to endure the hardships of marching, hunger, exposure, fear, and battle. He is likeable, honest, small, and youthful appearing with high principles and a humane attitude, qualities which endear him to people he meets, including the Confederates. He has a protector through-

out most of the novel. When he is on his own his perseverance, resourcefulness, and integrity enable him to triumph and overcome all obstacles. His one enemy is a captain who harasses him, but he suffers indignities in silence and ultimately exposes the captain as a traitor. He is so appealing that animals are all drawn to him, and a Southern girl with strong feelings about the war and the cause of the South falls in love with him. Because of the girl, he has a momentary conflict of interest between her and the cause of the North, but it is quickly and easily resolved in favor of the North, and he sways her thinking instead. He matures from a boy who joins the way in anticipation of adventure to a boy who is familiar with the issues and horrors involved on both sides.

Captain Clardy is the villain. He knows that Jeff is aware of a murder he committed in his past and murders the man who told him. He punishes Jeff throughout the story, hoping to frighten him into silence. Jeff discovers that he is the traitor who has been obtaining rapid fire rifles and selling them to the Confederates. His exposure is not surprising, as he is the only "bad guy" in the novel.

C. Theme. Northerners and Southerners were not really very different as people. They all desired the right to their own land, feelings, and beliefs, and each side had its share of strong and weak, humane and inhumane, sympathetic and unsympathetic people. Each side committed its share of acts which contributed to the suffering of innocent people and destruction of the land.

II. Historical Information

A. Factual Data and Concepts Developed or Implied. The Cherokee Indian Nation under the leadership of Stand Watie joined in the fight

against the North in order to keep their own land (now Oklahoma), for the Confederacy had promised it to them in exchange for their support.

The war on the western frontier involved considerable hardship due to a lack of materiel and provisions. Hunger was the primary problem as supplies were slow in coming if they arrived at all. The Union Army was particularly ill-supplied and frequently had to forage the countryside to survive, stealing from their own sympathizers as well as from Southerners in occupied territory. The situation was impossible to rectify so the Union officers ignored the foraging.

Fraternization with the enemy was common. Soldiers frequently met the enemy at night to visit, exchange information on the progress of the war in the east, and supplies.

Wanton destruction of property in the west was committed by both sides.

B. Treatment of Historical Figures and Places. Stand Watie is not a character in the novel but a major influence, known by reputation. He appears to have been an insignificant looking man, yet a giant among the Confederates because of his stamina, dedication, hit-and-run tactics, and leadership qualities. His supporters were loyal and dedicated to him and the enemy feared but respected him.

C. Accuracy and Background to Explore. Stand Watie was an Indian leader and a brigadier general in the Confederate Army. He raised the first Cherokee regiment of volunteers, called the "Cherokee Mounted Rifles." He was active as a raider and cavalry leader and engaged in battles such as the Battle of Wilson's Creek and Pea Ridge.⁹²

The Battle of Wilson's Creek was fought on August 10, 1861.

⁹²Johnson, XIX, XX, p. 538.

Federal troops led by General Lyon faced Confederate troops under General Price and General McCulloch. Lyon had 5,400 men against 11,000 Confederates. Lyon attacked at 5:00 A. M. General Sigel attacked the Confederate flank but was defeated by McCulloch and both armies turned on Lyon. He was killed at the critical moment and the Federal army retreated toward Rolla. The total casualties were equally divided: 2,544 or nearly sixteen percent of all who were engaged in the battle. This was the first success of the Confederates in Missouri.⁹³

The Battle of Prairie Grove was fought on December 7, 1862. After his defeat at Cornith, Pemberton (Confederate) ordered Holmes to send Hindman's Arkansas troops to Vicksburg. Hindman was resentful and planned to attack General Blunt (Union) first. General Herron was on his way to re-enforce Blunt, so Hindman decided to destroy Herron, then Blunt. Marmaduke's (Confederate) cavalry was successful against Herron, but when Hindman advanced, he went into a defensive position instead of attacking. Blunt and Herron joined forces, and with superior numbers they forced Hindman to retreat in defeat.⁹⁴

III. Classroom Application

A. Historically.

Students should:

1. Research the life of Starb Watie and compare it with impressions in the novel.
2. Verify the briefly described battles in the novel through research.

⁹³Adams and Coleman, V, p. 470.

⁹⁴Ibid., IV, p. 329.

3. Identify the problems faced by both the Confederate and Union soldiers in the novel and how they attempted to solve them.

Students could:

1. Research the Cherokee Indians who participated in the war on the Confederate side; why they did, how they fared, and what happened to them at the end of the war.
2. Plan and present a debate between a Confederate soldier and a Union soldier about why they were fighting, based on implications in the novel. These could be compared with the feelings of two soldiers involved in the fighting in the East or South, after research.

B. Language Students Could:

1. Write a character sketch of Jeff Bussey, Stand Watie, or Captain Clardy.
2. Outline the plot and comment on its strengths, weaknesses, and plausibility.
3. List the values that the novel is attempting to "teach," and examples of each. They might comment on their ideas of the importance of each.
4. Write their concepts of the theme of the novel and explain their ideas.
5. Write a description of the West as Jeff saw it. Poetry is a possibility, as the novel contains many descriptive passages of the area and of Jeff's feelings.
6. Write an explanation of why Jeff might consider a college education important.

7. Illustrate the novel.
8. Dramatize some of the scenes in the book.
9. Write a character sketch developing the character of Noah Babbitt.

C. Evaluation. The plot is useful for classroom analysis, though not as an example of a perfect one, as it involved unlikely coincidences and escapes. The last scene is particularly improbable. Jeff escapes from the Confederates on foot through barren country pursued by mounted soldiers and blood hounds. He makes a friend of the blood hound who catches him and takes him North with him.

The characterizations are useful for classroom study with their imperfections. Jeff is all good and Captain Clardy all bad. The other characters exist only to serve and protect Jeff. Consequently, they lack depth.

The historical value is useful as an isolated picture of the war in the West, an area frequently ignored or slighted in a study of the Civil War. It is especially valuable in its portrayal of the hardships endured by the soldiers and their lack of knowledge concerning what was happening elsewhere in the nation as well as in their immediate vicinity.

The historical accuracy of the battles can be verified, but the feelings and emotions cannot.

This novel is action centered. Both boys and girls should find it appealing. Jeff's experiences are poignantly and vividly described, so much so that the reader is hungry through most of the reading. It could prompt student interest in further historical research. It is recommended for reading by individuals, although parts might be read to the class.

This novel won the Newbery Award in 1958.

IV. Author

A. Comments. Harold Keith was born in Oklahoma. He researches heavily before he writes and took five years to write Rifles for Watie. He considers the plot of a novel easier to develop than the characters and scenes, and usually blends the traits of several historical people to get the characters he wants.⁹⁵

B. Relevance of Comments or Novel to Philosophy of Historical Fiction. Mr. Keith's characters could have lived anytime, anywhere. Although they are individuals, their actions and reactions indicate that they are not bound by the era in which they lived. They evolve as modern day people in an historical setting. The result is an exciting story with a fictional hero whose values are emphasized.

XII. PHANTOM OF THE BLOCKADE BY S. W. MEADER

I. Literary Qualities

A. Plot and Setting. This novel takes place in 1864-1865, primarily in Wilmington, North Carolina. It involves a fifteen year old boy who joins the Confederates when a Yankee gun boat sinks his fishing boat. He joins the crew of a blockade runner that takes cotton from the South to Nassau in Bermuda and returns with arms, powder, and food for Lee's army. They are continually successful in escaping the Yankees' ships and in unloading supplies at Ft. Fisher. As the end of the war approaches, the British refuse to accept Confederate money, and General Butler succeeds in taking Ft. Fisher, preventing any more landings.

⁹⁵Fuller, p. 121.

They manage to land with their last cargo by disguising their ship and themselves and get the arms to Richmond. The boy's experiences aboard the "Sea Sprite" and the "Gray Witch" and his relationship with Captain Tracy determine his future, as he becomes a pilot, then first mate aboard the "Gray Witch" which is to be used as a passenger ship.

B. Characterizations. Anse O'Neill is independent, proud, and brave. He feels badly about the war but grows to respect, admire, and idolize Captain Tracy. He likes sailing and finds that running the blockade is financially profitable. His services are in demand because of his intimate knowledge of the coastline. He is proud of his proficiency in sailing, and when he apprehends a Union spy in Bermuda his self assurance grows. As a civilian he has no particular feeling about the cause of the Confederates but his idolotry of Captain Tracy prompts him to adopt his attitudes toward the North. His pride, humanitarianism and love of the sea are his principle characteristics.

Captain Ransome Tracy is dedicated to helping Lee with the war effort. He will carry only necessary supplies on his ship and is disgusted with the blockade runners who return with luxury goods. He is a father-figure to Anse and anxious to help him learn the ways of a sailing vessel. His reputation as a blockade runner is well known, as he employs many tricks to escape detection. He is fair to the crew members, takes his job seriously, and is proud of his ship and crew.

C. Theme. The blockade runners were chiefly responsible for the survival of Lee's army.

D. Point of View. The point of view is that of a dedicated Confederate who observes that of the civilians who fought with the Confederates, some were anxious to help Lee and his gallant soldiers while others

were only interested in making a profit. The latter were abominable.

II. Historical Information

A. Factual Data and Concepts Developed or Implied. Many of the Southern blockade runners were transporting luxury goods for profit rather than supplies for Lee's army.

The sailors aboard the blockade runners were very well paid for their efforts.

The Confederate currency was deflated toward the end of the war. As a result, the British wouldn't take Confederate money for needed coal for the ships.

The war was started by abolitionists and plantation owners.

The Southerners were certain that McClellan would win the election of 1864 and thought that because the Democrats sought peace, that he would end the war. They therefore favored McClellan in the election.

Generally, the Southerners were better sailors than the Union sailors and were thus able to elude them most of the time.

The British were sympathetic with the cause of the South and supported them in the war effort.

B. Treatment of Historical Figures and Places. General B. F. Butler is reputed to be a "bungler" in this novel. When he attacked Ft. Fisher and encountered some resistance he called his force off when he could have taken the fort.

McClellan is presented as a "peace seeker" who was entitled to the Presidency.

General Lee was a courageous fighter, dedicated to the Southern cause and adept at organization. All his troops thought very highly of

him and supported him without question.

C. Accuracy and Background to Explore. Fort Fisher was important in the Civil War because it kept the Cape Fear River open for use by the blockade runners, Lee's provisional army. On December 24, 1864, a federal fleet of sixty vessels under Admiral Porter with an infantry under General B. F. Butler, bombarded the fort and landed the infantry. Porter and Butler decided that the position could not be taken so withdrew, returning on January 13 with 8,000 infantry. They bombarded the fort for two days and nights and landed a force of 2,000 on the fifteenth which was repulsed. The federal infantry penetrated the rear, and the fort was taken.⁹⁶

The risk of capture for the blockade runners was one in six (one in three in 1864). A total of 1,250,000 bales of cotton were run out, and 600,000 small arms and munitions were run in along with provisions, clothing, hospital stores, manufactured goods, and luxuries valued at \$200,000,000. They saved the armies from starving more than once and kept 600 federal vessels occupied. The traffic drained away the gold, contributing to the depreciation of Confederate currency. A yellow fever scourge in Wilmington was traced to a blockade runner, and the traffic "demoralized many citizens by stimulating a hunger for speculation and riotous living." The blockade was one of the major factors contributing to the downfall of the Confederacy. The French and English both supported the Confederate side for their cotton, and the Confederates hoped they would break the blockade for them.⁹⁷

⁹⁶Adams and Coleman, II, p. 277.

⁹⁷Ibid., I, p. 201.

The Democratic Convention nominated General McClellan for President in the election of 1864. They adopted a platform calling for the immediate cessation of hostilities and the restoration of peace "on the basis of the Federal Union of the States." McClellan did not go along with the peace plank but sought to capitalize on the feelings in the North in order to win the election.⁹⁸

III. Classroom Application

A. Historically.

Students should:

1. Research the blockade from the North's point of view and compare its effectiveness historically with the impressions in the novel.
2. Research the reasons England supported the South in the war. The novel does not make this clear.
3. Research the outcome of the election of 1864.
4. Check the historical accuracy of the presentation of General Butler.
5. Check the historical accuracy of the successes of the blockade runners.

Students could:

1. Make a model of the "Gray Witch" and one of a typical Union gunboat.
2. Research the Confederate currency further, its worth and disposition. Samples of the money could be obtained, copied and circulated.

⁹⁸Morris and Commager, p. 233.

3. Research the logistics employed by Lee in addition to the blockade runners.
4. Hold a mock election campaign that might have taken place in 1864 following research.
5. Hold a debate between a blockade runner running luxury goods and one running supplies.

B. Language Students Could:

1. Write a character sketch of the major figures in the novel.
2. Write creative stories as if they were a blockade runner researching for plot and action ideas.
3. Prepare a skit about the capture of the Union spy in Bermuda.

C. Evaluation. The plot can be traced by students, but its simplicity does not warrant emphasis.

The characterizations are weak and ineffectual in their lack of depth.

The historical value is questionable, as the novel presents an exaggerated account of the blockade runners' success in escaping detection and of the failure of the Union ships to apprehend them.

The historical accuracy should be carefully checked by students because of its misrepresentations.

This novel is recommended for individual student reading only, to be followed up with one or more of the suggested activities.

IV. Author

A. Comments. Most of Stephen Meader's books revolve around the

sea because he loves the sea and ships.⁹⁹

B. Relevance of Comments or Novel to Philosophy of Historical Fiction. This is primarily a sea story in an historical setting in spite of its historical theme. The characters could have lived any time and are not adequately developed to be creatures of their own time.

XIII. THE WOUND OF PETER WAYNE BY LEONARD WIBBERLY

I. Literary Qualities

A. Plot and Setting. Peter Wayne is a seventeen year old boy in 1865; a Confederate soldier who is hesitant to return home from Appomattox because of the tales he has heard about Sherman's March to the Sea and the total destruction of the South. The novel involves his experiences to 1868 and his bitterness toward the North. He is encouraged to go west to obtain a view of the whole nation instead of solely the problems of the South and to search for gold to finance the reconstruction of his plantation. His bitterness is his "wound." Peter and Big Jim (an ex-slave) travel west with a wagon train and have many exciting experiences. They are ambushed by Indians (Big Jim is killed), meet an ex-Union soldier from Europe, called the Professor, reach Denver, witness a "fair" saloon fight in which the Professor kills the murderer of his son, and "strike it rich" in a gold claim. Peter returns home "cured" of his wound, with enough money to rebuild his estate, and in time to expose a scalawag who is frightening the local Negroes away.

B. Characterizations. Peter Wayne's character is not fully developed in the novel. Emphasized are his initial attitudes and feelings toward the North and the conclusion of the war and the way they change

⁹⁹Commire, p. 152.

as a result of his experiences. As he travels through the West and meets many people he concludes that the policy makers necessarily consider the interests of all the people in the country, not just those of Southerners. He becomes a champion for the government's cause as he realizes the diversity of interests and people in the nation. His friendship with the Professor initiates his transformation in attitude and his experiences while working on the trans-continental railroad and fighting the Indians finalizes it.

Professor Hauptmann lived and fought in Europe for most of his life before becoming involved in the war on the North's side. He is a music professor who carries his violin case with him. It contains his violin and a gun; culture vs. reality. He has a concern for all the people in America and is able to influence Peter's thinking. He is also responsible for Peter's improved financial status because he shares his dead son's portion of a gold mine with Peter. His characterization is primarily that of a father-figure to Peter.

Bill Williams is a humorous character. He is a hermit and ex-blacksmith whose main concern is to get away from people so he can work on an invention. He is continually unsuccessful in this endeavor. Peter and Big Jim find him on an island. He is distrustful of all females with the exception of his cat Rosalie. He is so unlucky that when he meets an Indian half-breed who is extremely silent and uncommunicative and marries her, she turns into a chatterbox. When Bill finally completes his invention and travels East by train to show it, the train is wrecked by Indians and the invention destroyed.

Big Jim is an ex-slave on Peter's plantation who retains his loyalty to the family and stays on the property until Peter's return.

He is completely devoted to Peter and insists on going West with him. He considers Peter's bitterness wrong and frequently attempts to convince him so. He is killed by Indians early in the novel.

Sam Tumwater is a weak man who operates a newspaper in Denver and was in partnership with the Professor's son in the gold claim. He was responsible for leading the Professor to the murderer. He has or has had a fondness for liquor which he has all but conquered, for he frequently buys a bottle, has one drink from it, and throws the rest away. He explains to Peter that he does this in order to prove that he is in control of his own desires. He is an ex-lawyer no longer in practice for an unexplained reason. He was a victim of "gold fever" and lost all the money he and the Professor's son earned. He determines to change when he, the Professor, and Peter mine the claim. He does so by staying away from the town altogether. The reader wonders if avoidance of temptation is a cure.

C. Theme. The theme of this novel is that during the era following the Civil War the American nation was composed of a multitude of people and attitudes in various stages of development.

D. Point of View. Sometimes it is difficult to see a problem as a whole until a person can get away from it and see it from a distance. The whole is a combination of small parts, and we as individuals are the small parts that combine to form the whole nation. We need to realize that our own problems are small compared to those of the nation. The point of view is from that of the whole nation rather than just part of it.

II. Historical Information

A. Factual Data and Concepts Developed or Implied. Confederate soldiers returned home after the Civil War to find their land and homes destroyed.

The Southern white scalawags and the Northern carpet baggers moved into the South at the end of the Civil War to profit personally from the misery and heartache around them. The ignorance and destitution of the citizens and their resultant vulnerability made many scoundrels successful.

Many Southern "gentlemen" had no intention of changing their attitudes toward the Negroes at the end of the war, and met together to plan how to keep the Negroes in their place through anonymous scare tactics and direct threat. They attempted to frighten them away from any landowners who did not agree with them.

Although people of the time considered the West to be lawless, they had their own unwritten laws which governed people's actions. The devious "frontier bosses" who controlled were not invulnerable although usually a stranger displaced them.

Travel west with a wagon train was hazardous in view of the problems with the Indians, the difficulties in obtaining food, possible buffalo stampedes, typhoid fever, and the need for guides. It was also extremely uncomfortable by stage coach.

"Gold fever" caused many people who earned a fortune to lose it quickly. They could not control their appetites when faced with temptation and sudden wealth.

Some of the difficulties in constructing the transcontinental railroad resulted from constant harassment from the Indians. The

apparently permanent cities along the route of the railroad were composed of buildings with solid-looking fronts and false backs. A whole town could be moved in a few hours to follow the course of the track-laying teams. With its relocation, the name of the town might be changed, although the same people continued to work and live there.

The freed slaves at the end of the war were free in name only. Most of them left their masters to wander through the South in search of a place and a living. They found neither and were forced to live off the land, become virtual slaves once again, or starve. Prejudice against them grew as small men who were convinced that they were superior to the Negroes and feared their voting power, capitalized on their superstitions and tried to frighten them with "ghosts" and supernatural apparitions.

The Confederate soldiers had an undying loyalty to their commander, General Lee. He had the respect and admiration of all. His surrender at Appomattox was prompted by a realization that if he fought, he would be throwing young lives away.

B. Treatment of Historical Figures and Places. Denver is a frontier town in the control of a few "frontier bosses," thriving because of the discovery of gold in the region. It has a reputation for lawlessness, yet has its own code which is evident in the saloon shoot-out scene.

C. Accuracy and Background to Explore. This novel deals with historical impressions rather than with particular events or historical figures. Although the work is one of fiction, the attitudes and conditions it deals with are documented in any United States history book, and the novel represents the typical situation in various areas of the

country during the era; an overview of the times.

III. Classroom Application

A. Historically.

Students should:

1. Check other sources to determine the historical accuracy of the impressions in the novel. This could be done in pairs, individually, or in groups, with each reporting the findings to the class. Subject possibilities are:
(a) scalawags and carpet baggers; (b) the situation of the Negro slave at the end of the war; (c) the progress of the construction of the transcontinental railroad in 1865-1868; (d) life and government in a frontier town; (e) difficulties in traveling West during the era; (f) the panning and mining of gold; (g) the Pike's Peak gold discovery; (h) reconstruction in the south; (i) Lee's surrender at Appomattox.
2. Map Peter's travel routes.

Students could:

1. This novel supplies adequate information to motivate those students interested in making models, although some additional research may be necessary. Model possibilities are: (a) a conestoga wagon, (b) a gold panning model, (c) transcontinental railroad under construction, (d) Denver, (e) a frontier town along the railroad, (f) a stagecoach, (g) a Southern plantation, (h) a sod house (adobe), (i) Spencer rapid fire guns, (j) a blacksmith's

operation.

2. Make maps showing the route and progress of the transcontinental railroad.
3. Write a newspaper which might have been published in Denver or in the South. Contributions should draw from the novel and additional research where necessary.
4. Hold a debate between Southerners who felt that the Negroes should remain in their place and those who desired to help them.
5. Make their own plans for the Reconstruction of the South individually or in small groups and compare them. It could be charted.

B. Language Students Could:

1. Do their own creative writing based on ideas presented in the novel. Possibilities are: (a) further adventures of Bill Williams and Rosalie the cat; (b) the history of Miss Susan, who married Bill, and her experiences with the Indians, (She was a white Indian captive from her childhood to her early thirties when she was rescued by whites.); (c) a continuation of the story of Professor Hauptmann; (d) a continuation of the life of Sam Tumwater; (e) further attempts by Red Tolliver to frighten the Negroes into submission and a new kind of slavery; (f) the story of Peter's realization that his "wound" is gone; (g) a revised story of the saloon shoot-out between the Professor and the "frontier boss;" (h) further adventures of a worker on the railroad; (i) adventures in Denver as

examples of the life of the time; (j) a journey West by stagecoach or Conestoga wagon.

2. Write their accounts of the feelings and maturation of Peter Wayne.
3. Illustrate the novel.
4. Discuss prejudice; what it meant after the Civil War and what it means today. Students should be encouraged to analyze their own feelings on this issue. Some might prepare a class survey to determine the degree of prejudice present in the class. How this could be measured would be a necessary step.
5. Dramatize Peter's experiences in role play activities or skits.

C. Evaluation. The plot is useful for class study in its development of the theme of the novel which is indicated in the title of the book. It is also useful as an example of an abstract theme, a type which doesn't appear often in junior novels.

The characterizations are delightful because of the idiosyncrasies of each of the characters. For this reason, they are especially useful for creative writing in which students could develop them further. Each one has enough individuality for a student to begin with.

The historical value is an important part of the novel. It is full of impressions of the era; the typical situation in various parts of the country. It could be an excellent "springboard" to further study of the times. A worksheet is recommended but would need to be based on impression rather than on fact.

The emotional historical accuracy is impossible to measure.

The novel would be an excellent choice for a class reading or teacher reading. It lends itself to many follow-up activities and should have a high interest level. Its comments on the times are realistic and exciting, and although Peter's wound seems trite, his experiences aren't. Boys should be particularly interested in this novel.

IV. Author

A. Comments. None.

B. Relevance of Comments or Novel to Philosophy of Historical Fiction. This novel is a portrayal of the times. The characters are a result of the times, yet have personality characteristics and problems which exist today. The author had to "think himself" into the era to relate Peter's experiences, but he probably feels that people will always be similar in spite of the different problems they have to face. His message develops from his theme, but he is not making a concerted effort to convince the reader to adopt any particular values.

XIV. DIGGING FOR GOLD - A STORY OF CALIFORNIA BY HORATIO ALGER

I. Literary Qualities

A. Plot and Setting. Written in 1892, this is a typical Alger story in a western setting; poor boy makes good through perseverance, the assistance of numerous benefactors and his own commendable qualities. Grant Colburn is a fifteen year old farm boy who leaves his home in the Midwest to go to California and hunt for gold because of his unsympathetic step-father. He realizes his dream and returns home a wealthy young man just in time to help his Mother, amaze his enemies, and save a farmer's

home.

B. Characterizations. Grant Colburn, the hero of the story realizes success because he is worthy. His personal values include clean living, industriousness, pride, honesty, and thrift. Luck, providence, and an honest face contribute to his financial and personal attainments.

Dionysius Silverthorn is a villain who reappears throughout the story. He is dishonest, devious, tricky, and has no conscience. He tells Grant that he reminds him of his son, then robs him.

Giles Crosmont is one of Grant's benefactors. He is wealthy and generous, and anxious to help Grant. Grant repays him for his generosity by locating his lost son.

Mr. Tarbox is Grant's step-father who considers the boy a loafer and is so tight with his money that he won't buy him any clothes nor pay him for his work. He makes Grant's mother work hard and do without while his money languishes in the bank.

Mrs. Bartlett is Mr. Tarbox's daughter; spoiled and greedy, just waiting for her father to die so that she can inherit his property. Her son, Rodney, reflects her influence. They look down on Grant and berate him for his supposed lack of breeding and carriage.

C. Theme. Persevere, live a clean life, be honest, loyal, love your mother, and save your money and success will come. The good are rewarded automatically by providence, and the bad are punished.

II. Historical Information

A. Factual Data and Concepts Developed or Implied. Grant's trip west, panning for gold, and life in Sacramento and San Francisco are all

part of the novel but are not described in sufficient detail to enable the reader to obtain more than a vague impression of them.

B. Treatment of Historical Figures and Places. See A.

C. Accuracy and Background to Explore. See A.

III. Classroom Application

A. Historically.

Students should:

1. Research the life of Horatio Alger.
2. Research the life of Benjamin Franklin; his values particularly.

Students could:

1. Research the panning of gold and the possible construction of a model.
2. Make a survey of grandfathers who read the Alger novels in their youth, survey the values they consider important for young people to have today, and compare the values they have with the Alger values. Perhaps a conclusion could be made on the type of society which could result if the populace had access to only stories of this kind, or to any one kind.

B. Language Students Could:

1. Analyze the characters in the novel and create their own Alger type characters.
2. Discuss the plot and attempt to write their own piece of historical fiction based on Alger's formula.
3. Research the life and times of Alger and explain the

statement, "He continued to give his boys what they expected, both of him and of California."¹⁰⁰

4. Read parts of the novel in class. Students could take "parts" in reading much of the dialogue.

C. Evaluation. The plot serves as a typical Alger plot.

Students should discuss what this means.

The characterizations should be discussed in class; their all good and all bad qualities.

The historical value is in the influence which Benjamin Franklin exerted on Alger's writings. His contributions to the Alger myth and his insistence on honesty, hard work, and saving ways are the backbone of Alger's writings. The meaning of the "Alger myth" should be discussed as well.

The historical accuracy is irrelevant.

This novel is not recommended for classroom study, but for possible use by individuals under adequate direction which would result in student assimilation of its import and impact. Students would probably enjoy the story and the characters, yet consider them "corny." It might be interesting to have students determine a typical plot and set of characters that would appeal to young people today.

IV. Author

A. Comments. Alger wrote stories that would sell. Although he traveled West in preparation for writing this novel, the novel itself does not indicate that he attempted to convey any of the information he gathered to the reader.

¹⁰⁰Horatio Alger, Digging for Gold - A Story of California (New York: The MacMillan Co., 1968), p. xvi.

B. Relevance of Comments or Novel to Philosophy of Historical Fiction. Writing an exciting story that would sell was Alger's primary goal. When he discovered what would sell, he continued the same plot line and type of character through out his many novels.¹⁰¹

XV. THE BIG ROAD
BY TOM E. CLARKE

I. Literary Qualities

A. Plot and Setting. This novel is set in the depression during 1933 and involves a seventeen year old boy who runs away from a farm on the Olympic Peninsula to join the Navy. He finds that none of the military services are taking applications at the time and that the Civilian Conservation Corps in King County can't take him either. He is relieved of his extra clothing and money by a man he meets in the streets of Seattle, and encounters three hoboes who persuade him to hitch a train ride east with them. They beg food, catch trains, live with other hoboes in the "jungle" and eat "Mulligan stew" until they reach Euphrata, Washington. Vic leaves the hoboes there, spends a night in jail, and obtains a job on a ranch-farm. When he becomes restless again, he decides to go to Oregon or California to fight forest fires. He joins another hobo, and rides the trains into California, but then decides to return home.

B. Characterizations. Vic Martin is 6'2", weighs 120 pounds, and is called "Slim." His step-father calls him "useless" in spite of his hard work. Vic feels that he is misunderstood and "picked on." He is

¹⁰¹Ragged Dick and Mark the Match Boy are two Alger novels set in New York and are additional examples of his "poor boy makes good in spite of adversity" theme. They are more useful in their portrayal of New York at the time than Digging for Gold in its portrayal of California.

very easily led throughout the novel: by the man who robs him, by the hoboes, and by his employer and his wife. Even when he makes up his mind it is easily changed with a little persuasion. He is disconcerted by the death of one of his hobo friends while attempting to catch a moving train, but not enough to make him return home. He is a hard worker and proud, embarrassed by the poor condition of his clothing and shoes. His first pair of new shoes from a Sears catalog are his pride and delight. His apparent homesickness finally sends him home but he realizes that he will have to change in order to get along with his step-father because his step-father isn't likely to change to get along with him.

C. Theme. Even if a young person does feel misunderstood, "there's no place like home." Adults aren't likely to change, so young people may have to conform. Another theme is that the hoboes of the depression had their own society and that while many preferred the life to working, others were forced into it.

D. Point of View. The point of view is that of a young person dissatisfied with life at home.

II. Historical Information

A. Factual Data and Concepts Developed or Implied. Some of the hoboes who rode the trains during the depression were men who traveled from one part of the country to another in search of work, but many others were thrill seekers and vagrants who enjoyed a life that kept them on the move and free from responsibility. Most hoboes traveled in twos or threes and protected one another. If one hobo obtained something to eat, he shared it with his traveling companions. If they went to

the "jungle" (the hobo village near the tracks) to eat, someone was always cooking a "ulligan" (a stew containing whatever was available). Anyone could eat with the group if he contributed something: an onion, carrot, piece of fat or meat, or smoking tobacco that was obtained by picking up "snipes" (discarded cigarettes). The main problems that all hoboes faced were hunger and cold. If door-to-door begging was unsuccessful, desperate men were willing to commit crimes for survival.

B. Treatment of Historical Figures and Places. The scenery of the Pacific Northwest viewed from boxcars is described throughout the novel. Vic is impressed with its beauty.

Seattle was filled with jobless males who were so desperate for work that stealing was common. A man didn't dare display money for fear of being robbed. Lines were long everywhere. It took a full day and night to reach the front of the Conservation Corps application line. Theatres stayed open all night and permitted men to sleep there. Survival was difficult.

C. Accuracy and Background to Explore. Tramps were professional vagrants who initially became common when the railroad developed baggage and mail cars with end platforms on which they could steal a ride. By 1900 there were many thousands of tramps consisting of Civil War soldiers, industrial depression workers, and nomadic Americans. They had their own loose fraternity, were a nuisance, and sometimes dangerous to municipalities. For food they counted on begging at doors, and after 1929 the depression was responsible for increasing their population enormously.¹⁰²

The Civilian Conservation Corps Reforestation Relief Act was

¹⁰²Adams and Coleman, V, p. 304.

passed as an unemployment relief measure and established the Civilian Conservation Corps. It was intended to provide jobs for 250,000 jobless males between the ages of eighteen and twenty-five under the direction of Army officers. Work camps were established for the youths who received \$30.00 per month, part of which went to dependents. At one time it had 500,000 on its rolls.¹⁰³

III. Classroom Application.

A. Historically.

Students should:

1. Investigate the causes of the depression and its consequences. The stock market should be part of this investigation. Playing variations of "Stock Market," a commercial game manufactured by the Minnesota Mining and Manufacturing Company would enable students to understand its intricacies.
2. Research conditions in the Pacific Northwest during the depression and use the results for writing or discussing. Students could conduct a survey of family members who lived in the Pacific Northwest at this time and tabulate or write about their recollections.

Students could:

1. Research the Civilian Conservation Corps to ascertain its intent and contribution to depression-day relief.
2. Research the New Deal and other emergency acts of President Roosevelt which were intended to provide relief such

¹⁰³ Morris and Commager, p. 342.

as: The Federal Emergency Relief Act, the Agricultural Adjustment Act, the Tennessee Valley Authority, the National Industrial Recovery Act, the National Employment System Act, the Civil Works Administration, the Civil Works Emergency Relief Act (from which emerged the Works Progress Administration), the Resettlement Administration, the National Youth Administration. A chart could be made examining the intent of each act, showing the year, as well as how many people each one ultimately employed, how much money was allocated to each, and areas of the country in which each operated.

B. Language Students Could:

1. Explore Vic's problems in class: how he felt about leaving home, why he left, and why he returned. Discussion or writing could ensue in which students could determine whether any of his problems are similar to problems of young people today.
2. Research hoboes of today to see if they still exist in considerable numbers and how they live. Students could compare hoboes of the novel with those of today in writing.
3. Illustrate the novel.
4. Describe the scenery of the Pacific Northwest as Vic sees it from the trains in poetry form.

C. Evaluation. The plot is inadequate to be particularly useful for class analysis.

The characterizations are also inadequate to be particularly useful.

The historical value is in its portrayal of a problem of the times. The novelty of the subject matter would be interesting and useful as a "springboard" to discussion and further research of the era.

The historical accuracy is adequate.

The book contains a glossary of terms used by hoboes which is helpful in understanding the material. This novel is not recommended for class use. The reading level is not prohibitive for the less able reader.

IV. Author

A. Comments. This novel is based on the author's experiences as a teenager in the early thirties while roaming the West.

B. Relevance of Comments or Novel to Philosophy of Historical Fiction. The main character in this novel could live today. Youth can identify with his problems and solutions but not with his experiences that resulted from the era in which he lived.

XVI. THE MOVED OUTERS BY FLORENCE C. MEANS

I. Literary Qualities

A. Plot and Setting. The Ohara family are living in Cordova, California in 1941 when the Japanese attack Pearl Harbor. They are Japanese-Americans. Within a few days Mr. Ohara is taken by the FBI and interred. The rest of the family are given only a few days to evacuate their home and dispose of their business before departing for a relocation camp. They are taken to Santa Anita first, then to Amache, Arizona. The plot describes their experiences in the relocation camps and their feelings about the treatment they receive.

B. Characterizations. Sue Ohara is the main character in the novel, and the scenes and other characters are seen through her eyes. She and her brother Kim were both born in America, have grown up in Cordova, are seniors in high school, and very close. She is an optomist and retains her faith in America even though she is a prisoner. She adjusts to camp life in spite of the barbed wire and searchlights. She is hopeful that her father will be released, but spends as much time worrying that the boy she likes, Jino Ito, will be separated from her or that her family will never accept him. She is portrayed as an average American girl with typical thoughts and dreams, receives her high school diploma in the camp at Santa Anita, and begins teaching younger children. She loses her good humor only infrequently and briefly. When she feels badly about their incarceration she reminds herself that her family and others like her are suffering for their country along with other Americans. Her faith in America is so unshakeable that when her father does not return soon she is tempted to feel that he must be guilty or he would be free.

Kim Ohara is a patriot at the beginning of the novel, but his attitude changes as the family is forced to endure a life of confinement and as they are exposed to the prejudice of white Americans. He poignantly feels the injustice and unfairness of the situation. At first he is able to retain much of his good humor, and names the ex-horse stall in which they are living at Santa Anita, "Valley Forge" to represent the suffering they are enduring for their country. He becomes more and more bitter, however, when the family is moved to Amache, when his father is not released, and when he is shot and wounded. He discontinues working at the camp and begins to accompany the known thugs

and "zoot suiters." He becomes more and more morose, not communicating with his family. His bitterness is alleviated when his father is released and he finally decides to join the service. Kim's character changes from that of a patriot to a doubter. His faith in America, though apparently stronger than his sister's in the beginning, or at least more verbal, proves to be decidedly weaker when it is subjected to the trials of the relocation camps.

Jino Ito is from a poor family, and thus not suitable for Sue, according to her parents. Jino is always in a good mood and nothing disturbs him long. He is adept at making furniture and at improvising to make their living quarters in the camps more comfortable. He is able to retain his faith in America and never becomes particularly discouraged or unhappy. His strength and confidence prevail throughout the novel and influence Sue.

C. Theme. People are people, and American adolescents are similar whatever their race. The treatment of the American-Japanese during World War II was senseless because they were as American as anyone else.

D. Point of View. The novel is written from the Japanese-American's point of view.

II. Historical Information

A. Factual Data and Concepts Developed or Implied. The life of the Japanese in the relocation camps was difficult and tedious without being miserable or painful. They had freedom of movement within the camp, schools for the children, and classes for adults who were interested, work groups to police the area, and a recreation center. The accommodations were very drab and lacked normal comforts. The horse

stalls at Santa Anita became their living quarters, and were empty except for cots. They still retained the odor of horses. Each family had to improvise to make themselves comfortable. There were 18,000 Japanese housed there. Large blocks of drab buildings housed them at Amche. There were 7,000 to 8,000 Japanese there when the Oharas arrived. The blowing sand and lack of insulation contributed to their difficulties. Many of the buildings were fire traps, including the school, but funds were not available to improve conditions. Citizens felt that the Japanese were already living better than they were entitled to. Those with a special clearance were allowed to go into a nearby town once a month, but signs indicated "No Japs wanted here" dampened their enthusiasm to go. Most of the people were bored and restless but kept busy with camp activities.

The Japanese were taken from their homes and businesses with little or no warning. They frequently had to sell property quickly and suffer large losses.

Of the total number of Japanese in the camps, one third were probably in better surroundings than they were before, one-third were probably living about the same, and one-third probably living worse. Some of the Japanese who were forced to go there had as little as one-sixteenth Japanese blood in them.

Some Japanese were interred by the FBI for little or no known reason. Their families were not informed of charges against them, nor were they. Neither did they know why they were released.

Some of the Japanese Americans (issei) were concerned about those who became "Japanized" in the camps. The novel does not explain what this means, but implies that some became so discouraged that their

political sympathies were transferred to the mainland Japanese.

B. Treatment of Historical Figures and Places. (See Factual Data)

C. Accuracy and Background to Explore. By the 29th of March, 1942, about 110,000 Japanese-Americans living in California, Oregon, Washington, and Arizona were transferred to relocation camps in the United States' interior. Effective January 2, 1945, the mass exclusion from the West Coast of persons of Japanese ancestry was terminated.¹⁰⁴

To receive the evacuees and house and restrain them until the more permanent relocation centers could be built and prepared for occupancy, twelve assembly centers were set up in California and one apiece in Oregon, Washington, and Arizona. Race tracks, fair grounds, and livestock exhibition halls were pressed into service. The living quarters, especially at the race tracks, were exceedingly small and bore the atmosphere of their former use.¹⁰⁵

Restraining wires, military police, guard towers, and search lights characterized the assembly centers, but latitude was given to the inhabitants in developing their education and recreational facilities. Educational classes, libraries, Scout groups, and music lessons were organized but directed by Caucasians.

By June 6, 1942 most of the permanent relocation sites had been selected and most were open by September 30. "Most of the centers were situated in arid desert country, bitterly cold in winter, hot in summer, and unprotected from winds in all seasons."¹⁰⁶

Permanent centers provided necessities but few comforts. The buildings were alike in plan and construction and families or unrelated

¹⁰⁴Morris and Commager, p. 383.

¹⁰⁵Broek, Jacobusa Ten, et al, Prejudice, War, and the Constitution (Berkeley: University of California Press, 1968), p. 126.

¹⁰⁶Ibid., p. 127.

individuals were assigned apartments; one room twenty by twenty-five feet that contained cots and no partitions. Evacuees made their own lodgings habitable. There were community mess halls, recreation halls, laundries, and rest rooms. Military police and wire fences guarded the inhabitants and anyone entering or leaving had to possess a special permit. "Juveniles who got in trouble at one center were ordered to give up 'zoot suits' and were given a haircut as punishment."¹⁰⁷

III. Classroom Applications

A. Historically.

Students should: attempt to discover the reasons the government felt the relocation camps were necessary, how they went about security clearances of individuals, and how many were found to be disloyal Americans. The students could request some information from the FBI or from the federal government through their Senator.

Students could:

1. Survey their community for people of Japanese ancestry who lived on the West Coast during the Second World War and interview them about their experiences. These experiences could be discussed in class and compared with the experiences related in the novel.
2. Survey their community for people who were adults during the Second World War and interview them with the aid of a questionnaire which would elicit their personal feelings toward the Japanese Americans at this time. These feelings could be contrasted with those of the Japanese in

¹⁰⁷Ibid., p. 127.

"1."

3. Compare the treatment of Japanese-Americans, German-Americans and Italian-Americans during the war and analyze why they were treated differently. This will necessitate research.

B. Language Arts Students Could:

1. Discuss and write about prejudice such as that shown against the Japanese-Americans in the novel and any prejudices evident today. Each student should determine for himself what prejudice is and identify his own.
2. Compare the characters of Sue, Kim, and Jiro, and how each one felt about camp life and America.
3. Describe the theme of this novel and explain their decisions.

C. Evaluation. The plot is not useful for classroom analysis.

The characterizations are inadequate for detailed exploration, but analysis of the characters' attitudes and points of view would be revealing and useful.

The historical value is confined to an aspect of American history that is generally not explored in an eighth grade American history classroom in any detail but it could and perhaps should be.

The historical accuracy is adequate.

This novel is suggested for extra credit reading by individuals, utilizing some of the suggested activities.

The Child Study Association of America presented the author with an award for this novel in 1945. It received a Childhood Education Association award for character-building as well.

IV. Author

A. Comments. Florence Means' feelings about writing for young people are evident when she says, "The thing I most want my books to say is just this: Whether they are red or white or yellow or black, folks are folks." She aims at young people in her writing because she feels that adults only accept a message if they are of the same mind to begin with. It has been proven by research that the adolescent can be moved and changed by a message if the characters in a book are so strong and if situations are so vital as to force self-identification. She writes books about minority groups to introduce one group of readers to another and feels that knowledge they obtain will avoid hatred and prejudice. She attempts to present living characters in a true setting; sympathetically but without sentimentality.¹⁰⁸

B. Relevance of Comments or Novel to Philosophy of Historical Fiction. This is a character-building novel in an historical setting. The author's intentions are obvious in her statements. She is writing to and about people of today, and hopes to influence the reader's opinions through self-identification.

XVII. THE BARRED ROAD BY ADELE DE LEEUW

I. Literary Qualities

A. Plot and Setting. This is a contemporary novel intended to comment on one of the main problems of today: prejudice. Neither the setting nor the year are specified, but it could be anytime in any community large enough to produce a minority group of Negroes and a ghetto.

¹⁰⁸Commire, p. 155.

The story focuses on a high school girl who discovers that she must not be friendly with a Negro girl if she wishes to remain part of the "in group." She hears a speech at school in which an author stresses that people should "dare to be different." This gives her the courage to try to change the attitudes of her classmates and her mother toward Negroes. She works at a recreation center for children in the ghetto area one summer and relays her experiences to her "Problems in American Democracy" class in the fall. Her efforts are largely responsible for a gradual change in attitude in the community, as the class helps the recreation center and begins to accept the Negroes in areas previously off-limits to them. She rallies more and more allies, and is satisfied that a beginning has been made.

B. Characterizations. Susan Trowbridge is disturbed by the conflict of interest within her. She wants to be part of the "in" group, but be friends with a Negro girl too. The speech she hears at school makes her determined to be true to her own feelings and inclinations in spite of the objections of her classmates and mother. She demonstrates the courage of her convictions in several instances. She becomes alienates from the "in" crowd but is not ostracized, just considered to be "odd." Her involvement at Stafford House (the ghetto recreation center) makes her feel her moral obligations even more. Her dedication, unselfishness, and compassion changes the attitudes of a few of her friends. She is impatient for many changes at once but is made to realize that these changes have to come from the heart of the individual, and not from an outside influence. Her idealism is catching, however, and she is elated to find that some changes are occurring and amazed that she is responsible.

Beth Varley is a Negro high school student who likes Susan and appreciates her efforts to be friendly with her but is aware of her place in society. She keeps her distance from the whites and does not try to enter into their social life. Her ambition is to be a singer. She is very proud, capable, intelligent (she wins the academic scholarship awarded to the student with the highest grade point average), pretty, likeable, and family oriented. She has no faults or shortcomings.

Mrs. Trowbridge wishes to be associated with the "better" members of the community and is extremely upset when the Varley family moves in next door. She is concerned with what she knows will be the consequences: social and economic deterioration of the neighborhood. She forbids Susan and her brother to associate with the Varleys and her mind is closed on the issue. Her attitude changes when Dr. Varley saves her son from choking. She then becomes friendly with the family and accompanies Mrs. Varley to a social event, smiling knowledgeably and wisely when she notices that others are frowning at her.

C. Theme. The major theme of this novel is that people should dare to be different and to stand up for what they believe in even if it makes them unpopular. Bigotry is a habit with people, it says, young as well as old. We need personal experiences to feel strongly about an issue and to understand other people's problems. Once the feeling is there and the heart is open, a way will be found to eliminate prejudice. Youth are impatient for their goals to be realized, but if they believe that all men will be brothers someday, they will be.

D. Point of View. The point of view is that of the Negro in today's society.

II. Historical Interpretation

None.

III. Classroom Application.

A. Historically. The chief value of this novel in an American history class is as a contemporary commentary on prejudice and bigotry against the Negro and what can be done about it. Discussion of the class project involving the Stafford House in the novel could be a useful "springboard" for a project in the student's own community, whether in a ghetto or in a slum area. If this is considered, however, the teacher should refer to the novel and notice the manner in which the teacher leads the students to make their own decisions without interjecting her own ideas. This made it a student project and one which they were interested in seeing through to completion. Students should examine prejudice itself; what it is, its manifestations, and identify their own.

B. Language Students Could:

1. Analyze and discuss the characterizations of Susan, Beth, Mrs. Trowbridge, and the glee club teacher. They should be encouraged to determine whether these characters are true to life.
2. Discuss or write the main theme of the novel. They should include how it could apply to their own lives.
3. Discuss or list the values of the characters in the novel, then their own, and compare the two. They should try to determine whether or not they are true to their own values using examples.

4. Write a paper about the meaning of prejudice including examples from their personal lives.
5. Research misconceptions and myths about minority groups, and suggest ways they could be eliminated.

C. Evaluations. The plot of the story is simple enough for survey not analysis.

The theme is the focal point for classroom study; especially how the author developed it.

The characterizations are pertinent only as a point of view for analysis. They lack the depth needed to make them more than superficial examples of attitudes. They are too perfect.

The historical value is irrelevant.

The historical accuracy is irrelevant.

This novel is not recommended for classroom study, but for use by individuals. Follow-up of some kind is recommended because the main impact of the novel is in leading students to think about the issue and to decide how they feel about it themselves. They should be encouraged to make some kind of personal decision and commitment. The conversations and relationships between the family members and classmates are included to be too "cute," and are unrealistic to inter-relationships among peers and siblings as they exist today.

IV. Author

A. Comments. Adele DeLeeuw has written many career stories, and states,

I think a story should have not only a good story line, but more subtle values - courage, independence, a new way of looking at life, the satisfaction of work well done, the joy of reaching

toward a goal, - whatever it is that can open a window on the world.¹⁰⁹

B. Relevance of Comments or Novel to Philosophy of Historical Fiction. This is a "character-building" novel that attempts to project values and attitudes considered to be worthy of student assimilation.

XVIII. THE PUSH CART WAR BY JEAN MERRILL

I. Literary Qualities

A. Plot and Setting. The Pushcart War is a satire on modern urban problems. "The Three" big truck driving companies in New York City decide to conduct a secret campaign against the pushcarts in the city and ultimately to eliminate them from the city streets. The pushcarts are to be an example to the taxis, automobiles, and small trucks who will be forced out so that eventually large trucks will have the exclusive use of city streets. The pushcart operators begin their defense with The Pea Shooter Campaign during which they flatten the tires of 18,000 or more trucks. "The Three" and the mayor retaliate with a Tacks Tax which has to be rescinded at the President's request because of a British ultimatum. A city Pea Blockade is mildly successful, but the revelation of the Portletette Papers (disclosing the intentions of the truck drivers' secret campaign) motivates the pushcart operators to plan another offense. The Truck Driver's Manifesto demands that all pushcarts be removed from the streets, but the pushcarts conduct a peace march which focuses the attention of the people on the problem. They support the pushcarts and the mayor is forced to recognize their position if he wishes to be re-elected. The pushcart Peace Conference

gives the pushcarts a technical victory with the Formulation of the Flower Formula for Peace. The formula is: $T = \text{Trucks}$

$t = \text{time}$

$\frac{1}{2}T = \frac{1}{2}t$

The number of trucks on the city streets is reduced as well as their size, and the pushcarts have won a victory for the little people.

B. Characterizations. The Pushcart War satirizes the roles of the large trucking company owners who represent big city power. The city mayor who has a vested interest in maintaining the status quo, the little person whose power lies in organization, and the movie queen whose influence is out of proportion to its worth. Maxie Hammerman is the Pushcart Kin and is supported by Morris the Florist, Frank the Flower, General Anna, and Harry the Hot Dog. Mayor Cudd supports the trucking companies which consist of Mammoth Moving (the Mighty Mammoths) owned by Moe Mammoth ("Big Moe"), Tiger Trucking owned by Walter Sweet ("The Tiger"), and LEMA (Lower Eastside Moving Association also known as the Leaping Lemas) owned by Louie Livergreen. Wenda Gambling is the movie queen whose ambiguous and naive comments carry more weight than comments of the mayor or the trucking company owners.

C. Theme. Power is in the hands of the people. The individual, with his ingenuity and resourcefulness, can successfully restrain all efforts to subjugate him. Another theme: the causes of war are frequently forgotten and have comparatively insignificant beginnings.

D. Point of View. The point of view is that of the average person; the non-entity who is controlled by the big companies and usually has to bow to them.

II. Historical Information

(See Classroom Application)

III. Classroom Application

A. Historically.

Students should:

1. The events, strategies, and campaigns of the Pushcart War can be charted and compared with the Revolutionary War. Suggestions are: (a) the Daffodil Massacre with the Boston Massacre, (b) the Pea Shooter Campaign with the efforts of the Sons of Liberty, (c) the Tacks Tax with the Stamp Act, (d) the Pea Blockade with the non-importation practices of the colonists, (e) the British ultimatum and repeal of the Tacks Tax with the repeal of the Stamp Act, (f) the Portletto Papers with the Townsend Acts (from the point of view of the master plan of each), (g) the Truck Driver's Manifesto with the Coercive Acts, (h) the reactions of the pushcart operators (The Pushcart Conspiracy) with the First Continental Congress, (i) the peace march with the Articles of Confederation (both as an attempt at organization and unification), (j) the letters to the editor of the newspaper supporting the pushcart operators with the Committees of Correspondence, (k) the Pushcart Peace Conference with the Paris Peace Conference, (l) The Large Object Theory of History with the Dominion Theory.

Students could be encouraged to make other analogies themselves, either as a class or individual effort.

B. Language Students Could:

1. Discuss the novel as an example of the satirical genre and locate other examples.
2. Write their own satire based on other contemporary problems. They can illustrate their own or have other students illustrate them.
3. Illustrate characters and scenes in the novel using those provided in the novel for examples.
4. Analyze the value system of society as presented in the novel. They might chart the values of the opposing sides in the war and compare them with our society.

C. Evaluation. This novel is fun to read and would be beneficial for either a class reading or for the teacher to read to the class. It may have been written for younger students, but junior high school students will enjoy it. Its application in a language arts-social studies core curriculum is easily discernible. The reading level will enable nearly all readers to read it easily, and the illustrations are delightful. It received the Boys' Club of American Junior Book Award.

IV. Author

A. Comments. Jean Merrill writes for children and youth because it is often the books we read as children that stay with us the longest, whose titles, characters, plots, and emotional tone we never forget...given this extra durability that may attach to what children read, whatever a writer feels may be worth communicating seems to me to be additionally worth communicating to children. And seems also to require of those of us who write for children that we be uncompromising enemies of the shoddy, meretricious, or sentimental in our work.¹¹⁰

B. Relevance of Comments or Novel to Philosophy of Historical

¹¹⁰Commire, p. 155.

Fiction. No Comment.

CHAPTER VI

CONCLUSIONS AND RECOMMENDATIONS

I. FINDINGS

Literary Qualities

Plot Development. Based on the novels included in the survey, most junior American historical novels do not stress plot development. Authors frequently concentrate on telling an exciting story full of action and adventure in order to hold the interest of the young reader and to sell books. These novels overuse sub-plots, improbable occurrences, coincidences, and scenes that are not relevant to the main plot. John Treegate's Musket, Battle Lanterns, and Black Falcon - A Story of Old Piracy and New Orleans are examples. Rifles for Watie and The Glorious Conspiracy have smooth plots but include continuous narrow and unlikely escapes.

Other authors develop an overly simple plot that does not hold the reader's interest and is practically useless for analysis. These may be character building novels such as The Barred Road and The Moved Outers, fictionalized biographies such as Amos Fortune, Free Man, and love story romances such as Candle in the Night.

Some novels, even though lacking in plot development, retain the reader's interest because they are more plausible, succinct, or historically accurate. Examples are The Wound of Peter Wayne, Across Five Aprils, On to Oregon, Tituba of Salem Village, and Witch of Blackbird

Pond. The last novel has the most full developed and smoothest plot of those surveyed.

Nearly all of the novels in the survey employ the happy ending in which the main character realizes his heart's desire. "They-lived-happily-ever-after" and "poor-boy-makes-good" plots become wearisome and are too far removed from reality for reader identification. The most startling examples are Alger's Digging for Gold - A Story of California, Phantom of the Blockade, and The Glorious Conspiracy.

Characterizations. The characterizations in most of the novels reviewed are useful for class study but are frequently examples of a lack of development and depth.

A typical hero is the boy or girl who is on his own in life because his parents are dead or have deserted him or because he has run away to escape a step-father who mistreats him. Examples of youth who are on their own in life for one of these reasons are Kit in The Witch of Blackbird Pond, Peter in John Treegate's Musket, William Barlow in Battle Lanterns, Ben Brown in The Glorious Conspiracy, Tamsen in Candle in the Night, John Sager in On To Oregon, Wade Thayer in Black Falcon, Anse O'Neill in Phantom of the Blockade, Peter in The Wound of Peter Wayne, Grant Colburn in Digging for Gold, and Vic Martin in The Big Road.

The main youthful character is usually honest, persevering, morally upright, rather naive, and is often a victim of circumstances. He usually meets (or already has) an adult or older youth whom he respects and admires, wants to emulate, and who serves as his protector or father-figure. Examples are Luke and Col. Francis Marion in Battle

Lanterns, Jean Pierre and Aaron Burr in The Glorious Conspiracy, Jean LaFitte in Black Falcon, Kit Carson in On To Oregon (to a lesser extent), Noah Babbitt in Rifles for Waite (plus several others), Captain Tracy in Phantom of the Blockade, Big Jim and the Professor in The Wound of Peter Wayne, and Giles Crosmont in Digging for Gold. The main character's personal convictions develop and mature partially because of the hero-figure, and he is able to come through all his experiences safely.

In some cases there is no hero-figure or protector. Then the youth struggles valiantly through hardship and danger on his own and succeeds in raising his station in life or in realizing his heart-felt desires as a result of his own efforts, perserverence, or chance. He gets the girl (boy), obtains the farm, has a chance to complete his education, sees his way to financial success, or resolves personal conflicts. Examples are Kit in the Witch of Blackbird Pond, Amos Fortune, Free Man, Peter in John Treegate's Musket, Tamsen in Candle in the Night, Vic in The Big Road, and Susan in The Barred Road.

Few characters are developed who have any inner conflicts of real depth. Heroes make most of their major decisions fairly easily. There are usually not enough details in the novels to enable a class to examine how the main character reached his decisions or how he might have struggled with the problems.

Most characters in the novels are either all good or all bad, and remain true to form throughout the novel. The youthful heroes already mentioned in most of the novels are examples of the all-good character. The villains are equally as striking in their total badness. The typical villain portrayed is always out to harm the hero, always committing

dastardly deeds, has no conscience, and is only concerned with himself. He either dies, fades away, or is ostracized. Examples of such characters are Dionysius Silverthorn in Digging for Gold, Bottles in Battle Lanterns, Thomas Earnshaw in The Glorious Conspiracy, Maguire in Black Falcon, and Captain Clardy in Rifles for Watie.

These characterizations are weak points in the novels and make student identification with the characters unlikely. Even though the values they are attempting to teach are commendable ones, the reader becomes weary of so many youth who are so good that they never sway from the path of righteousness nor are they even tempted to do so. The reader yearns for a character who has some good and some bad in him, who experiences a struggle within when he faces making decisions, and who sometimes makes the wrong choice.

Historical Information

Based on the survey, more junior American historical novels are useful for their historical information, presentation of historical figures, and historical flavor than for their literary qualities. Most of them have been adequately researched historically and have a wide variety of application in the classroom.

Especially useful in their presentation of historical figures are Tituba of Salem Village, John Treegate's Musket for its characterization of Samuel Adams, Battle Lanterns for Col. Francis Marion, Black Falcon for Jean LaFitte, and The Glorious Conspiracy for Alexander Hamilton and Aaron Burr. The historical figures are more real to the reader than the fictional ones, possibly because they were real people and the author couldn't tamper with them as much.

Some of the novels emphasize specific historical information and others survey an era in generalities, transmitting an historical feeling and flavor more than particular factual material.

The novels mentioned for their historical figures also stress historical information. So do the Witch of Blackbird Pond and The Moved Outers. Novels that convey an historical flavor or feeling for the era particularly well are The Wound of Peter Wayne, Rifles for Watie, On To Oregon, and Across Five Aprils.

Explanation of the Accompanying Chart

Criteria used in determining the plus, check, or minus designation of column headings:

Characterization: Are the characters in the novel adequately developed to make them useful for class analysis?

Plot: Is the plot sufficiently developed to make it useful for class analysis?

Values: Are the characterizations in the novel intended to build character or are values and attitudes stressed?

Historical Figures: Does the novel contain historical figures who can be studied as personalities along with their roles in history?

Historical Information: Does the novel contain a sufficient amount of historical data that can be converted to some basic concepts and understanding of the subject?

Historical Flavor: Does the novel portray the era in a manner which involves the reader in an emotional feeling for the times?

Recommended: + Average: ✓ Inadequate -

TABLE I
ANALYSIS OF LITERARY AND HISTORICAL
VALUE OF NOVELS

	Character- izations	Plot	Values	Hst. Figures	Hst. Information	Hst. Flavor
WITCH OF BLACKBIRD POND	+	+	✓	✓	+	+
TITUBA OF SALEM VILLAGE	+	✓	✓	+	+	+
AMOS FORTUNE, FREE MAN	+	-	+	-	✓	-
JOHN TREEGATE'S MUSKET	+	+	-	+	+	+
BATTLE LANTERNS	+	+	-	+	+	+
THE GLORIOUS CONSPIRACY	-	+	+	+	+	+
CANDLE IN THE NIGHT	-	-	-	✓	✓	-
BLACK FALCON - A STORY OF OLD PIRACY AND NEW ORLEANS	+	+	-	+	+	+
ON TO OREGON	+	-	+	-	✓	+

	Character- izations	Plot	Values	Hst. Figures	Hst. Information	Hst. Flavor
ACROSS FIVE APRILS	+	-	+	-	+	
RIFLES FOR WATIE	-	+	-	-		+
PHANTOM OF THE BLOCKADE	-	-	-	-		
THE WOUND OF PETER WAYNE				-	+	+
DIGGING FOR GOLD - A STORY OF CALIFORNIA	-		+	-	-	-
THE BIG ROAD	-	-	-	-		
THE MOVED OUTERS		-		-	+	
THE BARRED ROAD		-	+	-	-	-
THE PUSHCART WAR	+	NA	NA	NA	NA	NA

II. RECOMMENDATIONS FOR TEACHERS

Junior American historical novels can be excellent "springboards" to the study of American history. Students can obtain a considerable amount of historical information about little known or thought about events and people in a story form that may involve them and stay with them longer than the religious reading of textbook assignments. If students check the historical accuracy themselves, they will correct any false impressions or knowledge received from the novels, and hopefully their interest will be aroused to ask questions such as, "Why did that happen?" or "What happened next?" If only this occurs, the use of the historical novel in the classroom can be considered to be valid.

Generally speaking, students will require guidance and direction in extracting historical information from the novel as they are likely to become involved in the story that much of the historical detail will escape them. Worksheets for individuals to complete is a necessity in many cases, and class discussion in groups or a whole vital. Student evaluation of some kind should be required.

If the novel is intended to convey a flavor of the times rather than particular information, creative writing can be valuable. Students can write their own historical short stories based on the setting of the novel.

It is vital that the teacher be familiar with the novel under study so that assignments made are in keeping with its nature. If several are used throughout the year, students may eventually be able to develop their own worksheets and activities.

Most historical novels lack maps. A map is usually vital in

in assisting the student to understand the story and the setting. It would be more valuable for the student to make his own maps than for the teacher to prepare them.

Several novels from the same period can be read, and their stated or implied concepts compared in class. Non-fictional sources can add a third dimension to the comparison which could survey factual material, attitudes of the characters, feelings about the times, what life was like during the era, how people made their living, how they felt about others, how involved they were with what was going on around them nationally, how they felt about their families and work, what they wanted most out of life, and what was important to them. These could then be compared with life as it exists today. Similarities, differences, and reasons for them could be charted, analyzed, and discussed.

It is obvious that the junior American historical novel can be useful in the classroom but that the best way to approach each one will depend on its strong and weak points. Possible approaches are as varied as the reasons they are written, but approaches are not dependent on the author's purpose. Even the novel with a very simple plot and undeveloped characters can become a controversial issue in class if students are encouraged to consider what is wrong with it and how it can be changed. With adequate preparation and guidance, they should be able to so evaluate every junior novel they read.

The variety of possible approaches to the study of any particular work, as indicated in the "Classroom Application" sections of the individual reviews, constitutes the major impact of this study. How much the student learns from reading any historical novel is contingent on the teacher's choice of follow-up activities and student evaluation.

Historical novels can be a useful instrument in provoking student interest in history and motivating further research and exploration. Their value is therefore unquestionable in spite of their shortcomings.

III. CONCLUSIONS

The novels included in the survey represent varying interpretations of history.

Sociological Interpretations

The Witch of Blackbird Pond is one of the best examples of a sociological interpretation of history, as it describes the Puritan society in Connecticut in the late 1600s. The nature of the life in the community, their nearly total preoccupation with the Church, and their prejudice toward other faiths constitute the main impact of this novel.

Tituba of Salem Village is another example of a novel that describes the life and society of a Puritan community in the late 1600s. It stresses the superstitious nature of the people of the time.

The Glorious Conspiracy presents a dual interpretation of history. It is a sociological interpretation that portrays the social structure of England and America in the late 1700s and early 1800s. Class distinctions are easily discernable in both countries as well as the prevalence of crime, unprincipled characters, and the importance of education in upward class movement. This novel utilizes a political interpretation of history as well (described below).

Rifles for Watie interprets history sociologically as it

describes the life of war-torn communities in both the North and the South during the Civil War. The people of both sides are committed to the war effort and their fortunes change as they are subjected to injury, starvation, disease, poverty, and displacement from their homes.

The Big Road involves a more obscure part of the American scene; the society of tramps and hoboes during the depression in the early thirties.

The Moved Outers does not attempt to establish blame for the treatment of the Japanese-Americans during World War II. The reader is left to assume that their removal to relocation camps resulted from the fear and prejudices of the society after the Japanese attacked Pearl Harbor. The life of the people in the camps is the primary subject of this novel that has a psychological interpretation as well (see below).

The Barred Road is a contemporary novel with no definite setting that portrays the plight of the Negroes in our society. Their poverty and the prejudicial habits of whites combine to make them societal outcasts.

Psychological Interpretations

On To Oregon's impact is its portrayal of the indomitable spirit and strength of character possessed by the pioneers who traveled west in the 1840's. The westward movement and the settlement of the West resulted from their steadfastness they maintained in the face of all adversity. The boy hero of the story succeeded in bringing his younger brothers and sisters to safety because it became his mission in life after his mother and father died.

Across Five Aprils presents the varying attitudes, feelings and motivations of individual members of one family who left home to fight in the Civil War, and how their attitudes and feelings change when they

are exposed to the horrors of the war. The young boy who is left at home matures and grows in his thinking as a result of letters from the battlefields. Won and lost battles, successful and unsuccessful generals, and rumor all contribute toward the insecurity and anxiety of the people at home.

The Wound of Peter Wayne involves the psychological impact of the defeat and destruction of the South on a Confederate soldier who returns home to find it destroyed and his mother dead. He travels in order to "find himself" and to try to rid himself of the bitterness he feels toward the North and toward President Lincoln. All that he sees and experiences results in "curing" him so he can return home to rebuild his life in the South.

The Moved Outers is psychological in its interpretation to the extent that it describes the feelings of the Japanese-Americans toward the American government after their removal to relocation camps. The main characters are affected differently; some are bitter, some are compliant, some adjust, some do not. The novel ends before they are released from the camps so the reader does not know if permanent psychological damage has resulted or not. The assumption is that it has not.

Religious Interpretation

Amos Fortune, Free Man is the only novel in the survey which concentrates on the idea of man's basic goodness which results from a strong religious faith. Amos Fortune succeeds in all of his endeavors in spite of being a black man who lives most of his life as a slave. His strong faith in God is his bulwark and gives him the strength of character to build a productive life.

Cultural Interpretation of History

The Wound of Peter Wayne, in addition to its psychological interpretation, presents an overview of the culture of America following the Civil War. American civilization as it existed in the South and West is emphasized and detailed so that the reader obtains a real feeling for the era; travel by wagon train and stagecoach, life in the West, the building of the transcontinental railroad, problems with Indians, mining gold, all contribute toward an understanding of the wide variety of life existent in the American culture at the time.

Economic Interpretation

John Treegate's Musket is primarily concerned with the economic and political interpretation of history. All that happens politically between the Tories and the Patriots results from the economic crises of the times caused by the British government's taxation policies prior to the Revolutionary War.

Phantom of the Blockade is also economically oriented. The blockade runners during the Civil War operated solely to provide supplies to the Confederate army and were chiefly responsible for the continuation of the Confederate war effort.

Great Man Interpretation

Battle Lanterns exemplifies this interpretation of history as it presents Francis Marion as a larger-than-life hero whose perseverance was chiefly responsible for the eventual repulsion of the British from the South during the Revolutionary War.

Black Falcon - A Story of Old Piracy and New Orleans is another example of the Great Man theory. Jean LaFitte is also a giant among men who has been misunderstood and whose actions have been misinterpreted in

in the past. The novel implies that the British were expelled from New Orleans in 1815 largely because of his efforts and the personal loyalty afforded him by his pirates.

Political Interpretation

John Treegate's Musket deals with the political controversies among the Tories, Patriots, and the British government prior to the Revolutionary War. Samuel Adams, John Hancock, and others influenced the people of the time because of the unfair British economic practices. These men influenced the course of history by persuading the people that they had political and human rights which were being violated.

The Glorious Conspiracy interprets history politically as it describes the presidential election of 1800 and the struggle between the Democrats and the Federalists. The men who were involved in the contest (Hamilton and Burr primarily) represented opposing political views. The future of America rested upon the one that would prevail. The election of 1800 determined the winner to be the Democrats led by Jefferson, and thus the power of government came into the hands of the people.

The historical themes of the novels in the survey can be separated into three basic types which evolve from the research cited. It can concentrate on the issues of the times, bring forth at least one important human question or condition, or focus on growing up. Most of the novels reviewed accomplish one or more of these aims in varying degrees. The "S" indicates a strong emphasis and the "W" a weak one.

TABLE II
HISTORICAL THEME EMPHASIS

	Issues of the Times		Human Question		Growing Up	
	S	W	S	W	S	W
WITCH OF BB POND	X			X	X	
TITUBA	X			X		X
AMOS FORTUNE		X	X (Slavery, God)			X
JOHN TREEGATE	X			X		X
BATTLE LANTERNS	X		X (War)			X
GLORIOUS CONSP.	X		X (Class Struggle)			X
CANDLE IN THE NIGHT		X		X		X
BLACK FALCON	X			X		X
ACROSS 5 APRILS	X			X	X	
RIFLES FOR WATIE	X		X (Point of View)			X
PHANTOM OF BLOCK.		X	X (Dedica- tion to Cause vs. Selfishness)			X
WOUND OF PETER	X		X (See Whole)		X	
DIGGING FOR GOLD		X		X		X
THE BIG ROAD		X		X	X	
THE MOVED OUTERS		X	X (Preju- dice)			X
THE BARRED ROAD		X	X (Prejudice)		X	
ON TO OREGON		X		X	X	

Writers are concerned with various aspects of the adolescent fictional characters in historical novels. Is hero worship emphasized, are the characters like youth of today or different, is character building attempted, and are youthful characters shapers of their own destiny? The following chart considers the primary impact of the novels' main characters who do not control their situations.

TABLE III
MAIN CHARACTER ANALYSIS

	Hero Worship	Like Us	Not Like Us	Shaper of Own Destiny	Destiny Beyond Control	Character Bldg.
WITCH OF BB POND		X		X		
TITUBA			X		X	
AMOS FORTUNE			X	X		X
JOHN TREGATE		X		X		
BATTLE LANTERNS	X	X		X		
GLORIOUS CONSP.			X	X		X
CANDLE IN NIGHT		X		X		
BLACK FALCON	X		X	X		
ACROSS 5 APRILS		X		X		
RIFLES FOR WATIE		X		X		
PHANTOM OF BLOCK	X	X		X		
WOUND OF PETER		X		X		X
DIGGING FOR GOLD			X	X		X
THE BIG ROAD		X		X		
THE MOVED OUTERS		X		X		X
THE BARRED ROAD		X		X		X
ON TO OREGON		X		X		X

Do historical novels written for youth indicate that people or societies make history? This is another basic question which develops from a consideration of the historical interpretation of historical novels. Even if the "Great Man" interpretation of history is not evident, the novel could still convey the idea that people rather than societies make history. A table which examines this question follows.

TABLE IV

NOVEL EMPHASIS: PEOPLE VS. SOCIETIES'
INTERPRETATION OF HISTORY

	People Make History	Societies Make History
WITCH OF BB POND		X
TITUBA OF SALEM VILLAGE		X
AMOS FORTUNE, FREE MAN		X
JOHN TREGATE'S MUSKET	X	
BATTLE LANTERNS	X	
THE GLORIOUS CONSPIRACY	X	combination X
CANDLE IN THE NIGHT		X
BLACK FALCON	X	
ACROSS FIVE APRILS		X
RIFLES FOR WATIE		X
PHANTOM OF THE BLOCKADE		X
WOUND OF PETER WAYNE		X
DIGGING FOR GOLD	X	
THE BIG ROAD		X
THE MOVED OUTERS		X
THE BARRED ROAD	X	
ON TO OREGON	X	

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APPENDIX

BIBLIOGRAPHY OF JUNIOR AMERICAN HISTORICAL FICTION

Recommended Grade Level
(if available)

I. DISCOVERY AND EXPLORATION 1400 - 1607

Baumann, Hans, <u>Son of Columbus</u>
Story of Columbus's 4th voyage	7-10
Bulla, C.R., <u>Viking Adventure</u>	
Dyer, L.A., <u>The Dragon in New Albion</u>
First English on the Pacific Coast	7-9
Kent, L.A., <u>He Went With Champlain</u>	7-9
Kent, L.A., <u>He Went With Christopher Columbus</u>	7-9
Kimball, Gwen, <u>The Puzzle of Roanoke: The Lost Colony</u>
A modern girl investigates the Roanoke colony	7-11
Malvern, Gladys, <u>Wilderness Island</u>	7-11
Malvern, Gladys, <u>Meg's Fortune</u>	7 plus
Molloy, Anne, <u>Captain Waymouth's Indians</u>
An Indian is disnapped to England in 1605	6-8
Ringer, H.F.D., <u>Pilgrim Kate</u>	7-9
Robinson, Gertrude, <u>Sachim Bird</u>
The Indians in early Maine	
Smith, Bradford, <u>William Bradford: Pilgrim Boy</u>
Story of the Plymouth Colony	
Robinson, Gertrude, <u>The Mooring Tree: A Story of Jamestown</u>	7-9
Trachsel, M.J., <u>Elizabeth of the Mayflower</u>	7 plus
Treece, Henry, <u>Viking's Sunset</u>	6-9

Wheeler, Francis Rolt, In the Days Before Columbus

II. COLONIZATION AND THE STRUGGLE FOR SUPREMACY IN NORTH AMERICA
1607 - 1763

Alexander, Lloyd, The Flagship Hope
Jews flee from Portugal to Rhode Island

Allen, M.P., Flicker's Feather 6-9
New Hampshire boy joins Rogers' Rangers

Allen, M.P., Wilderness Way 6-9
Young French fur trader joins LaSalle on Mississippi

Alter, R.E., Listen, the Drum 6-9
Young militiaman fights under Washington at Ft. Necessity

Alter, R.E., Time of the Tomahawk 7 plus
Pioneer helps fight Pontiac's rebellion

Altsheler, J.A., Hunters of the Hills 7 plus

Altsheler, J.A., The Lords of the Wild 7 plus

Altsheler, J.A., The Masters of the Peaks 7 plus

Altsheler, J.A., The Rulers of the Lakes 7 plus

Altsheler, J.A., The Shadows of the North 7 plus

Altsheler, J.A., The Sun of Quebec 7 plus

Annixter, Paul, Swiftwater
Isolation of boy trapper in Maine fighting growth
of agriculture

Barker, Shirley, Peace, My Daughters
Salem witch trials

Barksdale, Lena, The First Thanksgiving

Bradbury, Bianca, Goodness and Mercy Jenkins 6-8
Orphan girl trying to adjust to Puritan household

Bowers, Gwendolyn, Journey for Jamima 7-9
Girl kidnapped by Indians

Boyton, Neil, Mangled Hands 6-10
Colonial adventure in New York State

Brick, John, Captives of the Senecas 7-10

- Buchheimer, Naomi, Let's Go Down the Mississippi With LaSalle
- Butters, D.G., Ten Leagues to Boston Town 7-11
Adventure in colonial Massachusetts
- Butters, D.G., Witch's Silver 7-11
Romantic adventure in colonial Maine
- Carpenter, Frances, Pocohontas and Her World
Indian and white relations in early days of colonies
- Carr, H.H., Valley of Defiance 7 plus
Farmers fight N.Y. State patroon system
- Carroll, Mary T., Man Who Dared To Care
Oglethorpe in Georgia
- Coatsworth, E.J., Sword of the Wilderness 7 plus
Warfare in the Maine wilds
- Coatsworth, E.J., The Golden Horseshoe
Colonial Virginia, Indians and settlers
- Cooper, J.F., The Deerslayer (adaptation) 7 plus
- Cooper, J.F., The Last of the Mohicans (adaptation) 7 plus
- Cooper, J.F., The Pathfinder (adaptation) 7 plus
- Cournos, John, Pilgrimage Freedom
The Life of Roger Williams
- Cousins, Margaret, Ben Franklin of Old Philadelphia
- Denker, Nan, Bound Girl 7-9
French girl bound out to a Puritan family
- Dietz, Lew, Pines for the King's Navy 7-9
Indians, settlers, sailors fight for Maine timber
- Dwight, Allan, Guns at Quebec 7 plus
- Eaton, Jeannette, Lone Journey
Story of Roger Williams
- Edmonds, Walter D., Matchlock Gun
Story of the French and Indian War
- Edmonds, Walter D., They Had a Horse 7-9
Story of a 17 year old boy and his wife

- Faulkner, Nancy, Stage for Rom
Story of colonial Williamsburg
- Faulkner, Nancy, Rebel Drums 7-9
Bacon's rebellion involves son of man captured by Indians
- Forbes, Esther, A Mirror for Witches
- Gaither, Frances O., The Scarlet Coat
Search for the mouth of the Mississippi
- Galt, T.F., Peter Zenger, Fighter for Freedom
Freedom of the press story
- Gray, Elizabeth, Beppy Marlowe
South Carolina during the colonial period
- Gringhuis, Dirk, Young Voyageur 7 plus
A Detroit boy caught up in the Pontiac conspiracy
- Hayes, Marjorie, Wampum and Sixpence
Colonial life in Connecticut
- Henty, G.A., With Wolfe in Canada 7 plus
- Hennessy, Maruice and Sauter, Edwin Jr., A Crown for Thomas Peters 7-9
African slavery in colonial America
- James, N.W., Young Doctor of New Amsterdam 6-9
- Judson, C.I., Pierre's Lucky Pouch 6 plus
- Kjelgaard, Jim, Explorations of Pere Marquette
- Latham, Jean L., This Dear-Bought Land
John Smith and his contribution to colonial life
- Lathrop, West, Black River Captive 7-8
- Lenski, Lois, Indian Captive. the Story of Mary Jemison
- Lobdell, Helen, Captain Bacon's Rebellion 7-11
- Malvern, Gladys, Jonica's Island 7 plus
Indians threaten New York
- McGraw, Eloise, Moccasin Trail
- Meadowcroft, Enid L., The First Year
Story of the Pilgrims

- Meader, Stephen W., The Black Buccaneer 7-9
Maine boy falls in with pirates
- Meader, Stephen W., River of the Wolves 7-9
Tale of Indian captivity and escape
- Meigs, C.L., Mounted Messenger 7 plus
- Orton, H.F., A Lad of Old Williamsburg 7-9
- Petry, Ann, Tituba of Salem Village
Slave from the Barbados is brought to Salem,
accused of witchcraft
- Pilkenton, Roger, I Sailed on the Mayflower
Pilgrims in Holland and crossing
- Richter, Conrad, The Light in the Forest 7-9
- Riggs, S.N., Arrows and Snakeskin 7-9
A Connecticut boy is adopted by Indians
- Speare, Elizabeth, Witch of Blackbird Pond 7-12
Witchcraft scare of colonies
- Speare, Elizabeth, Calico Captive 7-9
Girl captured by Indians and sold to French-
Canadians
- Steele, W.O., Wayah of the Real People 6-7
School attempts to convert Indian boy
- Singmaster, Elsie, I Heard of a River; the Story of 7-9
the Germans in Pennsylvania
- Turpin, Edna, Littling of Gaywood
Life in Williamsburg as the capital of Virginia
- Wellman, Manly, Jamestown Adventure
Fictional cousin of Capt. John Smith lives
among the Algonquin Indians
- Welch, Ronald, Mohawk Valley 6-11
- Wilson, C.G., Guns in the Wilderness 7-9
Adventures in London and American colonies
- Wolfert, Jerry, Brother of the Wind 7-9
Boy's life on Niagara frontier

III. BIRTH OF A NATION 1763 - 1789

Alderman, C.L., Joseph Brant: Chief of the Six Nations
Indians vs. British in the Revolutionary War

Allen, M.P., <u>Battle Lanterns</u>	6-9
Allen, M.P., <u>The Green Cockade</u>	6-9
Allen, M.P., <u>Red Heritage</u>	6-9
Alter, R.E., <u>Rabble on a Hill</u>	6-8
Altsheler, J.A., <u>The Border Watch</u>	7 plus
<u>The Eyes of the Woods</u>	7 plus
<u>The Forest Runners</u>	7 plus
<u>The Free Rangers</u>	7 plus
<u>The Keepers of the Trail</u>	7 plus
<u>The Riflemen of the Ohio</u>	7 plus
<u>The Scouts of the Valley</u>	7 plus
<u>Young Trailers; a Story of Early</u> <u>Kentucky</u>	7 plus

Series concerns a young frontiersman's adventures
in the Kentucky and Ohio forests

Baker, N.B., <u>Boy for a Man's Job</u> The founding of St. Louis	7-9
Barker, Shirley, <u>The Road to Bunker Hill</u>	6-11
Beecher, Elizabeth, <u>Ranger of '76</u>	7-9
Beers, Lorna, <u>The Crystal Cornerstone</u>	7-9
Bell, Kensil, <u>Danger on the Jersey Shore</u>	7-9
Bell, Kensil, <u>Jersey Rebel</u>	7-9
Bell, Kensil, <u>Secret Mission for Valley Forge</u>	7-9
Berry, Erick, <u>Horses for the General</u>	7-9
Beyer, A.W., <u>Katherine Leslie</u> 16 year old girl in pre-Revolutionary Tory household escapes from England	6-8
Boyd, James, <u>Drums</u>	7 plus
Brick, John, <u>Ben Bryan, Morgan Rifleman</u>	7-11
Brick, John, <u>The Raid</u>	7-11

Brick, John, <u>Tomahawk Trail</u>	7-11
Butler, Beverly, <u>Fur Lodge</u> Fur traders face the Sioux on Minnesota River	7-11
Carr, H.H., <u>Wheels for Conquest</u> Connestoga wagon trade in Pennsylvania	7 plus
Carse, Robert, <u>Go Away Home</u> Teen age boy on the N.W. frontier	6-8
Caudill, Rebecca, <u>Tree of Freedom</u>	
Chambers, R. W., <u>Cardigan</u> Growth of the bad feeling leading to the Revolution	7-9
Clarke, M.S., <u>Petticoat Rebel</u>	6-8
Cluff, Tom, <u>Minute Men of the Sea</u> Naval battle	
Coatsworth, E.J., <u>The Last Fort</u> French move south after being defeated by the British in Canada	7-9
Daugherty, James, <u>Poor Richard</u> Story of Franklin	7-9
Edmonds, W.D., <u>Wilderness Clearing</u>	7-9
Ellsberg, Edward, <u>I Have Just Begun to Fight</u> Story of John Paul Jones	7-9
Epstein, Beryl, <u>Change for a Penny</u> The war as it affected Long Island	
Faulkner, Nancy, <u>Undecided Heart</u>	7-11
Fenner, P.R., <u>The Price of Liberty: Stories of the American Revolution</u>	7-9
Fenner, P.R., <u>Yankee Doodle: Stories of the Brave and the Free</u>	7-8
Forbes, Esther, <u>Johnny Tremain</u>	7-12
Greene, M.S., <u>Cowboy of the Ramapos</u>	7 plus
Haycox, Ernest, <u>Winds of Rebellion</u> Three Revolutionary War stories	6 plus
Hays, Wilma Pitchford, <u>The Scarlet Badge</u>	4-6

Hurd, E.T., <u>The Devil's Tail</u>	7-9
James, N.W., <u>Dawn at Lexington</u>	6-9
Judson, Clara I., <u>Thomas Jefferson: Champion of The People</u>	
Kent, L.A., <u>He Went With John Paul Jones</u>	7-9
Kjelgaard, J.A., <u>Rebel Siege</u>	7-9
Kubie, N.B., <u>Joel: A Novel of Young America</u>	7-9
Lancaster, Bruce, <u>Guns in the Forest</u>	7-9
Lane, F.A., <u>Nat Harkins, Privateersman</u>	7-9
Latham, Hean L., <u>Carry On Mr. Bowditch</u> Privateers in the war	
Leighton, Margaret, <u>Who Rides By?</u>	7-9
Lenski, Lois, <u>Bound Girl of Cobble Hill</u>	7-9
Levy, M.C., <u>Whaleboat Warriors</u>	7 plus
Macmann, Elaine, <u>Ozzie and the 19th of April</u> Amusing story of the Revolutionary War	
Meador, S.W., <u>Guns for the Saratoga</u>	7-9
Nolan, J.C., <u>Treason at the Point</u>	6 plus
Norton, Andre, <u>Yankee Privateer</u>	6-8
O'Connor, Patrick, <u>Gunpowder for Washington</u>	7-9
Orton, H.F., <u>Hoof-Beats of Freedom</u>	7-9
Pope, E.M., <u>Sherwood Ring</u> Lightly told ghost story of two time levels; the 18th and the 20th century	7-12
Price, Christine, <u>Song of the Wheels</u> Tenant revolt in pre-Revolutionary New York	6-9
Robinson, Gertrude, <u>Spindleshanks</u>	7-9
Savage, Josephine, <u>Daughter of Delaware</u> A patriot girl helps Franklin in France	7-10
Savage, Josephine, <u>Gunpowder Girl</u>	7-9

- Savery, Constance, The Reb and the Redcoats 6-9
- Simister, F. P., Girl With a Musket 7 plus
- Steele, W. O., Year of the Bloody Seven
Pioneers on their way to Kentucky in 1777
- Webb, Christopher, Matt Tyler's Chronicle 7-11
- Wellman, M. W., Battle for King's Mountain 7-9
- Wellman, M. W., Rifles at Ramsour's Mill: A Tale
of the Revolutionary War 7-9
- Wellman, M. W., The South Fork Rangers 6-8
- Wibberley, Leonard, John Treegate's Musket 6-10
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Sea Captain from Salem 7-11
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Series of the Treegate family
- Wilson, C. G., Sentry in the Night 7-9
- Witten, Herbert, The Warriors' Path 6 plus
- IV. THE FORMATIVE YEARS 1789 - 1829
- Abbott, Jane, Folly Farm
Early immigration to Ohio and Michigan
- Andrews, M. E., Lanterns Aloft 6-9
- Bakeless, John, Birth of a Nation's Song
National anthem
- Briggs, Berta N., To the Shores of Tripoli
U. S. Marines in the Mediterranean against
Barbary pirates
- Beyer, A. W., Capture at Sea 7-8
- Caudill, Rebecca, The Far-Off Land 6-10
Girl pioneer on Cumberland River flatboat
journey
- Crawford, Phyllis, Hello, the Boat 7-9
Family journies down the Ohio River
- Darby, A. C., Pull Away, Boatman 7-9
Earthquake dangers along the Mississippi River

- Derleth, August, The Captive Island 6-11
Mackinac Island is besieged in 1812
- Derleth, August, Sweet Land of Michigan 7 plus
A boy surveys the territory
- DuSoe, R. C., Detached Command 7-9
- DuSoe, R. C., Your Orders, Sir 6-9
- Eifert, Virginia S., Out of the Wilderness
Abe Lincoln grows up
- Fleischman, Sid, By the Great Horn Spoon
To California by Cape Horn
- Fritz, Jean, I. Adam 6-9
Boy, 15, on a farm wants more education and
better relationships with his mother & father
- Grant, Bruce, Eagle of the Sea
Story of Old Ironsides
- Havighurst, M. B., Strange Island 7-9
Girl caught up in the Burr conspiracy
- Hawes, C. B., The Mutineers: A Tale of Old Days at
Sea 7-9
- Hawthorne, Hildegard, Westward the Course: a Story 6-9
of the Lewis & Clark Expedition
- Howard, Elizabeth, Candle in the Night 7-9
Detroit attacked by the British
- Johnson, Grace & Harold, Courage Wins 7-9
Pioneer journey from Conn. to the Northwest
- Kelly, R. Z., Chicago: Big-Shouldered City 7-10
Ft. Dearborn soldier helps build Chicago after
the War of 1812
- Lane, C. D., The Fire Raft 7-9
The first steamboat trip from Pittsburgh to
New Orleans
- Lenski, Lois, A-Going to the Westward 7-9
Family travels from Conn. to Ohio
- Les Tina, Dorothy, Flag Day
- Mays, Victor, Action Starboard 7-10

- McMeekin, I. M., Journey Cake 6 plus
- Meador, S. W., Clear for Action 7-9
- Mundy, V. M., Mission to Bayou Pierrs 7-10
Burr-Wilkinson conspiracy trouble in the
Mississippi territory
- Nielsen, Birginia, The Whistling Winds 7-9
Missionaries vs. traders in early Hawaii
- Ogilvie, Elizabeth, Whistle for a Wind
Fisherman's boy in Maine island faces danger
on eve of statehood
- Reeder, R. P., Attack at Fort Lookout: a Story 7-11
of the Old Northwestern Frontier
- Ross, Sutherland, Freedom is the Prize 7 plus
- Smith, Bradford, Stephen Decatur
The war of 1812 and war with the Barbary states
- Sperry, Armstrong, Black Falcon: a Story of Piracy 7-9
and Old New Orleans
- Sperry, Armstrong, Storm Canvas 7-9
- Steele, W. O., The Lone Hunt
- Street, J. M., Moccasin Tracks 7-9
Pioneer boy is adopted by the Cherokees in N. C.
- Violette, Hattie H., On the Trail to Santa Fe
- Webb, Christopher, The River of Pee Dee Jack 6-10
Russians capture fur traders searching for a
river to the Pacific
- Wellman, M. W., Flag on the Levee 7-9
- Wilson, Hazel, Tall Ships 7-9
- Williamson, J. S., The Glorious Conspiracy 7 plus
Political activities in New York City
- Yates, Elizabeth, Amos Fortune: Free Man
An African slave obtains his freedom

V. GROWTH AND CONFLICT 1821 - 1861

- Adams, S. H., Wagons to the Wilderness
Trading in Santa Fe
- Allee, M. H., Susanna & Tristram 7-9
Underground railroad in Cincinnati
- Allen, M. P., East of Astoria 6-9
The Astor party fights for fur along the
Pacific slopes
- Allen, M. P., Western Star 6-9
Based on the life of Jim Bridger
- Allen, M. P., Make Way for the Brave: The Oregon
Quest 6-9
- Allen, M. P., Silver Wolfe 6-9
Adventuring with Kit Carson along the Santa Fe
trail
- Angelo, Valenti, Hill of Little Miracles
Early San Francisco
- Arntson, H. E., Adam Gray, Stowaway: A Story of
the China Trade 6 plus
- Arntson, H. E., Caravan to Oregon 7-9
- Arntson, H. E., Two Guns in Old Oregon 6-7
- Bacheller, Irving, A Boy for the Ages
Boyhood of Lincoln
- Ball, Zachary, Keelboat Journey 6-9
Travel along the Mo. River
- Benezna, Barbara, Gold Dust and Petticoats 7 plus
- Bonham, Frank, Honor Bound 7 plus
So. overland mail route to California in 1858,
and slave disputes
- Brown, J. W., Looking for Orlando 7-11
A young southerner helps with the underground
railroad in Pennsylvania
- Burt, O. W., Wind Before the Dawn 6-8
14 yr. old Mormon girl on the trek to Salt Lake
City

- Butler, Julia, Singing Paddles 7-9
Wagon trip from Kentucky to Oregon
- Butler, Beverly, Song of the Voyageur 7-9
Eastern girl adjusts to Wisconsin wilderness
- Butler, Beverly, The Silver Key 7-9
Wisconsin farm people protect runaway slaves
- Callahan, Lorna, Where the Trail Divides 7-11
French immigrants on the Oregon trail
- Carr, Harriett H., Wheels for Conquest
Conestoga wagons make their way West
- Carr, Harriett H., Where the Turnpike Starts 7 plus
Frontier life in Michigan before statehood
- Chapin, Henry, The Adventures of Johnny Appleseed
Western expansion of the U.S.
- Coatsworth, E. J., Indian Encounters 7 plus
- Collins, Norman, Black Ivory 7-11
A boy's adventure at sea with the slave trade
- Cooper, Page, Silver Spurs to Monterey 6-8
Tom Larkin's role in California history
- Coy, Harold, Real Book About Andrew Jackson
- Darby, Ada C., Keturah came 'round the Horn
Travel to California by sea
- Derleth, August, Land of the Sky Blue Waters
Search for the source of the Mississippi River
- Derleth, August, The Hills Stand Watch 7-11
Settling Wisconsin in the 1840's
- Derleth, August, The Country of the Hawk 7-11
Sac. Indians oppose the white pioneers
- Dick, T. L., Valiant Vanguard 7 plus
Family hardships in Oregon territory
- Douglas, M. S., Freedom River: Florida 1845 6-9
Effect of Florida status on white, Negro,
& Indian boys
- Dunsing, Dee, The Seminole Trail 6-9
Army battles Indians in Florida

- Edmonds, W. D., Two Logs Crossing 7-9
Fur trapping in northern New York State
- Falk, Elsa, Fire Canoe 7 plus
A boy joins a steamer crew on the Mississippi
- Falk, Elas, Winter Journey 7 plus
Dangerous trip through the Minnesota territory
- Fenner, P. R., The Dark and Bloody Ground; Stories of the American Frontier
- Franchere, Ruth, Hannah Herself 6-8
Slavery question in Ill. in 1830's
- Fraze, Steve, Year of the Big Snow 7-9
Fremont's crossing of the Rockies in 1848
- Friermood, E. H., The Wild Donahues 7-10
Girl finds conflict in Indiana
- Fritz, Jean, Brady
1836 Penn. community divided on slavery question
- Gendron, Val, Outlaw Voyage 6-8
Tale of slave trade
- Giggs, Alonza, The Least Likely One 7-9
Life in New York state in the mid 19th century
- Harrison, Thad, Westward to Adventure 6-9
A boy is adopted by the indians in the Mid-West
- Hodges, C. G., Benjie Ream 7 plus
A boy joins John Brown in Kansas
- Hoff, Carol, Head for the West
About the republic of Texas
- Hoff, Carol, Wilderness Pioneer, Stephen Austin of Texas
- Hollmann, Clide, Partners on the Santa Fe Trail 7-10
- Howard, Elizabeth, Road Lies West 7-9
- Howard, Elizabeth, North Winds Blow Free 7-9
A Michigan girl and the underground railroad
- Hunt, Mabel L., Better Known as Johnny Appleseed
The life of John Chapman and his wanderings

Johnson, J. R., <u>Camels West</u>	7-9
Johnson, Annabel, <u>Torrie</u> A 14 yr. old girl braves the trail to California	7-9
Johnson, Annabel & Edgar, <u>Wilderness Bride</u> A girl joins the Mormon trek to Utah	6 plus
Key, Alexander, <u>Cherokee Boy</u>	7-10
Kjelgaard, J. A., <u>Buckskin Brigade</u>	7-9
Lampman, E. S., <u>Princess of Fort Vancouver</u>	7 plus
Lampman, E. S., <u>Tree Wagon</u> Carrying the first tree nursery to Oregon	7-9
Lathrop, West, <u>Keep the Wagons Moving</u> Westward on the Oregon trail	7-8
Lauritzen, E. M., <u>Shush'ma</u> White impact on the Navajos and Nature as seen by a bear	7 plus
Loomis, J. P., <u>Trail of the Pinto to Oregon</u> Capt. Bonneville's 1832 western expedition	7-9
Malvern, Gladys, <u>Ann Lawrence of Old New York</u>	7 plus
Meador, S. W., <u>Fish Hawk's Nest</u> Farmers & smugglers on the Jersey coast	7-9
Meador, S. W., <u>Who Rides in the Dark?</u> Adventure in rural New Hampshire	7-9
Meador, S. W., <u>Voyage of the Javelin</u>	7-9
Meador, S. W., <u>Whaler Round the Horn</u>	7-9
Meador, S. W., <u>Buffalo and Beaver</u>	7-9
Meador, S. W., <u>Boy With a Pack</u> 17 yr. old Yankee peddler travels west to Ohio	7-9
Melville, Herman, <u>Moby Dick</u> (adaptation)	6-7
Millard, Joseph, <u>Cut-Hand, the Mountain Man</u>	7 plus
Miller, Mark, <u>White Captive of the Sioux</u>	7-9
Montgomery, R. G., <u>Beaver Water</u> Mountain men in the Pacific Northwest	6-8

- Morrow, Honore, On to Oregon
Wagon train trek from Mo. to Oregon
- Nathan, Adele, Wheat Won't Wait
McCormick and his reaper
- Olson, Gene, Sacramento Gold 7-11
- Palmer, Elizabeth, Give Me a River
Life on the St. Croix River in Minnesota Territory
- Petry, A. L., Harriet Tubman, Conductor on the Under-
ground Railway
- Reynolds, Dickson, The Fur Brigade 7 plus
- Scharbach, Alexander, The Gold Race 7-9
- Schultz, J. W., The Quest of the Fish-Dog Skin 6 plus
Fur trapping tale
- Schultz, J. W., With the Indians in the Rockies 6 plus
- Schultz, J. W., The Trail of the Spanish Horse 6 plus
Series of three about Tom Fox and his Indian friend
- Skelton, C. L., Riding West on the Pony Express 7 plus
- Stackpole, E. A., Dead Man's Gold 7-9
Adventure with Nantucket whalers
- Stanford, Don and Baker, Vern, Must Be Good Riders:
Orphans Preferred 6-10
- Stowe, H. B., Uncle Tom's Cabin (adaptation) 6-9
- Swift, H. H., Railroad to Freedom 7-10
Story of Harriet Tubman and the underground railroad
- Talmadge, Marion, Pony Express Boy
On the way to Oregon
- Twain, Mark, Adventures of Huckleberry Finn 6 plus
- Van Doren, Charles, Growing Up on a Clipper Ship 6-8
- Van Der Loeff, Rutgers, Oregon at Last! 7-9

Webb, Christopher, <u>Quest of the Otter</u> Whaling voyage to the South Seas 1840's	7 plus
Webb, Christopher, <u>Mark Toyman's Inheritance</u> Growing up on the trip to California	7 plus
Wellman, M. W., <u>Young Squire Morgan</u> Southern life in the 1830's	7-9
Wellman, M. W., <u>The River Pirates</u>	6-8
White, S. E., <u>Saga of Andy Burnett</u> Mountain men pioneer the Rockies	7-9
White, Dale, <u>The Singing Boones</u> Dangers of the gold rush trail	6-8
Whittman, Geoffrey, <u>The Whale Hunters</u>	7-9
Wibberley, Leonard, <u>The Lost Harpooner</u>	7-9
Wilson, C. M., <u>The Great Turkey Drive</u> Taking turkeys to market in early New England	7-9
Wolfert, Jerry, <u>Brother of the Wind</u>	7-9
Woolridge, Rhoda, <u>Hannah's Brave Year</u>	6-8
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VI. CONFLICT: 1861 - 1865	
Allen, M. P., <u>White Feather</u> Morgan's raiders - sectional differences in Kentucky	
Allen, M. P., <u>Blow, Bugles, Blow</u>	6-9
Allen, M. P., <u>Johnny Reb</u>	6-9
Altsheler, J. A., <u>The Guns of Bull Run</u>	7 plus
<u>The Guns of Shiloh</u>	7 plus
<u>The Rock of Chickamauga</u>	7 plus
<u>The Scouts of Stonewall</u>	7 plus
<u>The Shades of the Wilderness</u>	7 plus
<u>The Star of Gettysburg</u>	7 plus
<u>The Sword of Antietam</u>	7 plus
<u>The Tree of Appomattox</u>	7 plus
Brick, John, <u>Yankees on the Run</u>	7-11
Brier, Royce, <u>Boy In Blue</u>	

- Brink, Carol R., Caddie Woodlawn
- Burnett, Constance B., Capt. John Ericsson, Father of the Monitor
- Case, Elinor, Mission 313 7-10
- Case, Elinor, Yankee Traitor, Rebel Spy 7-10
- deAngeli, Marguerite, Thee, Hannah
- Edmonds, W.D., Cadmas Henry 7-9
The part reconnaissance balloons played in the war
- Epstein, Samuel and Beryl, The Andrews Raid: Or, The Great Locomotive Chase, April 12, 1862
- Fall, Thomas, Canalboat to Freedom
- Fenner, P.R., Brother Against Brother: Stories of the War Between the States
- Fox, John Jr., The Little Shepherd of Kingdom Come 7 plus
- Haugaard, Erik, Orphans of the Wind
- Havighurst, M.B., Sycamore Tree 7-9
- Hunt, Irene, Across Five Aprils 6-10
Illinois family life during Civil War
- Keating, Born, The Horse that Won the Civil War 6-8
- Keith, Harold, Rifles for Watie 7 plus
Details of life in the Army
- McGiffin, Lee, A Coat for Private Patrick 6-8
Rebel Rider 7-9
Ride for Texas 7-9
- Meador, S.W., The Muddy Road to Glory 7-9
Phantom of the Blockade 7-9
- Meadowcroft, Enid, Secret Railway
- Norton, Andre, Ride Proud, Rebel! 7 plus
- Page, T.N., Two Little Confederates
- Phelan, Mary K., Mr. Lincoln Speaks at Gettysburg
- Rauch, M.T., Vinnie and the Flag-Tree 7-11

Rogers, Frances, <u>Mr. Brady's Camera Boy</u>	7-9
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Singmaster, Elsie, <u>Boy at Gettysberg</u>	
Sobol, D.J., <u>The Lost Dispatch; A Story of Antietam</u>	7-10
Steele, William O., <u>The Perilous Road</u>	
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<u>Ghost Batalion; A Story of the</u>	7-10
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<u>Iron Scouts</u>	
White, Dale, <u>Steamboat up the Missouri</u>	7 plus
Whitney, P.A., <u>Step To The Music</u>	7 plus
Williams, J.R., <u>The Confederate Fiddle</u>	7-10
Williamson, Joanne, <u>And Forever Free</u>	

VII.. RECONSTRUCTION, CONSOLIDATION, NATIONAL EXPANSION: 1865-1914

Adams, S.H., <u>Pony Express</u> Opening up the West	
Alger, Horatio, <u>Digging for Gold, a Story of California</u>	
Altsheler, J.A., <u>Apache Gold</u>	7 plus
<u>The Great Sioux Trail</u>	7 plus
<u>Horsemen of the Plains; A Story of</u>	7 plus
<u>the Great Cheyenne War</u>	
<u>The Last of the Chiefs</u>	7 plus
Anixter, Jane, <u>Buffalo Chief</u>	7-9
Sioux and buffalo struggle for survival	
Arnold, Elliott, <u>Broken Arrow</u>	7-11
American scout tries to help Cochise and Apaches	
Aschmann, H.T., <u>Connie Bell, M.D.</u>	7-9
Young girl struggles to enter field of medicine	
X Baker, Betty, <u>Killer of Death</u>	7-9
Story of young Apache in early Arizona	

- Balch, Glenn, The Runaways 6-9
Latvian boy finds trouble in Idaho
- Ball, Zachary, Bar Pilot 7-9
Piloting on the Mississippi
- Ball, Zachary, North to Abilene 7-9
- Baumann, John, Idaho Sprout 7-9
Boyhood adventures on a ranch
- Beatty, Patricia, The Nickel-Plated Beauty 5-7
Washington territory 1886
- Carr, H.H., Against the Wind 7 plus
Troubles of a homesteading family
- Caudill, Rebecca, Bennie & Daughter
- DeMoss, C.C., Blue Bucket Nuggets 7-9
- Derleth, August, Sweet Land of Michigan 7 plus
- Dobie, J.F., Up the Trail from Texas
Story of the cattle industry
- Downey, Fairfax, The Trail of the Iron Horse 7 plus
- Engle, Eloise, Princess of Paradise 7-9
A novel about Hawaii's last monarch
- Erdman, L.G., The Good Land 7-9
Room to Grow 7-9
The Wide Horizon: A Story of the 7-9
Texas Panhandle
The Wind Blows Free 7-9
Pierce family stories of the Texas Panhandle
- Finney, G.E., Yes, A Homestead 6-8
Pioneer life in Idaho
- Fisher, Aileen, Cherokee Strip
The Race for land in Oklahoma
- Frazier, N.L., Rawhide Johnny 6-9
Boy helps build railroad in the Pacific N.W.
- Friermood, E.H., Hoosier Heritage 7 plus
- Garst, Shannon, Sitting Bull
Fictionalized biography

- Garst, W.E., Texas Trail Drive
Cattle ranch cowboy
- Grant, Bruce, Warpath 6-8
- Harte, Bret, Stories of the Early West 7 plus
- Havighurst, Walter and M.B., Song of the Pines 7-9
Norwegians migrate to Wisconsin
- Heuman, William, Missouri River Boy 7-9
Young steamboat pilot in 1868
- Hoff, Carol, Johnny Texas on the San Antonio Road
German immigrant boy and the Texas frontier
- Howard, Helen L., Hannah's Sod House
Frontier life
- Howard, Elizabeth, A Star to Follow 7-9
Teen-age girl tastes Army post life in Arizona
- Hoyt, H.P., The Jeweled Cross 7-8
New England girl in Hawaii in the 1880's
- Johnson, Annabel, The Bearcat 7-9
Youth helps labor movement in Montana
- Johnson, Annabel and Edgar, A Golden Touch 7-9
Gold mining at the end of the century
- Judson, Clara I., Reaper Man
Life of McCormick
- Judson, Clara I., Bruce Carries the Flag 6 plus
Scottish family in Indianapolis
- Kjelgaard, J.A., Wolf Brother 7-9
Young Apache joins a renegade band
- Kroeher, Theodora, Ishi, Last of His Tribe 5-8
Last survivor of Yahi tribe in Calif. 1911
- Latham, John, Lonesome Longhorn 6-8
Cattle drive in the Wild West
- Lauritzen, Jonreed, The Legend of Billy Bluesage 5-7
Boy saves caravan of Spaniards from Indians
- Lawson, Robert, The Great Wheel
- Maw, Margaret, Nikoline's Academy 7-9
Danish girl settles in Utah

- McGiffin, Lee, Pony Soldier 6-9
(Two Confederate soldiers join Union ones
and fight Sioux)
- McCaig, Robert, That Nester Kid 7 plus
Land conflicts in Montana
- Meador, S. W., Everglades Adventure 7-9
The Buckboard Stranger 7-9
A Texas stranger mystifies rural N. H.
- Miller, H. M., The Long Valley 6-9
Girl faces family problems on winter-wracked
Idaho farm
- Miller, H. M., Kirsti 7-9
Finnish family in Idaho 1890
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