

FIRST HALF NOTES
PUSH TO APPOMATTOX

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March, 2018

(1) This is my analysis upon completion of the first half of my novel, PUSH TO APPOMATTOX. The purpose of this analysis is: first, to summarize the first half of the novel in terms of basic structure, number of chapters, number of words, main characters, secondary characters, main plots, sub-plots, thematic threads, narrative features, historical accuracy, and style; and then, secondly, to summarize what the second half must be in order to complete the story of the novel and achieve proportionality and consistency of style. In addition, as a further part of its purpose, this analysis will consider what needs to be done in both the first half and second half of the novel (in this case, going back to revise the first half as needed,) in order to achieve a non-redundant central story. To be clear about this, the central story of this novel is not the story of any one character or of a group of character; it is the societal story of the national push, as indicated by the title of the novel.

(2) The first half of PUSH TO APPOMATTOX is, at this point, completed thoroughly and to the best of my ability. It is not a rough draft. What exists is, I think, very close to what will be the final first half of the novel, except for changes that I will realize I need to make in the first half of the novel as a result of the thought process of this analysis, or as a result of understanding plot or thematic dynamics better as I write the second half of the novel. In other words, as I write through the story in a linear manner, I anticipate going backward in the story to refine chapters already written or forward in the story to insert notes or fragments into chapters not completed yet.

(3) The novel has a definite structure, which has already been entered into the single Word file that composes the novel as a “work in progress.” This file contains the book title page, a copyright page, a dedication (to Jeanne), an epigram, a table of

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contents, three parts, each with a title and 30 chapters, and a bibliography. All 90 chapters have a numeral (1-90) and a ten-word title, and these are assigned to the end of the novel, though the chapter titles, especially in the second half of the novel, may change. Each chapter in the completed first half of the novel is composed of 1754 words. The total word count for the completed first half is 80,104, while the entire Word file (which includes fragments of uncompleted chapters, pasted in information [not written by me], and random general notes [in the bibliography]), contains 108,816 words; that is, the entire Word file contains 28,712 words beyond the first half, though no completed chapters.

(4) Proportionality is a matter of concern for me because I feel that this novel should be proportional in every respect. I say “feel” regarding this because I have no rational argument for why the novel should be proportional to the extent I am inclined to make it so. My desire for proportionality arises in an intuitive judgement.

As I see it, proportionality for this novel requires: (a) that the two halves of the novel are structural mirror images of one another; (b) that the main characters are present in the second half of the novel proportional to their presence in the first half, with the same personalities, personal traits, personal flaws, and intellectual and moral concerns (except as they will evolve within the story); (c) that secondary characters are proportionally present in the second half and in the first half (except where “presented” in the second half, as will later be described); (d) that the six thematic threads of the novel reach their mid-point at the mid-point of the novel, are present in the second half proportional to their presence in the first half, and are completed in the second half; (and, as a corollary of this, that the novel have the same thematic threads in the second half as in the first, with no new threads present in the second half that were not present in the first half;); (e) that the novel have the same style in the second half as in the first, and use the same mix of narration and drama, complex syntax, and simpler syntax; (f) that the

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second half of the novel have the same proportion of military, political, and personal content in the first half; and (g) that the second half of the novel be consistent with the first half in being as pictorial as possible wherever possible.

(5) Unifying the novel, beyond the proportionality described, is my intention for PUSH TO APPOMATTOX *X* to be a wholly historical novel, marked by exactness and appropriateness of facts, (as was AGAINST THE WAR). I must ensure that it is this above all, and that fictional components of the novel are representative of the times; or, in the case of Hiram Stone, that, though being non-representative, that they do not “break the veil of time,” as David Willson warned me. Efficient and appropriate conveyance of selected facts is my essential task in this novel.

(6) PUSH TO APPOMATTOX has main characters and secondary characters, and their occurrence in the novel is considered here.

Note: I will list the characters with each having a number in parentheses indicating the number of chapters in which they are an important character.

(a) All characters (both main and secondary) divide into historical characters (based on actual historical figures) and fictional characters (made up for the novel).

(b) The main historical characters, in order of importance, are: (i) Abraham Lincoln (11); (ii) Ulysses S. Grant (11); (iii) Robert E. Lee (4); (iv) Jubal Early (6); (v) Edwin Stanton (3); (vi) Mary Lincoln (4); (vii) Jefferson Davis (2); (viii) William T. Sherman (3); (ix) Philip Sheridan (2); and (x) George Meade (2).

(c) The main fictional characters -- “the romantic four” == are: (i) Josiah Derr (8); (ii) Emily Derr (6); (iii) Hiram Stone (9); and (iv) Louisa Stone (4).

(d) The secondary historical characters, in order of importance, (and there are great differences in importance,) -- are: (i) Frederick Douglass(1);(ii) Eleanor Sherman (1); (iii) John Hay (2); (iv) Tad Lincoln (2); and (v) Julia McNealy (1).

(d) The secondary fictional characters are: (i) Tanner Moore (2); (ii) Anne Stone

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(2); (iii) Elias Derr (2); (iv) Elena Fordham Derr (2); (v) Ebediah Derr (2); (vi) Marcia Loudon (1); (vii) Luellen Beecher (1); (viii) Mathias Beecher (1); and (ix) Marlen Derr Beecher (1).

(f) Applying to these characters just listed the principle of proportionality: All of them, both main and secondary, both historical and fictional, should be present in the second half of the novel to the extent they are present in the first half of the novel. Also, every character must be completed.

There is one exception, as already mentioned, Philip Sheridan, a historical character, presents in the second half of the novel (see (7) below).

(g) Are there any characters missing that are needed to provide the cross-societal view of the war effort that this novel requires? Yes, there will need to be several characters representing members of Congress, to provide a stronger presentation of Lincoln's interaction with Congress, as the action of Congress affect the war and Lincoln's prospects for re-election. This need for legislative characters will be dealt with in more detail in the latter part of this analysis in which I will summarize changes required in the first half of the novel and in the general plan of the novel going forward.

(7) The exception to proportionality is "presentation," which I already noted though without a full explanation of what I mean by this term. Presentation occurs when a character appears in the story late in the timeframe and is introduced with a long narrative (within a single chapter), as was the case with Jubal Early in Chapter 32. At this point, I foresee that this will happen for just one other character in the remainder of the novel, Philip Sheridan, who will be presented in Chapter 48. The sub-plot around Philip Sheridan will occur predominantly in the second half of the novel.

As I mentioned in my notes on completion of the Part One of this novel, this technique of presentation is modeled on Dostoyevsky's presentation of characters in *Brothers Karamazov*.

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(8) The novel has six thematic threads, which I will list here with brief notes regarding the extent to which each thread has been developed in the first half of the novel, and needs to be further developed in the second half in order to be completed. The thematic threads do not take place in any specific chapter, but rather are present in multiple chapters (in fact, in most chapters); thus the term “threads,” since they are woven throughout the entire narrative. The six thematic threads are as follows (in no particular order, they are of equal importance):

(a) The national push, “total war”:

This thread follows the development of the national push and what it involves as a military strategy and as a military campaign conducted in the time span covered in this novel. This thread also deals with the national push as involving a moral proposition for “total war” accepted by Lincoln, Stanton, Grant, and Sherman. Total war employs a blunter, quicker, and wider instrument of destruction. Previously regarded as unethical, it must be accepted in order to bring the war to an end. Greater casualties are accepted to diminish the Confederate armies through attrition, and the Union targets include infrastructure and sources of supplies, in an effort to break the will of the Southern people.

The story of the national push is the central story of this novel.

(i) In the first half of the novel, this thread describes how Lincoln, Grant, Stanton, and Sherman arrive at the concept of staging a national push, and how they encourage one another to accept its drastic requirements. The thread amplifies on what exactly the push involves as a military strategy (a wide pincer movement), and it follows the events that occur once the national push begins. These events mainly consist of military battles, discussions about them, and reactions.

In the first half of the novel, also, this thread presents the personal side of total war in the heavy psychological burden it imposes on those like Lincoln, Grant, and

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Sherman, who must come to terms with the widespread damage and horrible loss of lives.

(i) In the second half of the novel, this thread will closely follow the main narrative of the novel, which is the story of the national push, also. The crux of this story is the sequence of events that brings success in the national push and victory in the war.

Note, also, an important part of the story of the national push and total war is the burden that the horror of the war places on the national psyche and on the individual psyches of the prime architects of the national push and the participants in the war. In the second half of the novel, the psychological toll of the war is portrayed in its effect upon Lincoln, Grant, Sherman, and upon individual soldiers like Josiah. Victory is achieved but the United States and the American psyche have passed a point of no return.

(b) Emerging new status of blacks (“The Negro Question”):

As defined in the novel, this question, (contemplated extensively during the Civil War, but seldom loudly,) is not, “Should the slaves be freed?”; but rather, “Will the freed slaves be capable of functioning as American citizens on an equal basis with White citizens, and should they be allowed to try?” This thread, therefore, seeks to present and examine the widespread view at the time that Negroes lacked the moral and intellectual capacity to function on an equal basis with Whites, and should, therefore, be relegated after the war to a lesser and more peripheral role than full citizens. Associated with this thread is the larger consideration of what was the status of blacks in general in both North and South during the Civil War, and how did they react to their status.

(i) In the first half of the novel, this thread is presented through descriptions of the attitudes toward blacks of some of the main characters, including Lincoln, Grant, Jefferson Davis, Jubal Early, Hiram Stone, and Anne Stone. In addition, the situation of blacks in various situations in American lives, and the attitudes of whites toward them in these situations is shown. Examples are: amidst the fighting troops, in the Harper’s Ferry contraband camp, on the Stone plantation, in the White

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House, in New York City, and in situations where blacks are used as slaves or servants. Also, in the first half of the novel, the great historical figure Frederick Douglass is portrayed in his interactions with Lincoln, and the noble fictional character Tanner Moore is presented as an example of a totally African (not of mixed blood) slave who wishes to distinguish himself morally and intellectually, and who does achieve this through his intellectual application and nobility of character.

(ii) To be completed in the second half of the novel, this thread must present events and realizations that inform the evolving attitudes of the characters with regard to blacks following the final events of the war. Going through these characters in the order in which they are mentioned in the preceding paragraphs: Lincoln evolves into a further understanding as he is affected by the sacrifices of blacks in the Battle of Chafflin Farm, by his further discussions with his wife Mary and with Frederick Douglass, and by his interactions with members of Congress regarding passage of the 13th Amendment. Grant has a similar reaction as Lincoln to the Battle of Chafflin Farm and to his ever-expanding experience with blacks as soldiers. He grows in respect for blacks as the war progresses. Davis and Early mainly figure into this thread in their being honorable and compassionate men while at the same time never retreating from their belief in basic Lost Cause attitudes towards African Americans,; namely, that they are the descendants of primitive, pagan people who have benefitted culturally and spiritually from their American experience, while nonetheless lacking the capacity to be equal with whites (God has made them inferior for a reason, the Lost Cause narrative goes; they are meant to be slaves). The important part of this, from a historical perspective, is that this view is not necessarily aligned with meanness of spirit; some holding this view are, in fact, caring and compassionate toward slaves.

(Based on family circumstances and education, Robert E. Lee would seem at first to be aligned with Davis and Early in having as strong an opinion about slaves, but a

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closer look at Lee reveals that he was not much concerned with the status of blacks [though his family had slaves]; he was more concerned with fulfilling the soldierly heritage of his family brought down from “Light Horse Lee,” his father. If Lee has a relevance in this thread of the novel, it is that he is as gracious toward blacks as he is toward everyone, and fights not to preserve slavery but to uphold the honor and independence of the Commonwealth of Virginia.)

An important part of this thread (not brought out strongly enough in the novel to the extent completed at this time) is the presence in the national dialogue of the strident voices of the Radical Republicans like Thaddeus Stevens calling for faster emancipation of slaves, total citizenship and civil rights for freed slaves, and eradication of the planter aristocracy throughout the South once the war is won. This is an important backdrop in face of which Lincoln makes his decisions about blacks. He is, in general, more cautious and moderate, and his statements and actions are understood more clearly when juxtaposed against the demands of the Radical Republicans. But more about this later in the section on changes needed going forward.

The Negro Question thread will be completed in part through the events surrounding Hiram Stone, Anne Stone, and Tanner Moore, events in which all three must reach a fuller understanding of their racial assumptions. The ongoing evolution of the national dialogue about this is another important part of the completion of this thread, provided through the chapters on Lincoln’s interactions with Congress and his key speeches including his speech to Congress in December of 1864 and his second inaugural address in February of 1865.

(c) Emerging new status of women:

The purpose of this thread is to present the situation of women during the Civil War; to examine the effort of some women to achieve greater autonomy; and to show how the trend toward autonomy for women is accelerated by the new roles forced upon

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or freely assumed by women during the war. As this thread reveals, this trend occurs not only in the North but also in the South, though in the North only it is accelerated further by the alliance of the women's movement with abolitionism. This thread centers on the two women of the romantic four, Emily Derr from the North and Louisa Stone from the South. Other women characters also come into this thread, however, including Mary Lincoln, Julia Grant, Eleanor Sherman, Julia McNealy, Anne Stone, Elena Fordham Derr, Marcia Loudon, and Helen Pitts Douglass.

(i) In the first half of the novel, this thread of the emerging independence of women is carried principally by Emily Derr and Louisa Stone. They are both shown to be intelligent and idealistic women who are carried by the events of the war into unselfish and challenging leadership roles that they would likely have not experienced had the war not intervened in their lives.

In other words, the cultural dynamic of the war is, in their cases, reinforcing their personal dynamics as women seeking more autonomy in a culture that in the main discourages young women from seeking and acquiring autonomy. For Emily, this mainly occurs as a result of her accidental encounter with the Harper's Ferry contraband camp, but also as a result of her identification with the abolitionist movement and her encounter through it with the activist women who are involved in the abolitionist cause. There is a historical and cultural dimension in this association as it shows how the women's movement and abolitionist movement have been built upon one another. Louisa Stone, in the first half of the novel, carries this thread in showing that the desire of intellectual women to become autonomous had spread beyond abolitionism through intellectual influences encountered at school. This is shown in the first half of the novel by the literary and educational influences that Emily and Louisa have experienced.

(ii) In the second half of the novel, this thread must continue on the same basis with Emily and Louisa becoming more personally invested in the paths they have already

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chosen. This will take Louisa closer to the battle field and to her eventual death in combat, with her love for Josiah left unrequited and only declared at the last moment. It will take Emily further in independence and responsibility and to an eventual understanding with Hiram about this, in their meeting at Charlotte's grave near the end of Part 2 of the novel. Note that Helen Pitts Douglass also is part of this thread in the second half of the novel by representing an extreme of the woman's independence movement in her marriage to an older black man. (Lincoln, in meeting her in connection with the 13th Amendment, wonders about her as, like so many other White proponents of freedom for slaves, he has not fully accepted that this will lead to intermarriage between the races.)

(d) Federal vs. confederal model of government: This thread pits the U.S.A. concept of a strong federal government, with the states locked into the Union, against the C.S.A concept of a weak federal government made up of equally powerful states who are in an ongoing alliance with one another in the manner of sovereign states in a military alliance.

(i) In the first half of the novel, Lincoln, Grant, Stanton, and Sherman, among the historical characters, and Josiah and Emily Derr, to a lesser degree, among the fictional characters, represent the federal cause. As presented through them, it is closely aligned with the pre-bellum Whig program of the "Three Pillars" (strong central government, strong central bank, and strong, federally-financed infrastructure of waterways, roads, and railways); and aligned, also, with the idea of an American republic destined to spread American-style democracy across the North American continent (the "Manifest Destiny"). The confederal cause, in the first half of the novel, is represented chiefly, among the historical characters, by Robert E. Lee, Jefferson Davis, and Jubal Early, and, among the fictional characters, by Hiram and Louisa Stone. The confederal cause is presented through these characters as being associated with the ideas that led to the 1789 confederation and the War for Independence.

(ii) In the second half of the novel, this thread has great potential to indicate what America will become in the post-bellum era. It must be clear that certain characters, -- chiefly Lincoln, Grant, and Sherman, -- foresee that the Union victory in the Civil War will enable America to achieve the Manifest Destiny. With the slavery question no longer impeding Western development, and with railroads and telegraphs promising a new, -- and actual, -- unity in transportation and communication, the way is open for the United States to expand into the great, unsettled area between the Mississippi River and the Pacific Ocean. Sherman will figure into this as the American military leader most associated with subjugation of the Indians. This should be brought out, as part of this thread, in the second half of the novel, starting with Sherman's "presentation" as a character in Chapter 48. In other words, part of bringing this out will fall to the narrative voice, in a look into the future.

(I must be quite clear regarding this use of the narrative voice, -- as aware of the totality of American history, so far as is known at the time of composition, -- and be consistent in this omniscient use of the narrative voice throughout the novel. This may mean introducing similar passages in the first half of the novel.)

Another means to bring out the thematic material related to the victory of the federalist conception of government will be through the thought stream of the principals like Lincoln and Grant as they engage in activities such as railroad travel that lead to reflections on what victory in the war will mean for the American nation. In addition, it must be shown that Lincoln's victory in the Presidential Election of 1864 is a victory for the federal expansionist view, and, as such, an embracing of the Manifest Destiny.

As for the defeated confederal view of government, this must be brought into this thread in the second half of the novel, also, and not as something that is simply defeated and discredited, but as something that remains a part of the collective consciousness of the American people in the continuing determination of many to reduce the power of the

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federal government as much as possible, thereby maximizing as much as possible the power of the individual and of government closer to the people. (Surely this philosophy persists in American conservatism up to the present era.) The means of bringing this out will be in the thoughts and expressions of Lee, Davis, Early, and Hiram Stone, and in the newspaper editorial (reflecting on the meaning of the Stars and Bars flag) that Hiram comes upon as it becomes clear to everyone that the Confederacy will be defeated (circa March of 1865). (Maybe this should appear when Richmond is evacuated.) Note that the confederal view of government must be defended so strongly in this second half of the novel that the argument for it will be persuasive enough to the intelligent reader to cause a thoughtful analysis of whether it was a mistake for the American people to reject the confederal structure of government; and this consideration must be put forward in such a way that the question of slavery is irrelevant to it. In this Hiram is a formidable proponent because he has come, -- at least privately, -- close to rejecting slavery as immoral, while holding no less strongly to the idea that Virginia is a sovereign nation with the right to secede from the alliance of sovereign states (in his view) that composes the United States.

(e) Division vs. reconciliation: This thread has to do with the personal, familial, and cultural divide created by the Civil War as friends, relatives, and colleagues in the army and politics are forced to take sides and are thereby separated from one another.

(i) This thread is presented in the first half of the novel most strongly through the distance created between the Derr and Stone families, and, more particularly, between Josiah and Louisa, Josiah and Hiram, and Hiram and Emily. This thread is also conveyed through references to the distance created between soldiers who prior to the war had been comrades in the same army and who are now divided into the armies of the North and South. Many officers on both sides of the war are graduates of West Point. Many of them had fought together in the Mexican-American War. Political leaders like John Breckinridge once prominent in national politics (in the case of Breckinridge, Vice

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President of the United States) have renounced their U.S. citizenship and sworn loyalty to the C.S.A.

(ii) The reconciliation part of this thread should rise to the forefront in the latter part of this novel as the prospect looms of a new, forcefully united American nation in which former C.S.A. soldiers and politicians will perhaps be indicted with sedition and treason. In Congress, the fate of such people enters the national dialogue in the form of the ongoing differences between the Radicals of the Northeast and moderate Republicans like Lincoln who are inclined to be more forgiving and more in favor of rapid reconciliation.

This conflict regarding how victory in the war will figure in future American politics must be brought into this thread within a component that will be created in the second half and that will need to be added to the first half; this component is the U.S. Congress and Lincoln's interaction with them. I will need to think carefully about how to introduce this component in the first half of the novel in such a way as to be squared off efficiently in the second half of the novel. Who are the political figures that are important in this? I must research this carefully so as to bring them into the novel as strongly as military figures like Philip Sheridan. Frederick Douglas and other petitioners to the Congress must also be brought out much more strongly in the first half of the novel, and they should be continued with the same strength in the second half of the novel.

This thread must also dramatize the desire for reconciliation among the former combatants of the war as they engage with one another as the war winds down. Included are: Grant's gracious acceptance of Lee's surrender; the Confederate stacking of arms at Appomattox, with the Union soldiers brought to soldier arms; and the socializing of the Union and Confederate officers at Appomattox following news of the surrender.

The most important reconciliation occurring in this thread in the second half of the novel, however, will be the reconciliations that occur between Josiah and Louisa,

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Josiah and Hiram, and Hiram and Emily. These reconciliations are representative of the more general reconciliation occurring American society. (a) Josiah and Louisa reconcile and exchange declarations of love, but Josiah and his fellow soldiers have nonetheless killed Louisa, burned down Richmond, and destroyed the defeated Southern society, leaving them with the huge social problems of tens of thousands of freed slaves without work or housing. (b) Josiah and Hiram, in their interactions with one another in this second half of the novel, have shown their unwillingness to become outright enemies and their eagerness to leave the war behind as they re-start their friendship following the surrender at Appomattox. (c) Hiram and Emily in their eagerness to find a way to go into the new future as lovers and spouses, despite the discord of the war, despite the new persons they have each become, illustrate the similar desire among many Americans after the war to come to terms with the new society that the war has created. This comes out most strikingly in the meeting of Hiram and Emily in Charlotte's Grove at the end of Part 2 of the novel.

(f) Josiah Derr's attempt "to make spiritual sense of the war":

This thread explores the relationship and tension between Josiah's boyhood ambitions to be a minister (like his father) and his adolescent decision to attend Virginia Military Institute and become a soldier.

(i) In his first half of the novel, this thread describes how idealistic Josiah has been regarding his minister ambition, how this has been superseded in his life by his decision to be a soldier, and how as a boy he had regarded these two vocations as being related to one another and not in conflict. The two vocations have been related in his mind in both requiring the utmost dedication and service. In the first half of the novel, also, the dynamic that gains momentum regarding the growing felt conflict between Josiah's minister and soldier ideals is shown to be related to the dynamic of his needing as a soldier to make war upon his native Virginia, as he had had as a boy the dual ideals

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of being loyal to the American nation and loyal to his native Virginia, and had not anticipated that these loyalties would come to be in conflict with one another.

Note that, in the first half of the novel, in Chapter 21, it is specifically stated that, in connection with the conflict between Josiah's ministerial ideal and his ideals as a soldier, Josiah is reading a book that his father had given him. This book is written by the brother of a New England chaplain named Arthur Buckminster Fuller who had died in the war.

(ii) In the second half of the novel, this thread must explore in more detail the conflict that Josiah feels between his Christian and soldierly ideals. The starting point should be the actual text of the book by Fuller; this text has the sentiment and vocabulary that Josiah would encounter in his historical time. The thread will proceed through Josiah's thoughts on the train, after leaving Grant in Monocacy, then into his subsequent monologue with his father's spirit on the banks of the Shenandoah in Harper's Ferry. From this will follow, -- though no longer so specifically related to the book, -- Josiah's reluctant part in the destruction of the falling Confederate army, and his final meeting with Louisa in the last moments of her life.

Be careful in this to keep the descriptions lean and restrained, and to pull back continually in Josiah's thoughts so as not to squelch the dramatic effect.

A key quote in this thread: "We have won the war," Josiah says to Hiram after Louisa's death, "but I have destroyed everything I loved, everything that was beautiful and good for me."

(9) The novel has subplots, each associated with a cluster of interacting characters. The main sub-plots are as follows, with the characters in the cluster indicated, and brief remarks regarding what happened in this sub-plot in the first half of the novel and what needs to happen in the second half of the novel for the sub-plot to be completed.

(a) Lincoln, Grant, and Stanton: This is sub-plot that carries the central story of the novel, which recounts how the national push began, developed, was thwarted and re-

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aligned (as indicated by the title of Part 2 of the novel), and how eventually it achieved its objectives of preserving the Union and freeing the slaves.

(i) In the first half of the novel, this sub-plot develops from the conclusion that Lincoln, Stanton, and Grant have come to separately, and in the sharing of which they form their initial alliance; this is that the war can only be won with a total war effort, and that such a total war effort must be done despite any objections arising from moral considerations. This is a case, in their estimation, of end justifies mean. Without total war, the war will be lost, the Union will be lost; and the cause of freeing the slaves will have to be abandoned. The Lincoln-Stanton-Grant sub-plot, in the first half of the novel, submits as historical fact that the chief officers of the United States collectively acknowledge and accept what total war will require, including high loss of lives and destruction of the infrastructure of the South in order to break the will of the Southern people.

(ii) In the second half of the novel, this sub-plot must convey the increasing realization, on the part of Lincoln, Grant, and Stanton that the war can only be won with horrible loss in lives and property, a realization that evolves, as victory is obtained, into a realization of the great cost that victory has exacted. Another part of this is that total war moves beyond its defined, permissible boundaries and becomes a vehicle of hatred and vindictiveness that not even the end justifies means philosophy can permit, with the forces on both sides destroying private houses of military leaders and other structures and resources being destroyed that have no collateral value in the war effort. Lincoln considers the great cost of the war as he contemplates what he will say in his second inaugural speech (“With malice toward none, with charity toward all”); and he realizes the degree of hatred and vindictiveness when he tours the ruins of Richmond. Grant shows his sense of the horrible loss in the graciousness he displays toward Lee and Lee’s defeated army at Appomattox. (Stanton should also be shown in his reaction; at this

point, I don't know how he reacts; it might well be that he is not as deeply affected as are Lincoln and Grant. There should a chapter, near the end of the novel, harking back to the first chapter of the novel, a chapter in which Lincoln and Staton recall the day they decided to call for Grant to lead the combined armies of the United States.)

(b) Lincoln and Mary: This sub-plot follows the changes in Lincoln and his wife as they assume the responsibilities of their national roles as President and First Lady, and interact with one another in mutual support and reflection.

(i) In the first half of the novel, this sub-plot establishes the common background and beliefs that Lincoln and his wife share. Their common background is that they both grew up in the Midwest, in what was then thought of as the frontier, though Mary is from a wealthy family with slaves. They both believe in the American ideals of hard work, education, religious faith, and democracy. They are both not of the elite, and they feel this, and commiserate about it, when they come to Washington. The Lincoln's have strong family values, and they are alike in eschewing severity and indulging in their children; they make little use of discipline. Most importantly, the Lincoln's are portrayed as being supportive to one another, though, also, there are great areas of intellect and experience in which they do not overlap (as is the case with many married couples).

(ii) In the second half of the novel, this sub-plot will show the Lincoln's growing closer together as the burdens of the war increase on them. The burden is in the number of dead and the increasing damage. In terms of the national push, as the push becomes more effective as "total war," its psychological toll increases on Abraham Lincoln, and this results in Mary becoming more engaged with his mental state and more supportive of him. In a reverse direction, Lincoln reacts to his wife's continuing senses of inferiority in her interactions with the Washington social elite. Important, also, in the structure of the novel is that Lincoln communicates to his wife some of his most profound and private contemplations such as on the future of the American republic and the future status of the

freed slaves.

(In particular, Lincoln shares with Mary his reason for rejecting the severity of the post-war Reconstruction proposed by Radical members of Congress (such as Stevens, Wade, and Sumner). This last can come out much more strongly in the first half of the novel, also, as I organize and expand the references to Lincoln's interactions with Congress, as defined in more detail in the latter sections of this analysis.)

(c) The “romantic four” (Josiah, Emily, Hiram, and Lousia): The events in this sub-plot are well established in my mind, and I need not recite them here. It is worthy of note, however, that the romantic four must become as big as possible within the novel. The way to accomplish this is to bring them into the action as much as possible, and to bring them into interaction with other characters and with one another as much as possible, though never to the point of straining credibility. This sub-plot must be understated. It must be completely historically possible and representative of the times. Its full impact will be realized through the dramatic events in the last part of the novel, which establish how the war has molded their lives.

(d) Early, Davis, Lee, Breckinridge, and other high-level Southern officials: This sub-plot carries the story of the high ideals of the Confederacy and anticipates the rationale that will defend the “Lost Cause” after the war.

(i) In the first half of the novel, this sub-plot describes how the military idealists of the Old South attempt, -- through strategy, deception, and courage, -- to defeat a Union force much superior in numbers and guns. This ideal to which they subscribe is almost medieval in tone and sentiment, (and intentionally so on the part of the planter elite,). A favorite author, for example, is Sir Walter Scott.

(ii) In the second half of the novel, all of the principals of this sub-plot will slowly come to an understanding that the war cannot be won. What can then be done short of winning the war that will allow the Southern cause to survive in some fashion?

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This is the concern they all share. Delay the defeat is an early strategy, the object being to prevent Lincoln from gaining office again, thereby perhaps allowing a view more favorable to the continued existence of the South to gain in the Northern public. Escape to the Appalachian Mountains is another contemplated strategy, -- again a tactic aimed at wearing down the will of the Northern public to continue the war. Lee, before becoming trapped at Appomattox, is on his way to the mountains, his intention to reassemble with the remnants of Johnston's army (is this historically true?). Mixed with the recognition of the inevitability of defeat is a bittersweet pride in the heroic actions of the Southern soldiers.

(e) William Sherman and his wife Eleanor Sherman: This sub-plot follows Sherman's psychological surrender to his task of wreaking death and destruction on the Southern people. Eleanor is the one who knows him as the different man he was before this surrender occurred.

(i) In the first half of the novel, Sherman's dedication to his military task is juxtaposed with his memory of what he was before the Civil War. Eleanor enters into this as the person he had confided in since his teenage years. She knows who he was, and she knows the part of him that has ceased to exist for most people, but which she still can bring out in him. Associated with this are Sherman's memory of his mental breakdown in 1862 (following the Battle of Shiloh Church) and his ongoing grief at the loss of his son.

(ii) In the second half of the novel, Sherman's self-criticism and his feeling that he cannot escape what he must do intensifies, as do his references to them in his interaction with his wife. But there is an opening at the end toward another future. How does Sherman's eventual military career fit into this? Sherman must be explored much more thoroughly and brought out much more strongly in the second half of the novel based on the true history of who he was and based on his letters and later remarks.

Beware of making too much of this to the extent that Sherman is not a believable

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character or that Sherman becomes something in the novel that he was not in real life. This would be a great disservice to his legacy.

(f) Grant and Josiah: This sub-plot shows Grant's fatherly attitude toward Josiah, and his expressed expectation that Josiah will be a superior soldier, and places them against them Josiah's desire to fulfil this expectation, which he feels increasingly unable to do because of his moral reservations regarding war.

The groundwork for this was laid in the first half of the novel, in the interactions between Grant and Josiah in Tennessee and later in Washington D.C.. The second half of the novel must complete the sub-plot by describing Josiah's unwilling involvement in Louisa's death and his remorse in having contributed to the destruction of his native state of Virginia. For him, Louisa is the embodiment of the good things he has destroyed. Note, though, that Josiah never rejects the soldierly ideal; rather, he sets it off as something separate that cannot be brought into compliance with Christianity (or, more specifically, with Christ the person, based on Christ's sayings regarding violence and war, which Josiah feels reveal Christ as a pacifist). Josiah comes to this division of his soldierly duties and Christianity following his father's death. He expresses it in his monologue to his father, and retains this view until the end of the war. What then will transpire in his continued desire to be a minister? The implication is that Josiah will proceed to take up his felt vocation as a minister, though with a muted sense of how Christianity can be brought into conformance with reality, and with a lingering remorse regarding the result of his actions in the Civil War, though the implication is, also, that Josiah will never dismiss the war as having been unjustified or immoral, he will continue to believe that the war was necessary as a the only means possible to end slavery in America.

(g) Hiram and Tanner: This sub-plot describes the relationship between a white man of privilege and a black man with an extraordinary intellect, the white man's slave.

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Hiram and Tanner have grown up together, and under different circumstances they would likely have been close friends. But the disparities in class and race have prevented them from moving beyond their extremely formal interactions.

(i) In the first half of the novel, this sub-plot reveals that Hiram has thought of freeing Tanner. He broaches this possibility to his mother, but she refuses to allow Tanner to be given his freedom if Tanner remains on the plantation. Tanner refuses because he does not wish to abandon his fellow slaves. In this, Tanner shows his nobility of character, and Hiram shows his reluctance to push through any arrangements that will cause conflict in his family. Because of the same reluctance, Hiram has never proceeded with an idea that he has held in his mind only and has never expressed to anyone except Emily Derr. This idea is freeing the slaves and giving them the option of remaining on the plantation as hired workers (this is something he has read about proposed by a slave owner in Kentucky). Hiram and Tanner have great respect and affection for one another, the narrative makes clear, though they maintain a careful distance.

This sub-plot involving Hiram and Tanner is the most problematic part of the novel, as thus far written and conceived, threatening its historic plausibility as a whole. For this reason, the description of Hiram must be thoroughly revised in the first half of the novel, and the conception of Hiram going forward in the novel must be re-thought. In general, Hiram must be presented as more conflicted and more aware of the arguments against freeing the slaves and of the possible deleterious results that freeing the slaves might have on his own family. At the same time, he must be portrayed as being as profoundly committed to freeing the slaves and concerned with doing justice to them as was described in the first half as now written. These warring concerns, both of which are highly emotional for him, are the source of his ongoing conflict. This must be clear in the novel from the very first mention of Hiram's contemplation of ways to ameliorate the condition of the slaves. Tanner must also be presented from the very first mention of him

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as an exception to the norm.

(ii) In the second half of the novel, Hiram will become increasingly aware of the injustice he has done to Tanner by not accepting him fully as a friend. At the same time, he becomes increasingly concerned with what the mass freeing of slaves will do to the South, with the old order set aside and with no new order at hand to address the social problems that the freed slaves may present when disconnected from the plantations. As a result of this, the tension within him described in the first half must be described as increasing in intensity. He is also enough of a modern man to be aware of this moral ambiguity (though not expressed to himself in modern terms). So far as his interaction with Tanner goes, however, when he and Tanner are face to face with one another, Hiram always feels a great respect and affection. Eventually, he should express this to Tanner. (“Tanner, I have done you a great injustice, I know. I should have pressed for you to have your freedom. I should have pressed for you to be allowed to be recognized for your intellectual expressions. But, most centrally, Tanner, I should have asked you simply for your friendship. I have never done that, and now, I can understand how you would see nothing but hypocrisy in it, for I only speak of this when our old order is crumbling. I can see as well as you that it will crumble, though I say this in utter confidence, and would never say it to anyone else, for it would be taken as giving into to defeat and discouragement.” To this, Tanner replies: “Master Stone, I shall be honored to be your friend.” Caught by this brevity and lack of qualification, Hiram reached forward his hand: “Let us be friends then, Tanner.” Tanner nodded. “Yes, friends.” “And, Tanner, I request for you to call me by my first name. It would be a great satisfaction for me if you would do this.” “Yes, Hiram, I will. We were like brothers, you and I, growing up, and your respect for me and interest in my thoughts were a source of encouragement for me always.”)

(h) Anne Stone and Tanner: This sub-plot focuses on Anne Stone’s interaction

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with Tanner Moore. She is basically a good person not inclined to demean or humiliate the slaves on the Stone plantation, but she nonetheless believes that the slaves are inferior in intelligence to white people. When forced to accept Tanner's offer to help defend the plantation, Anne gains respect for Tanner's character, though she never totally accepts that he or any slave is equal to white people. An important part of this is that in her earlier life Anne has attended a Northern finishing school as a girl and a Northern college. So such ideas are not completely new to her; she has considered them before and to some extent has buttressed herself against what would necessarily follow for her family if the slaves were set free and the plantation left without its supply of free labor.

(10) The novel has a consistent style, which I will describe here in order to impress upon my mind going forward what the style must continue to be in the remainder of the novel.

(a) By intention and design, PUSH TO APPOMATTOX uses full syntax and correct language of the highest quality. It is language, as would be used, for example, in a Supreme Court decision or doctoral thesis. The language is also very close to what was used more universally, and even in conversation and correspondence, in American society during the Civil War.

(b) The style should employ the full syntactical range of the American English language to the extent it can do so while remaining fluent and easily readable. It should not be ostentatious. It should use correct language and structures for less common mappings such as subjunctive phrases (e.g., "had he had more options," "be that as it were," "if I were capable of that, I would do it," etc.)

(c) Sentence length should be as required to complete the meaning of the sentence (in some cases, exceeding 100 words). Phrase mapping should be used to make the sentence easily understandable to an intelligent reader.

(d) The style should not employ sound padding. It should not use repetition for

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rhetical effect.

(e) The style should not have an academic quality owing to use of archaic or exoteric words and phrases. It should be based on street language and have the flow and ease of street language. It should in all cases be an attempt to “state the case plainly.” Most of all, it should be characterized by lucidity and austerity, but at the same time it should employ as much complexity as needed to reach for and obtain nuance of expression.

(11) As noted earlier in this analysis, in addition to evaluating the requirements for the second half of the novel based on whatever is already in the first half of the novel. I also want to set down here some key ways in which the novel in both first and second half should be different going forward.

(a) There must be improvement in coverage of political events and in showing Lincoln’s interactions with political leaders. Here I repeat the remarks from “Notes added (November, December 2016)” in my Notes on Completion of the First Part of the novel.

(i) The political events in this novel must be as defined and brought out as clearly as the military events of the national push.

The novel must also indicate how the political events are related to the military events. For example, the Union capture of Atlanta increases Lincoln’s chances of being re-elected; before this, the argument can be made more convincingly that the Union war effort has stagnated.

(ii) The political events should especially be presented as to how they affect the national will to war.

The basis of the juxtaposition of political and military events should be an exact timeframe (1864 calendar).

(iii) Political events should also be considered in terms of how they affect the six threads of the novel.

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(iv) My master spreadsheet is the place to make the correlations of time, causality, and influence between the political and military events, and between the political events and the six thematic threads. I can do this with some kind of color marking of the cells; the spreadsheet already has separate columns for political events and military events, as well as a column for each of the major characters.

The key point is the relationships must be clear and not made as part of a broad shot. The relationships should be pointed to precisely and the related, extraneous descriptions should be deleted.

Additional notes about (a) above, entered now:

(v) I don't know why I failed to act on these points since placing them down. Maybe I did act upon them to a limited degree, but not as strongly as I should have; and I intend to correct that going forward. It is important to emphasize to myself, however, that the changes that will be done in the first half of the novel, as a result of acting on these points, should not add any additional content, in total number of chapters and words, in the first half of the novel. The new passages should replace or strengthen those currently existing, with the total word count remaining the same as it is now. The reason for this is to retain the proportionality of the novel, the importance of which has already been discussed in this analysis.

Passages in the novel documenting Lincoln's interaction with Congress should be equivalent in scope to the passages documenting his involvement in the war, and the characters based on Congressional figures should be as full and complex as war-related characters like Grant.

(vi) I should section all of this out into a timeframe such that the historically most significant events and political developments are covered in the right place, timewise, in the novel. This will mean separating them into six chapters, approximately, with two chapters placed in each of the three parts of the novel.

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(b) All sections of the novel having to do with the Stone Plantation, the Stone Family, Hiram Stone, and Tanner Moore, must be rewritten and reconceptualized to make them completely historically possible and to avoid having them seem to deny obvious historical facts regarding plantation mores and treatment of slaves, as follows:

Note: I have touched on these in the preceding sections, but I will repeat them here in the context of this section.

(i) In all cases, where some situation presented is contrary to the historical norm, this must be clearly indicated in some manner, either through knowledge of this described in the characters' thought process or through narrative references to an overall situation that is different from the situation being described. For example, when Tanner's level of education is described, this must be done with the qualification that it was a rarity for slaves to be educated, that it was, in fact, prohibited by Virginia law, but that Hiram's father, owing to his social status, had been able to secure permission to educate Tanner, -- Something like that that at the same time sheds light on the overall societal situation in a fully historically accurate manner.

(ii) Hiram Stone must be re-thought as to how he is historically possible; and he must be re-presented in such a way as to be plausible in every respect and in no way a denial of the planter elite mores that, in the true historical record, resulted in mistreatment of slaves, -- and also, to some extent, to mistreatment of white women. But, note, the Stone Family need not be presented as a typical planter family; it may be presented as an atypical planter family that has been more benevolent to slaves than has been the norm among planter families in general.

(iii) How has Hiram come to have his atypical attitudes? He has come to have them because of four main influences, which all must be brought out strongly in the story and explicitly related in the narrative to his ideas about slavery. These four influences are: (1st) his interaction since boyhood with the Derr family in general; (2nd)

his interaction, more specifically, with Emily Derr; (3rd) his idealistic, inquisitive nature; and (4th) his brotherly association from boyhood with Tanner Moore.

Note, however, Hiram, as mentioned above, has a countercurrent of practical and selfish reservation having to do with his desire to preserve the wealth and status of his family. Because of this counter-current, Hiram is not single-minded regarding slavery, but rather torn within himself and afflicted by pangs of conscience regarding the ideas of justice for the slaves that he has pondered in his mind and never acted on or openly expressed.

(c) While writing the second half, I should continually be attempting in all parts of the novel to make the descriptions more historically accurate and more pictorial with the pictorial details not derived from imagination but based on historically accurate descriptions (such as newspaper accounts of the time) or on photos or drawings of actual places such as battle scenes and historical scenes like the White House and the Capitol building.

(12) The content of my analysis being now complete, I will end it with these notes regarding the “New Paradigm,” my assumed and presumed vocation as a writer, and the importance of purpose and self-discipline in fulfilling this vocation.

(i) The New Paradigm is my contract with myself established after I was unable to publish *AGAINST THE WAR*. It states my determination to keep writing and to take seriously my vocation as a writer.

(ii) The New Paradigm declares that I will take any humiliation and disappointment from *AGAINST THE WAR* and turn it into a refinement of my sensibility as a writer.

(iii) The New Paradigm also states that I will speak and write always with my full intelligence and that I will present my past work (including *AW* and earlier projects) as something I determined to do, believed I should do, and did to the utmost of my

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ability. I should never diminish my work, or act as it were a casual undertaking, because in all cases I have persisted in what I felt was the best and strongest activity as a writer.

(iv) In a like manner I should go forward with the composition of this novel, aiming for keenness of mind, persistent self-discipline, and the fullest application of my abilities.

Roland Menge

March, 2018