The blue and the gray in young adult fiction: A selected annotated bibliography

Kent Brewer

University of Northern Iowa

Let us know how access to this document benefits you

Copyright ©1991 Kent Brewer

Follow this and additional works at: https://scholarworks.uni.edu/grp

Recommended Citation


https://scholarworks.uni.edu/grp/1897

This Open Access Graduate Research Paper is brought to you for free and open access by the Student Work at UNI ScholarWorks. It has been accepted for inclusion in Graduate Research Papers by an authorized administrator of UNI ScholarWorks. For more information, please contact scholarworks@uni.edu.
The blue and the gray in young adult fiction: A selected annotated bibliography

Find Additional Related Research in UNI ScholarWorks
To find related research in UNI ScholarWorks, go to the collection of School Library Studies Graduate Research Papers written by students in the Division of School Library Studies, Department of Curriculum and Instruction, College of Education, at the University of Northern Iowa.

Abstract
Even after more than 125 years since its conclusion, interest in the Civil War remains high. Historical fiction based on the Civil War continues to appear frequently. Much historical fiction about the Civil War could be used to positive effect in high school history classes.
THE BLUE AND THE GRAY
IN YOUNG ADULT FICTION
A SELECTED ANNOTATED BIBLIOGRAPHY

A Research Paper
Presented to the
Faculty of the Library Science Department

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

Kent Brewer
July, 1991

Read and approved by
Leah Hiland
Barbara R. Safford

Accepted by Department
Leah Hiland

Date July 15, 1991
Abstract

Even after more than 125 years since its conclusion, interest in the Civil War remains high. Historical fiction based on the Civil War continues to appear frequently. Much historical fiction about the Civil War could be used to positive effect in high school history classes.

After reading 34 Civil War fiction books published between 1970 and 1989, the researcher produced an annotated bibliography. Each book was summarized and categorized into one of four "recurring themes": The Clash of Cultures, The Human Cost of War, In Quest of Freedom, and Overcoming Handicaps. Each book was judged subjectively according to a five question criteria: 91 percent contained good stories, 100 percent adequately blended fact and fiction, 88 percent contained accurate and plausible stories, 85 percent were acceptably historically accurate, and 100 percent had accurate background details. 27 books (79 percent) were judged to be of interest and educational value to high school students, and seven (21 percent) were judged to be not of interest and educational value to high school students.
<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Purpose and Proven Statement</td>
<td>3</td>
</tr>
<tr>
<td>Hypotheses</td>
<td>4</td>
</tr>
<tr>
<td>Assumptions</td>
<td>5</td>
</tr>
<tr>
<td>Significance</td>
<td>5</td>
</tr>
<tr>
<td>Definitions</td>
<td>6</td>
</tr>
<tr>
<td>Limitations</td>
<td>8</td>
</tr>
<tr>
<td>2. LITERATURE REVIEW</td>
<td>9</td>
</tr>
<tr>
<td>3. METHODOLOGY</td>
<td>20</td>
</tr>
<tr>
<td>4. ANNOTATED BIBLIOGRAPHY</td>
<td>23</td>
</tr>
<tr>
<td>5. SUMMARY</td>
<td>41</td>
</tr>
</tbody>
</table>

BIBLIOGRAPHY | 47 |
Chapter I
Introduction

The American Civil War was one of the most important events in the history of our nation. It was deeply tragic and at the same time inspiring and stirring. The Civil War helped define and shape what the United States is today and what it stands for. For all time, it settled the two most pressing matters then facing the nation--slavery and the question of the national government's power over the states.

The Civil War relates to us today. It set in motion the struggle for Civil Rights that was not won until the 1950's and '60's (and that, many would argue, continues to this day). Bruce Catton (1981) eloquently stated why the Civil War is important to us today, "The change that the Civil War started is not over, the work is not finished. We must all live up to what those who have come before us have given us" (p. xiii). And he says:

By examining the war closely, by realizing both what it cost and what it won for mankind as a whole, we can get back...that confidence that as Americans, we are somehow on the right path, and that while our final goal is still clouded and hidden from view, we can at least feel sure that it will be worth reaching. (p. xvi)

Catton also believed that we need to go deeper than the study of the war and its battles and campaigns. We need to understand the emotions, the spirited currents, the hatreds and antagonisms of the time that were so strong that people were willing to fight and kill and die.
Probably the best and most satisfying way for students of history to do this is by going back in time through the use of Civil War historical fiction. History teachers should make use of this valuable and readily available tool.

Some historians scoff at historical fiction and doubt its usefulness as a learning tool. Of course many examples of badly written and inaccurate historical fiction exist. But there are also many examples of beautifully written, well researched and exciting historical fiction in existence. The historian and the historical novelist are seeking essentially the same thing, only in different ways. As Shelby Foote (1958) wrote:

Whether the event took place in a world now gone to dust, preserved by documents and evaluated by scholarship, or in the imagination, preserved by memory and distilled by the creative process, they both want to tell us how it was to recreate it, by their separate methods, and make it live again. (p. 18)

Foote is well qualified to speak on the subject since he has written both historical fiction and a narrative history of the Civil War. Many authors, like William Safire and Michael Shaara, say that fiction is the best way to experience and tell what really happened in history. Fiction is usually more exciting and vivid to the reader.

Civil War fiction has a rich tradition. Such well known classics as *The Red Badge of Courage* by Stephen Crane and Margaret Mitchell's *Gone With the Wind* fall into this category. But good Civil War novels are not necessarily things of the past. New titles appear every year.
Many authors claim that good historical fiction can open the door for students to an interest and understanding of history in a much more fun and exciting way than traditional lectures and textbooks. Charlotte Huck, Susan Hepler, and Janet Hickman (1987) say, "The challenge for teachers and librarians is to bring this enduring literature of value to its audience" (p. 532). They also say:

Historical fiction can dramatize and humanize the sterile facts of history. It can give children a sense of participation in the past and an appreciation for their historical heritage. It should enable the child to see that today's way of life is a result of what people did in the past and that the present will influence the way people live in the future. (pp. 536-37)

The Civil War changed the United States for the better. Civil War fiction can show the student that wrenching change in personal terms and on a personal level is infinitely more meaningful than any dull textbook or lecture can convey.

Purpose and Problem Statement

The purpose of this study was to summarize and critically evaluate a selected number of Civil War fiction books published between 1970 and 1989 and still in print. This was accomplished through the creation of an annotated bibliography. There is a need to sift through many of the newer titles and find the ones that will stimulate the interest and learning ability of students.

While many recent critical bibliographies include chapters on historical fiction or Civil War fiction, to my knowledge, no book solely devoted to Civil War fiction has been published since
Robert Lively's *Fiction Fights the Civil War* in 1957. Lively's book was subtitled "An Unfinished Chapter in the Literary History of the American People", which shows that he knew there was much more to come on the subject. He used charts in his book to show the steady output of Civil War novels year after year between 1865 and 1957.

The problem that this study answered is: Are there any Civil War fiction books published between 1970 and 1989 that will be of interest to high school students (grade 9 through 12) and at the same time be of educational value in a U.S. history class studying the Civil War?

**Hypotheses**

1. There will be 30 Civil War fiction books, published between 1970 and 1989, that will be of interest and educational value to high school students (9-12).

2. There will be 10 Civil War fiction books, published between 1970 and 1989, that will not be of interest and educational value to high school students (9-12).

3. All of the Civil War fiction books reviewed for this bibliography will fit into at least one of the four "Recurring Themes in Historical Fiction."

Forty books represent an average of two books per year. The "Guide for Evaluating Historical Fiction" and the "Recurring Themes in Historical Fiction" will be fully outlined in the literature review section of this proposal.
Assumptions

Two basic assumptions underlie this study.

1. Books can be sources of information, comfort and pleasure for everyone.

2. Regardless of the subject area, books are consulted more often than other mediums in the school media center.

The researcher believes the first statement to be true because everyone who can read can use a book, and anyone who can read can use a book for information, comfort, and pleasure. Since the researcher has used books for information, pleasure and comfort himself, he assumes that they can be used similarly by others. The researcher believes the second assumption to be true because despite constant introduction of new technologies and mediums, books continue to dominate most libraries in both volume and patron usage.

Significance

In an article called "Criteria for Historical Fiction," Christopher Collier (1982) says:

...no one is equipped to appraise all the historical novels potentially useful in classrooms...But there are lots of professional historians who are able to make judgments about those in their special fields...Without such professional review...teachers and librarians will go on...assigning bad historical work. (p. 33)

Of course the researcher would not pretend to be a "professional historian", but perhaps some small knowledge of the Civil War gained from a lifelong interest in history, college course work on
the subject and visiting several major battlefields can be put to use by attempting to critically evaluate works of Civil War fiction. An extensive personal library on the Civil War read by the researcher helped to determine which works would be of value to teachers and students of the Civil War.

Recent bibliographies of Civil War literature such as Nevins' (1967) Civil War Books completely ignore fiction. Other bibliographies, such as Elizabeth Howard's (1988) America as Story, have chapters on Civil War fiction but cover only limited numbers of books. Still other bibliographies, for example Eugene C. Murdock's (1987) The Civil War in the North, cover a good number of Civil War fiction titles, but only superficially and without any depth of analysis. So a need exists for a selection tool useful to teachers and librarians covering recent Civil War fiction.

Definitions

There are many definitions for the term "historical fiction." Charlotte Huck (1987) defines it as "all realistic stories that are set in the past" (p. 534). Harry Henderson (1974) says it is novels "set in the unexperienced past in the world that existed before the author was born" (p. xvi). Ernest E. Leisy (1950) says, "A historical novel is a novel the action of which is laid in a readily identifiable past time" (p. 5). He goes on to say that things change so fast in America that a generation is time enough to render a period historical. Robert Lively (1957) used
Sheldon Van Awken's definition of historical fiction, which states that the novel should "be based on research rather than the author's experience and...be laid in a period unfamiliar to its contemporary readers" (p. 19). Under that definition, All Quiet on the Western Front is not historical fiction because its contemporary readers were familiar with the time period in which the story is set. Lively also uses a rather complicated definition for Civil War fiction, which is "books which give notice to the conflict at some length, in which the war establishes or transforms the character of the society described."

Since it has been nearly 125 years since the end of the Civil War, the researcher did not worry about the "contemporary readers" aspect of defining historical fiction. For the purpose of this study, historical fiction was defined as imaginary stories based on true events and/or people of the past. Also for the purpose of this study, Civil War fiction was defined as imaginary stories based on true events and/or people of the American Civil War (1861-1865).

For this study, the term "evaluate critically" meant that the author attempted to determine the qualities and values of a book in his opinion. "Books of interest" was defined as those books which in the opinion of the author contain stories, situations and characters to which high school students can relate, while arousing their curiosity and concern. "Books of educational value" was defined as books from which, in the opinion of the author, students may gain knowledge and understanding of the
people and events of the Civil War. These books are also well written and historically accurate in the opinion of the author.

Limitations

The annotated bibliography was limited to Civil War fiction books published within the years 1970-1989. No Antebellum or Reconstruction fiction were considered. The main part of the story was set in the years 1861-1865. Also, no "Family Chronicles", in which the Civil War is only a small time period within the larger story, was considered. Only full length books were considered. Short Stories were excluded.
Chapter 2
Literature Review

In the literature review, articles and books that contained information about American Historical Fiction and Civil War Fiction and its value and use with history students were considered. Much has been written about American historical fiction. There has also been much written recently about the positive aspects and possible classroom uses of historical fiction.

A. T. Dickinson's (1971) *American Historical Fiction* study is an annotated bibliography divided into broad periods of American history. His annotations are brief, descriptive, and nonevaluative. Dickinson notes that Civil War novels deal with a broad range of subject matter, including battles and campaigns, political and military leaders on both sides, and nonmilitary subjects such as abolition, families torn apart by the war, blockade-running, diplomacy, spies, and prison camps. He divides Civil War novels into four categories: The Old South, Abolition, The War Years, and Reconstruction. He says that American Historical Fiction is an interesting and informative area for study. He points out that it continues to be popular with casual readers and is being used more and more by teachers in classrooms who realize that "fiction can bring to life for their students a particular period or event in history" (p. v). Dickinson's criteria for judging if a novel will give its readers the proper
information and feelings about history are that the book must be set in an identifiable time, an identifiable place, and that a recognizable historical agent (person or event) must be in the story.

Elizabeth Howard (1988) recently wrote an annotated bibliography of historical fiction books for secondary schools (6-12) called *America as Story*. One hundred and fifty four selectively chosen novels are annotated. For each entry there is a plot summary, a comment on what students might learn about historical events, customs, lifestyles, values and attitudes of the time period, and some suggestions for reports and activities relating to the book. Her bibliography includes books covering the time period from the late 1500's to the present. She excludes books "in the style of pot-boiling romances or swashbuckling adventure tales." Included is fiction of literary quality that is carefully researched and accurate. It contains "characters with whom young readers can identify, and situations which provide for thoughtful involvement" (p. xiii). She states that most of her books were taken from respected recommending bibliographies or suggested to her by American history experts. Twenty eight books are included in her chapter on the Civil War and Reconstruction. Books in this chapter "take place generally from the 1830s to the 1870s" (p. xiv).

Howard says that textbooks are usually written by committees, present only broad facts and are usually very dull. But historical fiction, while revolving around factual events, shows
real and ordinary individuals, their reactions to real events, and how they are affected by them. She also states that students relate much more and can learn much more from ordinary people like themselves in historical fiction. Historical fiction puts the story back in history and takes out the boredom. While illuminating and personalizing the hard facts and helping students relate to and learn about the past, historical fiction also encourages students to begin to read for pleasure.

In their book *Children's Literature in the Elementary School*, Charlotte Huck, Susan Hepler and Janet Hickman (1987) also see value in the classroom use of historical fiction. They say that historical fiction helps children experience the past. With it, they can experience all of the conflicts and feelings of the people who lived before us. They state "there is no way that children can feel the jolt of a covered wagon...or the constant threat of danger, unless they take an imaginative journey in such books" (p. 532). They go on to say that well written historical fiction offers students "the vicarious experience of participating in the life of the past" (p. 532).

They point out several educational uses of historical fiction. It encourages students to think as well as feel because books set in the past invite comparison to the present. Historical fiction may also help students see and judge mistakes of the past, and hopefully learn not to repeat them. It also shows students the "interdependence of humankind and shows them that regardless of time period, all people want respect,
belonging, love, freedom, [and] security" (p. 533). Historical fiction also helps students develop feelings of the continuity of history and a perspective on their place in time.

The authors point out a few different types of historical fiction, the most common type being the one in which the "author weaves a fictional story around actual events and people of the past" (p. 534). They include criteria called "Guides for Evaluating Historical Fiction." It includes these questions:

1. Does the book tell a good story?
2. Is fact blended with fiction in such a way that the background is subordinate to the story?
3. Is the story as accurate and authentic as possible?
4. Does the author avoid any contradiction or distortion of known facts of history?
5. Are background details authentic or in keeping with accurate information about the period? (p. 536)

They also point out four recurring themes in historical fiction. They are:

1. The Clash of Cultures
2. The Human Cost of War
3. In Quest of Freedom
4. Overcoming Handicaps. (p. 555)

They relate that good historical fiction should shed light on today's problems by examining problems of the past, and should show students that what we do in the present will influence the world of the future.
Ernest Leisy's (1950) book, *The American Historical Novel*, contains many good observations on historical fiction. Writing in 1950, Leisy points out that "the form has received little critical attention" (p.vii). For his study, Leisy divided novels into broad historical categories and analyzed and evaluated them, and related novels to others in the same category. Leisy looks at the origins and advancements of historical fiction in fables and Shakespeare and its tortured relationship to the academic field of history. He said that while the historian looks at the past in the light of the present, the historical novelist "retrojects" himself into the time period of his choice. Instead of appraising history in the light of what happened later, the novelist recreates the actual experience and "is there with the actors living through the experience" (p. 7). He also says that individuals are more important to the historical novelist than mass movements.

Leisy has some good ideas about the appeal and value of historical fiction. While it is dismissed as "escape" literature by some, it is actually much more when well written. And even if historical fiction does take the reader away from where he is and brings him back refreshed, that is justification enough for its existence. It offers suspense and drama, broadens our horizons and gives readers an intensified sense of the happiness and misery that is possible in life. But more than that, it attracts us to the past and satisfies our liking for color, pageantry and excitement. It enriches readers by providing an excellent
introduction to biography, travel and history. Leisy gives an eloquent justification for reading good historical fiction.

The historical novel satisfies a desire for national homogeneity. It helps us realize the sacrifice for ideas and ideals, the sweat and blood that have made democracy work. We do have a heroic past, and there is glamour in the fact that the heroism was exercised at Yorktown with Washington and at Gettysburg with Lee. It is a usable past, too...Identifying ourselves with our roots is a form of security. Seeing how our fathers coped with difficulties may help us who have lost our way... Our heritage of memories, serves both as a test of the present and as a quickening power for the future. (p. 4)

Leisy also expresses a few thoughts concerning the Civil War. He says that the war is still alive in the consciousness of the American people. Time has erased most of the sectional bitterness, but the problems of Reconstruction are still with us. Writing in 1950, Leisy says "it may be presumed that the best novels on the period as a whole are yet to come" (p. 190).

Robert Lively (1957) did a study of Civil War fiction entitled Fiction Fights the Civil War. Lively's study seeks to illustrate the Civil War novel's variety, general tone and reliability. He gives information about authors and gives general summaries of themes and conclusions. He uses quotations as evidence of a novel's successful capture of "the spirit of the past." He admits that his conclusions are purely subjective. Writing in 1957, Lively says that regional differences and biases are still evident in the writings of Northern and Southern authors. Books with Northern leanings are usually of the realistic type, while those of Southern bias are usually more romantic in tone. He points out several more detailed differences
such as Northern books tend to look to the future while Southern books are more likely to be memorials to the defeated ideals of the past.

Lively points out differences between the crafts of historians and historical novelists. While historians work to authenticate every scrap of information for the "mosaic he laboriously assembles", the historical novelist "with broad brush and vivid colors, may capture with a few bold strokes an impression of the age recalled" (p. 7). He says that readers are not likely to be concerned about method, they only want a "satisfactory impression" of the past. Lively believes that historical fiction starts from the positive premise that these people were once as alive as we are, while formal history starts from the negative idea that all these people are gone now. The positive premise is more satisfying to readers.

Lively believes that scholarly historians should be grateful for the attention given historical fiction by casual readers. He thinks that fictional accounts stimulate the reader to seek out the factual knowledge provided by formal historians. It encourages their curiosity. So, the historian "gains more readers than he loses through art's invasion" (p. 190). Lively goes on to say that "fictional history is reasonably good history, a substantial stimulus to the scholar's search for the truth" (p.191).

There are many good articles that cover ideas about the value and uses of historical fiction. Christopher Collier's (1952) article, "Criteria for Historical Fiction" makes several good
points. He states that in our society in which everyone may vote and have an influence, it is very important that an "accurate understanding of the relevant past" be widespread. Most people get their ideas about the past from "popular history", such as novels, movies and television. So his conclusion is that it is important that popular history, if it is to help our people and society work better, must be accurate. He stresses that "an exciting story is essential" (p. 32) if we expect these popular history books to be read. He lays down a four-part criteria for judging whether or not a historical fiction book will teach history. A book must:

1. Focus on an important historical theme...which helps us deal with the present,
2. Center on an episode in which the theme is inherent in fact,
3. Attend to the historiographic elements, and
4. Present accurate detail. (p. 33)

Collier states that if all of these criteria are met, then historical fiction should assist students in making well-informed and knowledgeable decisions concerning personal and public matters.

Evelyn Freeman and Linda Levstik (1988) make a compelling argument in favor of using historical fiction in the classroom in their article "Recreating the Past: Historical Fiction in the Social Studies Curriculum." Their main idea is that we can not actually take students back in time, but we can help them go back
In time imaginatively using historical fiction to recreate the past in their minds. When that is achieved then "children can see themselves as an extension of a living past--part of the continuity of human existence" (pp. 329-30). They argue that stories may be the best way to introduce history to children because it is more easily understood than textbook-factual type writing. Historical fiction can help students learn about the world, other peoples and cultures, and about the history and development of their own country. It can also be used to sharpen other skills, like detecting author bias, telling the difference between fact and opinions and comparison and contrast of different points of view. Historical fiction can lead students to a more personal encounter with history because through fictional stories, they can empathize and envision themselves in the past. Freeman and Levstik point out our society puts little value in the learning of history. This is dangerous because just like an amnesia victim loses himself, "a historyless society can lose its purpose and the ability to plan for the future" (p. 236).

Historical fiction alone can not give students a sense of history, "but it can plant the seed of interest to be nurtured by a good teacher" (p. 336).

In their article, "Using Fiction in American History," Donald Gallo and Ellie Barksdale (1983) include a list of historical fiction titles that may be of use in the history class. The annotations include the approximate age or grade level the book is
appropriate for (elementary, middle school, or high school) and, if applicable, whether it is of greater interest to boys or girls.

Gallo and Barksdale quote an eighth grader's response to a historical fiction novel, "I hate history, but this stuff ain't so bad" (p. 286). This graphically shows how historical fiction can be used as a valuable learning tool by history teachers. The authors point out that history books seldom, and textbooks never get on best seller lists, but readers generally enjoy works of historical fiction. With novels, students can painlessly gain valuable knowledge and insights that they routinely ignore in history classes. They say that most historical fiction novels are well written and challenging and that they make history come alive for students who feel it is dead and deserves to be. They say "We highly recommend that history teachers consider using historical novels as valuable supplementary reading experiences for students, if not as required texts related to various phases of American history" (p. 286). If books are readily available and introduced with enthusiasm, fiction will add flavor, interest and insight to history classes.

The author also reviewed another book and several other articles that contained criteria for historical fiction and other thoughts that have already been well covered. These include Harry Henderson's (1974) book, Versions of the Past: The Historical Imagination in American Fiction. His definition for historical fiction was cited in Chapter 1. Other articles reviewed include "The Overstuffed Sentence and Other Means for Assessing Historical
Fiction for Children" by Joan W. Blos (1985), "Revitalizing
American History: Literature in the Classroom" by Jean Brown and
Frederick Abel (1982), "American History in Fact and Fiction:
Literature for Young Readers" by Norine Odland (1980), and "Clio's
New Clothes: Reinvigorating the History Classroom through
Historical Fiction" by Gary R. Olsen (1986).
Chapter 3
Methodology

The years 1970 to 1989 were chosen as the span of this annotated bibliography of Civil War fiction for several reasons. The 20-year time span is long enough to include a large number of books written by a number of authors. The books covered a wide array of topics and themes. Also, books written before 1970 are less likely to still be in print and available to schools than books written after 1970.

Civil War fiction books included in the bibliography were chosen from many sources. The sources included library selection tools available in the Youth Collection of Rod Library, University of Northern Iowa, such as the Senior High School Library Catalog and Books for You. Historical fiction bibliographies such as Fiction for Youth and America as Story, both available in the Youth Collection, were also used. Reviewing magazines published between 1970 and 1989 such as Booklist and School Library Journal were utilized as well. All titles had to appear in Books in Print. When a suitable list of appropriate titles was established, then all titles available through Rod Library and interlibrary loan were read by the author.

Each book read has a three-part annotation written for it. The first part of the annotation is a short, descriptive plot summary. The second part is evaluative. Each book was evaluated through the use of Huck, Hepler and Hickman's (1987) "Guide for
Evaluating Historical Fiction. The five-question criteria is as follows:

1. Does the book tell a good story?
2. Is fact blended with fiction in such a way that the background is subordinate to the story?
3. Is the story as accurate and authentic as possible?
4. Does the author avoid any contradiction or distortion of the known facts of history?
5. Are background details authentic or in keeping with accurate information about the period? (p. 536)

This criteria show whether or not the evaluated book is of interest and educational value to high school (9-12) students. The third part of each annotation categorizes the book into one of the four "recurring themes" outlined by Huck, Hepler and Hickman.

They are:

1. The Clash of Cultures
2. The Human Cost of War
3. In Quest of Freedom
4. Overcoming Handicaps. (p. 555)

Each annotation also includes author, title, publisher, year, and place of publication.

Even though the criteria used to evaluate and categorize each book were taken from a book written for elementary level social studies, they are valid and broad enough to be used for high school level books. These are the most comprehensive and detailed criteria encountered in the literature review. All judgments as
to whether or not a book meets the stated criteria and what
category it fits in are subjective. The bibliography is arranged
alphabetically by author.

The analysis of all books included in the bibliography was
done through the use of the "Guides for Evaluating Historical
Fiction" criteria, which is included in the Literature Review
section. All questions in the criteria can be answered "yes" or
"no". If, after reading the book, the author considered all of
the answers to the questions in the criteria to be "yes", then the
book was considered acceptable in terms of interest and
educational value. If the author determined that one to three of
the answers was "no", then a determination was made by the author
whether the negatives warranted the consideration that the book
was unacceptable in terms of interest and educational value. If
the author determined that more than three of the answers to the
criteria were "no", then the book was considered unacceptable in
terms of interest and educational value. Then the numbers of
acceptable and unacceptable books were counted. The author also
checked to see if all books were included in one of the four
"recurring themes" and compared the numbers and percentages of
acceptable and unacceptable books and the numbers and percentages
of books in each of the four categories.
Chapter 4
Civil War Fiction
Annotated Bibliography


Relates the Civil War as seen through the eyes of Lee’s famed horse, Traveller. Speaking to the Lee family cats, Traveller tells about his adventures. He relates how he was found and bought by "Marse Robert," and how he helped him fight and (he thinks) finally defeat the "blue men."

Theme: None of the four

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes (Except for a talking horse.)
4. Accurate: Yes
5. Details: Yes

Of Interest and Educational Value? Yes


Lots of talk among lawyer Dexter Fairchild and his family in New York City. War is mainly just a backdrop to the Fairchild’s marital problems. Goes beyond the war to include Johnson’s part of Reconstruction.

Theme: Human Cost of War

1. Good Story: No
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes
5. Details: Yes

Of Interest and Educational Value? No


Josh Price, a lieutenant in the Union Army, is sent west by General Curtis to investigate claims that stagecoaches are being robbed and stations are being burned by Indians. He finds it
isn't Indians, but Confederates disguised as Indians. He uncovers a plot by the rebel leader Calhoun, to cut the west off from the rest of the country. Price is captured, but escapes in time to thwart Calhoun's dastardly plot.

Theme: None

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: No (Apparently the whole episode is complete fiction, not based on a real event.)
5. Details: Yes

Of Interest and Educational Value? Yes


A young New York City Bowery boy named Charley Quinn runs away from his sister and her fiancee to join the Union Army and becomes a drummer boy. He wishes to avenge the death of his older brother who had been killed at Gettysburg the previous year. At the Battle of the Wilderness, Charley shoots a rebel. In fear, he runs from the battlefield. Wandering alone in the Blue Ridge Mountains, he meets an old widow named Jerusha Bent. He learns mountain ways, and regains his self-respect when he kills a panther, and saves Jerusha's life.

Theme: Clash of Cultures

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes (Though the Confederate provost marshal allowing Charley to escape is a bit questionable.)
4. Accurate: Yes
5. Details: Yes

Of Interest and Educational Value? Yes


Hannalee Reed lives in Roswell, Georgia with her younger brother, Jem, and her pregnant mother. Their father died in Virginia, and her older brother Davey is still in the Confederate Army. Hannalee works in the mill with Jem and Davey's girlfriend, Rosellen. As Sherman's Army comes marching through Georgia, they
round up all mill workers and send them north to Kentucky and Indiana to work. Hannalee and Jem are split up and work in different places. Hannalee escapes a cruel Yankee woman, then finds Jem. Together, they head south for home. First they go by train, then horse, on foot, and finally with an old peddler in his wagon. Together, they witness the terrible battle at Franklin, Tennessee (November 30, 1864). They make it home after Christmas. Their older brother Davey, whom they feared dead, comes home in the summer missing an arm. Rosellen stays in Indiana, content with her new life there.

**Theme:** In Quest of Freedom

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes
5. Details: Yes (Well researched).

**Of Interest and Educational Value?** Yes

---


Young sculptress Vinnie Ream worries about plots that seem to abound to kill President Lincoln, of whom she is sculpting a bust. Putting pieces together, she discovers Booth's conspiracy (sees him try to grab Lincoln, learns his name, and overhears conversations). With the help of authorities, the assassination of President Lincoln is prevented. The Reconstruction goes smoothly. This is a "what-if" story.

**Theme:** None

1. Good Story: Yes
2. Blend: Yes
3. Authentic: No
4. Accurate: No
5. Details: Yes

**Of Interest and Educational Value?** No

---


Nash and Geneva Hart are wed on the eve of the Civil War. Unable to bear their parting, Geneva disguises herself as a man and joins Nash's cavalry unit as "Jimmy" Hart. Nash doesn't get along with their commander, Major Mars Vickers, while Geneva, a great horsewoman, impresses the Major. Marital troubles ensue.
They see battle during Lee’s Seven Days Campaign near Richmond in 1862. Near the end of the campaign, Nash is killed and “Jimmy” is wounded and sent home. Major Vickers discovers “Jimmy’s” true identity. After the war, upon being divorced by his beautiful but cold wife, the Major seeks out Geneva and they marry.

Theme: Human Cost of War

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes (Several women actually did disguise themselves as men and fight in the war.)
4. Accurate: Yes
5. Details: Yes

Of Interest and Educational Value? Yes


After the death of their mother, Rosemary Leigh and her brother, Derry move from London, England, to Vicksburg, Mississippi, where Derry works in his Uncle’s law office. They meet and make friends with many people, including Mary Byrd, daughter of a wealthy slave-owner, and Jeffrey from Boston, a young friend of their Uncle. The Civil War starts, thus Rosemary is cut off from Jeffrey, who has enlisted in the Union Army. By 1863, Vicksburg is surrounded and besieged by Grant’s army. Rosemary and Derry are in an odd situation because they don’t believe in slavery, but are trapped, nonetheless. They all help in the local hospitals, as the town suffers terribly with disease, sanitation problems, and constant shelling. Mary Byrd and Derry fall in love, but then have a severe rift when Mary finds that Derry and his Uncle along with some free slaves helped the Underground Railroad. Vicksburg surrenders on July 4, 1863, and among the victorious Union Army is Jeffrey, Rosemary’s true love. Derry decides they should move back to London. Just before they leave, Rosemary and Mary Byrd talk. Mary sees her error, which allows her to be reunited with Derry. They marry just before they leave for London.

Theme: Clash of Cultures

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes (However, seems far-fetched that an English girl would know where Manasses in far away rural Virginia is located.)
4. Accurate: Yes (With one exception: Seems to imply the Battle of Nashville took place in 1862, not late
1864 as it actually did.)
5. Details: Yes

Of Interest and Educational Value? Yes


The Snyder family lives in Georgia. Sherman's Army uses their home as a Headquarters and Captain Hetcher moves in. Daughter Zoe Snyder tries to scare the superstitious Captain out of the house, but is found out. Union soldier Joshua Boone shows her not all Yankees are bad. Captain Hetcher is frightened by an old Indian, Mr. Hodge. The soldiers pull out for the Battle of Kennesaw Mountain after Zoe gets secret information to the Confederates about an attack.

**Theme:** Clash of Cultures

1. Good Story: No (Not much happens.)
2. Blend: Yes
3. Authentic: Yes (Though Hetcher was a bit overboard.)
4. Accurate: Yes
5. Details: Yes

Of Interest and Educational Value? No


Matilda Repass is a twelve year old living with her large family of older brothers and sisters in Western Virginia when the Civil War begins. The brothers and sisters are of divided opinions about the war. Her father sets their few slaves (including her friend Dorcia) free. The war takes two of her brothers and a brother-in-law. Near the end of the war, an older man rapes her. She kills him with a gun, but is cleared of charges. She fears she is pregnant. Sad and depressed, she sends her soldier sweetheart, Daniel Durham, a "Dear John" letter. He still wants to marry her. She discovers she is not pregnant, and they marry soon after Appomattox.

**Theme:** Human Cost of War

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes
5. Details: Yes

Of Interest and Educational Value? Yes


This is a retelling of the pivotal Battle of Gettysburg, July 1, 2 and 3, 1863, told from Robert E. Lee's point of view. Lee was commander of the Confederate Army of Northern Virginia. It begins on June 30, 1863, with Lee and his army moving north invading the enemy's country, but unsure of where the rival Army of the Potomac is. A detachment moves toward Gettysburg to get a rumored supply of shoes and runs into the leading elements of the Army of the Potomac, touching off the largest and bloodiest battle of the Civil War. Lee does his best, and is at first successful, but his subordinates fail him, and he makes the fatal decision to try the assault on Cemetery Ridge - Picket's Charge. The charge ends in disaster, and Lee's army must retreat.

Theme: Human Cost of War

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes
5. Details: Yes (Sort of a pale, juvenile version of Shaara's *Killer Angels."

Of Interest and Educational Value: Yes


The fictional memoirs of Jim Mundy, a soldier in the 10th North Carolina Volunteer regiment. Jim sees much action and adventure as well as pain and death. He takes part in the battles at Malvern Hill, Sharpsburg (Antietam), and Fredericksburg. He loses an eye at Gettysburg and is captured. He is imprisoned at the hellish Johnson's Island prison camp. He makes his escape to Canada, heads south on a blockade runner, and makes it back to the Army of Northern Virginia. He is at the surrender at Appomattox Courthouse.

Theme: Human Cost of War

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes
Of Interest and Educational Value: Yes


Obi is a young man who is a slave on a plantation in South Carolina in 1861. He was sold away from his mother, Lorena, when he was very young. At the Jennings plantation where he lives, he befriends Easter, a slave girl and Jason, a young slave boy. After hearing rumors that he will soon be sold, and that Northerners are fighting the slaveholders, Obi decides to run away. Easter goes too, but they are forced to leave Jason behind. They get separated, but eventually, Obi reaches the Sea Islands off the coast that are held by the Yankees. Obi later enlists in the Union Army, and is sent with his unit to Ft. Pillow in Tennessee. He survives the Ft. Pillow Massacre where hundreds of blacks were killed after surrendering to Confederates.

Theme: In Quest of Freedom

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes
5. Details: Yes

Of Interest and Educational Value? Yes


Zoar, Ohio is an Amish-like religious pacifist community. The church leaders are absolutely against the war that is taking place in the "outside" world. However, many of the town's young men, wanting to prove they are not cowards about fighting against slavery, secretly leave to join the Union Army. Unfortunately, they are put in the XI Corps, Army of the Potomac, which is crushed at Chancellorsville and nearly wiped out at Gettysburg. Many are killed or maimed. During this time, Barbara Hoff, who was adopted by the Keffer family, tires of the rigid Zoar life-style and runs away to find her uncle (who happened to live near Gettysburg). When she arrives, he is gone to war. After seeing the results of the battle, she returns to Zoar, deciding it is the place she should be after all.

Theme: Clash of Cultures
1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes
5. Details: Yes

Of Interest and Educational Value? Yes


The story of the common soldiers of the Third Arkansas Infantry, fighting the Yankees far from home in Virginia as part of Hood’s division of Longstreet’s Corps of Lee’s Army of Northern Virginia. Serious, religious Martin Hasford joined the army to fight Yankee invaders. Liverpool Morgan is a happy-go-lucky adventurer, and the Fawley brothers, Zack and Noah, were forced to join the army as punishment for stealing a pig. Through the hard months, Martin sees his friends go down one by one.

Theme: Human Cost of War

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes
5. Details: Yes

Of Interest and Educational Value? Yes


Ora, Roman and Calpurnia Hasford run a struggling farm in Northern Arkansas while Ora’s husband Martin, (Roman and Calpurnia’s father), is away in the Confederate Army. They must fend off Confederate Bushwhackers and Union Jayhawkers who seek their food and livestock. Then, the war comes to their doorstep as the Battle of Pea Ridge is fought near the farm. They find a wounded Union officer, Eban Pay, in their woods and slowly nurse him back to health. Calpurnia and Eban fall in love.

Theme: Human Cost of War

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes (Many authentic historical characters appear such as Curtis, Hickok, and Sheridan.)
In Nashville, young Rachel Sutton's parents are killed in a fire. She is sent to the mountains of Eastern Tennessee to live with her grandparents on her mother's side, Grandy and Manda Carder. The mountains are wild and rough, and there is much for a city girl to do and learn. She befriends a cousin, Jason Carder, and a mountain medicine woman named Granny Sharp. The Civil War splits the Carder family, with one brother (Rachel's uncle), pro-Union, and another pro-Confederate. Grandy proclaims himself and his land neutral. Jason goes away and fights for the Union. Another cousin, fighting for the Confederates, is killed. Meanwhile, Rachel finds she has a talent as a mountain doctor while aiding Granny Sharp in her work. She prepares herself to take over for Granny Sharp. They find a wounded Captain, Ben Allen (Union Army) near their house. They nurse him back to health, and soon, Ben and Rachel fall in love. Broken-hearted Rachel knows she can't leave the mountains and the people she takes care of behind to marry Ben. Ben solves the dilemma by promising to return and live in the mountains as her husband. Jason returns a changed man, and Ben comes back to marry Rachel.

**Theme:** Clash of Cultures

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes
5. Details: Yes

Of Interest and Educational Value? Yes


Adventures of a squad of Confederate infantry of the Shenandoah Volunteers of the Stonewall Brigade. Battles of Cedar Mountain, Second Manasses and Antietam are included. Also follows the life of Mrs. Ephie Bumpass, the wife of Usaph Bumpass, a soldier in the Shenandoah Volunteers. Includes an interesting side plot involving British correspondent and spy Horace Searcy and his love, Mrs. Whipple, also a spy (and Confederate nurse). Mrs. Whipple is found out and hanged as a traitor. The British spy is forced to go back to England.
Theme: Human Cost of War

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes
5. Details: Yes

Of Interest and Educational Value: Yes


The Monitor and the Merrimac (or CSS Virginia) revisited, as seen through the eyes of two best friends, one on each ship. Lieutenant David Dexter is aboard Monitor, while Ira Thatcher (who happens to be a Union spy) is aboard the Confederate raider Merrimac. Exploits of the Merrimac (Virginia) in March of 1862 are recounted, as is the famed drawn battle between the two new ironclads.

Theme: Human Cost of War

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes
5. Details: Yes

Of Interest and Educational Value: Yes


Lieutenant David Buckalew leads a small group of 20 Confederate cavalrymen on an expedition west in hopes of claiming western lands for the Confederacy. However, the expedition runs into Indian trouble in New Mexico. Low on supplies, they head back for Texas. They capture a Union ammunition train along the way, but run into hostile Indians who surround them. The Indians first attack the pursuing Yankees. Deciding that in any case he wasn’t going to get away with the ammo, Davey leads his troopers to the rescue of the Yankees. Together, they blow up the train in the Indian’s faces and peacefully go their separate ways.

Theme: Human Cost of War

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: No (Episode is apparently fiction.)
5. Details: Yes

Of Interest and Educational Value: No


Jim Lynne is a 16 year old apprentice at a shipyard in Liverpool, England. Originally from New Orleans, his slave-trader father sent him to England to be educated. The shipyard is building a ship that Jim had a small part in designing, called the 290. It will later be known as CSS Alabama, the famed Confederate raider. Despite his brother, who is working for the Union and trying to prevent the 290 from sailing, Jim sails off with the 290 as a crew member. The 290 eventually captures and/or destroys 80 U.S. merchant ships. Finally she is caught and sunk by USS Kearsarge off Cherbourg, France. Jim and several crew members are rescued by a yacht and taken back to England.

Theme: In Quest of Freedom
1. Good Story: Yes
2. Blend: Yes
3. Authentic: No (The part about 16 year old Jim single-handedly freeing 100+ slaves and sailing them to a perfect, uninhabited island is a bit unbelievable.)
4. Accurate: Yes
5. Details: Yes

Of Interest and Educational Value: Yes


Old friends and cousins converge on Gettysburg, Pennsylvania that summer of 1863. Several are in the opposing armies now, ready to do battle in the fields and on the hills that they knew well as youngsters. Buck Summerhill is in the Army of the Potomac (Union), and his cousin Custis Walker is in the Confederate Army, along with Wes Culp, his old friend who moved to Virginia before the war. His mother, sister Bekah, and little brother Leander still live in Gettysburg. The armies clash near Gettysburg on July 1, 1863, and the Confederates take the town. Custis visits Bekah briefly that night, and they share old memories and a kiss. The next day, Custis and Wes are killed in an assault on Culp's Hill south of town (Wes' birthplace). Buck is wounded in the leg at Little Round Top, another hill south of town. Bekah learns of
the tragedies after the battle, and Buck comes home without his right leg. The story concludes with Lincoln’s visit to Gettysburg in November and the Gettysburg Address. Many real characters are part of the story (including Wesley Culp and Jennie Wade, the only civilian killed in the battle.)

Theme: Human Cost of War

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes
5. Details: Yes

Of Interest and Educational Value? Yes


This book is based on the true story of the Battle of Hampton Roads, Virginia, between the USS Monitor and the CSS Virginia (Merrimac). A young man in the U.S. Navy named Peter Williams volunteers for service on board the strange new ship called the Monitor. It has no sails and is made of iron, not wood. The Monitor soon leaves New York and goes to the coast of Virginia near Norfolk, where the CSS Merrimac has been destroying Union wooden ships. On March 9, 1862, the Merrimac comes out of hiding to attack Union blockaders again, but is surprised at the sight of the odd-looking little Monitor. The two ironclads trade point-blank fire for hours, but the Merrimac cannot get past the Monitor, so withdraws. The Monitor has successfully defended the Union blockaders. The story includes real characters, such as Gideon Wells, Edwin Stanton, Abraham Lincoln, and Lieutenant John Worden.

Theme: Human Cost of War

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes
5. Details: Yes

Of Interest and Educational Value? Yes

A romantic tale of a girl named Miranda Chase of New York City. She is pursued by many beaus, (Damon, Cort and Richard). Damon goes off to war and is killed. Finally she marries Richard, but still pines for Cort. Richard dies, and with Cort's wife's health on a death spiral, they make plans to reunite. History is definitely second fiddle to romance in this book.

Theme: Human Cost of War

1. Good Story: No
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes
5. Details: Yes

Of Interest and Educational Value? No


Susan Chilmark is 14 when the Civil War begins. She is the daughter of well-to-do parents of Richmond, Virginia. Even though he believes the south cannot win, her father joins the Confederate Army and is killed in battle in 1862. Susan's relationship with her abusive mother deteriorates, so she goes to live with her older brother Lucien. He was disowned by their parents because of his abolitionist views, and his work in a gambling house. At first, Susan wants to support the Cause, so she aids in collecting silk dresses from Richmond ladies to make an observation balloon. But she later decides to help the Yankees capture the balloon to make a break with her past. She is nearly caught, and she must flee north with her beau, a Yankee illustrator for a northern magazine.

Theme: Human Cost of War

1. Good Story: Yes
2. Blend: Yes
3. Authentic: No (Reason for wanting to get rid of the balloon seemed silly.)
4. Accurate: No (There is some question as to the authenticity of the 'silk-dress balloon' story.)
5. Details: Yes

Of Interest and Educational Value? No

Exploits of the famed Confederate cavalryman, John Hart Morgan are featured in this story. It follows his life from pre-war Kentucky through the war years, including his service with the Army of Tennessee at Shiloh and Stone's River. Morgan is eventually captured, but escapes and goes on to lead his ill-conceived raid into Ohio. After leading another raid late in the war into Kentucky, he is killed at Greenwillow, Tennessee.

**Theme:** Human Cost of War

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes
5. Details: Yes (Very well researched.)

Of Interest and Educational Value? Yes


This book tells the Story of the Battle of Gettysburg, July 1-3, 1863. Shifting points of view of the major figures on both sides of the battle, including Lee, Longstreet, Meade, Hancock, Chamberlain, Hood, Ewell and Pickett are colorfully presented. The story begins two days before the battle. The epilogue tells what happened to the major figures. Only real characters are used, none are fictional. This book was a Pulitzer Prize winner.

**Theme:** Human Cost of War

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes
5. Details: Yes (The best of the lot.)

Of Interest and Educational Value? Yes


The story of Hacey Miller who is a white abolitionist from the border state of Kentucky. He is a teacher at fledgling Berea College near Lexington. The college, seen as a hotbed of radicals, is closed and the occupants are driven out by pro-slavery men in 1859. As the war begins, Hacey joins the Union Army, while his brother Boone joins the Confederacy. His brother, one of Morgan's Raiders is killed in battle. Hacey becomes a
Lieutenant in charge of a battery of artillery manned by black soldiers at Ft. Pillow, Tennessee. The assault and massacre at Ft. Pillow in April, 1864 is related.

Theme: Human Cost of War

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes (Some speculation concerning the massacre, but no one knows for sure what really happened.)
5. Details: Yes

Of Interest and Educational Value? Yes


Phoebe Sands is a twelve year old girl from Philadelphia. Her family is greatly affected when the Civil War begins since her father is a northerner and her mother is from Richmond. Phoebe, prone to flights of fancy, thinks her mother may be a Rebel spy. Her mother returns to Richmond to nurse her ailing father (Phoebe's grandfather), while her father joins the Union Army. Phoebe is sent to stay on her uncle's farm outside of Philadelphia. Her cousin, Jotham Stone, lives there. His brother Nathan is in the army, and in a letter they learn he is held prisoner in Richmond. Cousin Jotham and Phoebe decide to go south to Richmond to find Phoebe's mother and attempt to rescue Nathan. They meet many people along their way, good and bad, and witness a battle (Brandy Station). They manage to get to Richmond where they locate Mrs. Sands and learn that she is caring for sick prisoners. She is aware that Nathan is in prison. After bribing his release, they make the perilous return trip. After the war, Phoebe's mother and father (who has lost a leg) reunite.

Theme: Human Cost of War

1. Good Story: Yes
2. Blend: Yes
3. Authentic: No (Two kids going to Richmond and back seems pretty far-fetched. Too perfect.)
4. Accurate: Yes
5. Details: Yes

Of Interest and Educational Value? Yes

A young slave boy jumps from a Confederate river steamer and struggles to shore covered with mud. He is discovered by a gruff, but kind widow named Bethel Banks who takes him in. Since he is nameless (only called 'Boy'), she calls him "Muddy". She buys him from the ship captain after falsely leading him to believe that Muddy is severely injured. Muddy helps with chores, befriends a Cajun boy, and is taught reading and math by Bethel. A large Union fleet attempts a landing at Sabine Pass, Texas and Muddy is happy thinking freedom is arriving. The fleet is driven off with heavy losses and Muddy is disappointed. He meets a captured Union officer, Frederick Crocker. Bethel gives Muddy the freedom he has earned by working for her, and he chooses the name Frederick Crocker Banks to be his own.

Theme: In Quest of Freedom

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes
5. Details: Yes

Of Interest and Educational Value? Yes


Gervase Stepton is a young (23 or so) cavalry captain in "Jeb" Stuart's 1st Virginia Cavalry. He loses a finger in his first combat at the Battle of First Bull Run. After adventures with Stonewall Jackson and Robert E. Lee during the Seven Days battles near Richmond (during which his family is killed and his home burned), he is captured at Antietam. He endures terrible suffering and torturous punishment during his captivity at Ft. Delaware mainly at the hands of the distasteful Sgt. Sebbs. One day he seizes the moment and kills Sebbs. Using stolen uniforms and a hostage, Stepton and a small group of six others escape and board a ship that takes them to Canada. There, a British agent re-equip them and sends them on a raid to get gold bullion stored at North Adams, Massachusetts. After the raid, Stepton's comrades are killed one by one, and he hides out in the woods the winter of '64. He heads south as the war is ending. In Richmond, emotionally drained, he befriends a young woman and stays with her. As fate would have it, Major Hass, who ran Ft. Delaware, shows up in Richmond and commandeers the young woman's house. Stepton kills Hass, and he and the young woman end up together.

Theme: Human Cost of War
1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: No (The story is apparently a fabrication. No reference to such a raid can be found by researcher.)
5. Details: Yes

Of Interest and Educational Value? Yes (Accurate portrayal of battles and prison life.)


This is the story of the bloody and confusing Second Battle of Bull Run (in Manassas) as seen through the eyes of several participants on both sides. Union General Pope thinks he is on the verge of annihilating Stonewall Jackson, not realizing he has placed his army within the jaws of a giant nutcracker. Besides the Union and Confederate perspectives, there are interesting views from British war correspondent Teddy Redmund, and a photographer Andrew Peterson. While General Hoke Arnall fights for his life in battle, his wife Amy Arnall must face a murderous slave alone in her home. The see-saw battle ends as another smashing victory for Robert E. Lee and his army.

Theme: Human Cost of War

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes
5. Details: Yes

Of Interest and Educational Value? Yes


Young Willie Delamer and his best friend, Travis Cobb, join the Second Texas infantry commanded by Willie’s father, Colonel Bill Delamer. At first, they think it is all fun as they go to fancy balls and meet pretty girls, but as they head north into Tennessee, the fun stops. The food is bad and the long marches are exhausting. They are thrust into the hell of the Battle of Shiloh (April, 1862). After surviving almost all of the first day’s battle, Willie sees his father killed leading a reckless charge, and Willie himself is severely wounded. He slowly recovers, but he knows his life will never be the same.
Theme: The Human Cost of War

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes
5. Details: Yes

Of Interest and Educational Value? Yes


This is the story of Jake Roedel, Young Missouri Bushwhacker, along with his bloody comrades in arms, Black John, Pitt Mackeson, Jack Bull Chiles and Cole Younger, (among others). They are fighting for the Confederacy in a vicious hit and run guerilla war. Jake comes to know the cruelty of death through the loss of his best friend, Jack Bull Chiles. He determines to get away from the senseless violence of war-torn Missouri by heading south to Texas near the war's end with his young bride, Sue Lee.

Theme: Human Cost of War

1. Good Story: Yes
2. Blend: Yes
3. Authentic: Yes
4. Accurate: Yes
5. Details: Yes (Superbly written, great dialog, very realistic and close to home.)

Of Interest and Educational Value? Yes
Chapter 5
Summary

In the hypotheses section, the researcher predicted that 40 Civil War fiction books published between 1970 and 1989 would be located. In actuality, 34 Civil War fiction books were found and read. The 34 books represent 85 percent of the number of books expected to be located.

Each book was judged subjectively by the researcher according to the five question criteria outlined in previous chapters. Of the 34 books, 31 (91 percent) were judged as containing at least "good" stories and three (7 percent) were judged as being "not good" stories. Two of those three, Watchfires by Auchincloss and When the Music Changed by Reno were family type romances with the emphasis on love, not the Civil War. The third, A Month of Seven Days by Climo was disliked because of its rather trivial and silly plot. All 34 books were judged to have satisfactorily blended fact and fiction so that the background was subordinate to the story.

Of the 34 books, 30 (88 percent) were judged to have accurate or plausible stories and four books (12 percent) were judged to contain implausible stories. The researcher attempted to be lenient, but could go only so far. In Saving the President by Brenner, a sculptress singlehandedly uncovers Booth's assassination plot through a series of contrived circumstances.
One such incident is her friend's boyfriend just happens to be - John Wilkes Booth. (Why, he's the man who tried to grab the President in broad daylight in front of a huge crowd! Wouldn't anybody recognize a well-known actor trying to do this?) In The Sacred Moon Tree by Laura Jan Shore, two young children get through the war front between Washington and Richmond, not once, but twice, and also get a prisoner out of one of the worst prisons in the Confederacy. The Last Silk Dress by Ann Rinaldi would have us believe that a girl would want to destroy an army's observation balloon (for which she helped gather silk fabric) because it would symbolize a break with her past! The 290 by Scott O'Dell contains a sub-plot in which the hero single-handedly frees over 100 slaves from a holding pen in Haiti and sails them to an uninhabited island paradise teeming with food and wildlife, far away from shipping routes.

The researcher judged 29 (85 percent) of the books to be acceptably historically accurate. Five books (15 percent) had problems in this area. Obviously, Saving the President, by Brenner has a major flaw in this area, as President Lincoln is not assassinated. This is a nice "what-if" story, but that is all. Major Stepton’s War, by Matthew Vaughn contains much historically accurate information about the Seven Days battles near Richmond and life in a Union prison. However, the main part of the book about the raid on North Adams, Massachusetts is pure fiction. Trails of Rage by Todhunter Ballard and Long Way to
Texas by Lee McElroy are very similar in that they are set in the far west and are both nearly devoid of factual historical events. The basis of Ann Rinaldi's *The Last Silk Dress* is an apocryphal story of dubious historical validity about a Confederate observation balloon made out of silk dresses, and an even more dubious story of a young southern woman's attempts to destroy it.

As for background details, the researcher ran across no glaring errors. The authors seemed to have done their homework thoroughly in adding realistic details to their stories. The researcher can recall no anachronistic lapses, e.g., no character used a blow dryer and no character supplemented his/her diet with Ultra Slim-fast.

Five questions were asked of each book in order to determine if the book would be of interest and educational value to high school students (grades 9-12). Hypothesis 1 stated that 30 books of interest and educational value would be found, and 27 such books were found. Hypothesis 2 stated that 10 books not of interest and educational value would be found and seven such books were found. Three of the seven judged to be "not of interest" were so judged because of lack of a good story in the researcher's opinion. As outlined previously, they were *Watchfires* by Auchincloss, *A Month of Seven Days* by Climo and *When the Music Changed* by Reno. Two books were judged "not of interest and educational value" because of lack of a plausible story and the lack of historical accuracy. These were *Saving the President*, by Brenner and *The Last Silk Dress* by Rinaldi. Two books were judged
to be "not of interest or educational value" because of the lack of historical accuracy. These were *Trails of Rage* by Ballard and *Long Way to Texas* by McElroy.

The reader may wonder why *The 290* by O'Dell, *The Sacred Moon Tree* by Shore, and *Major Stepton's War* by Vaughn were not categorized as "not of interest or educational value" because of perceived lack of plausibility or historical accuracy. The researcher judged each of these works contained enough accurate information to be of educational value to high school students. All three were also judged to be good stories.

Hypothesis 3 stated that all of the reviewed books would fit into one of the four "Recurring Themes in Historical Fiction." Five books fit into the "Clash of Cultures" theme, 22 books went into the "Human Cost of War", and four were judged to be "In Quest of Freedom" theme. No books fit the "Overcoming Handicaps" theme, and three books did not go into any of the four themes. Therefore, the hypothesis was not accepted.

Among all of the stories of gruff but lovable widows rescuing children, and girls disguised as boys to sneak through enemy lines, three of the reviewed titles seem to stand above the rest. All three are great stories with impeccable historical accuracy and of great potential educational value. The first is Michael Shaara's, *The Killer Angels*. Shaara puts the reader at Gettysburg, seeing through the eyes of the generals what they saw, and understanding why they made their decisions the way they did. The reader also experiences battle first hand. For an
understanding of Gettysburg, a student could not read a better or more entertaining book, fact or fiction. The second standout is Elkhorn Tavern, by Douglas C. Jones. Besides vivid battle scenes and lifelike historical figures, Jones presents a simple farm family led by a strong mother caught between sides as the war washes over them. Even for students with little interest in the Civil War, this would be a good read. The third is a little known gem called Woe to Live On, by Daniel Woodrell. (Woodrell participated in the Iowa Writer's Workshop.) Woodrell gives the reader a realistic view of the ruthless and often overlooked guerilla war in Missouri through his unsentimental, rough-hewn characters. Woodrell's unique and witty use of language and dialog bring the 1860's to life.

The recent excellent PBS documentary on the Civil War has seemingly caused an upsurge in interest and consciousness about our nation's most important historical event. The series' appearance coinciding with the Gulf Crises may have increased public interest. Purely unscientific observations made by the researcher of bookstores and recent book catalogs seem to indicate an increase in the number of new titles concerning the Civil War. The researcher hopes that some of this increased awareness and interest has reached students. Many of the titles included in the annotated bibliography can be used by teachers to capitalize on any increased student interest in the Civil War.

The study has shown that the great majority of recent Civil War fiction is well researched and written, and may be used as
valuable and attractive teaching tools in high school history classes. This annotated bibliography may be a helpful guide to teachers and students who are searching for the most useful and high quality Civil War fiction.
Bibliography


