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GEORGE W. CABLE'S USE OF THE BIBLE IN HIS FICTION AND MAJOR
POLEMICAL ESSAYS

The University of North Carolina at Greensboro

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GEORGE W. CABLE'S USE OF THE BIBLE IN HIS
FICTION AND MAJOR POLEMICAL ESSAYS

by

Martha H. Morehead

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the Faculty of the Graduate School at
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Doctor of Philosophy

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Approved by


Dissertation Adviser

APPROVAL PAGE

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MOREHEAD, MARTHA H. George W. Cable's Use of the Bible in His Fiction and Major Polemical Essays. (1980)
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Like many of his contemporaries, George W. Cable was imbued with a knowledge of the Bible and was steeped in its idiom. Cable used this thorough knowledge both to enhance and to give substance to his art. His belletristic and polemical works show his commitment to human rights and humanitarian causes, founded on Biblical principles of justice and human brotherhood. The major thesis of his fiction--that man is his brother's keeper--derives from these principles, and his social criticism is predicated upon them. References to the Bible in his writing are thus both structural and ornamental.

His major polemical essays--"The Freedman's Case in Equity," "The Silent South," and "The Negro Question"--show Cable in the role of moral spokesman similar to such Old Testament prophets as Amos and Jeremiah, who also spoke out against social injustice. These essays demonstrate that, like the Biblical nabi', Cable believes it his duty to speak out against social injustice in the South after the Civil War. His use of Biblical allusion and idiom in notable passages suggests that Cable as nabi' symbolically invokes the prophetic utterance--"Thus saith the Lord"--that prefaces Old Testament oracles. A major use of the Bible in these polemical essays is in the appeal to Biblical principles of justice, mercy, and human brotherhood.

Cable's writing on Bible study and teaching, as well as his writing about and work for the Home Culture Clubs, presents him in the role of "God's Agent," committed to serving God by using all his talents to serve mankind. The essays in his column "A Layman's Hints" show Cable's explication of Biblical texts and subjects that influence his polemical writing and certain later fiction. Similarly, The Busy Man's Bible, manifesting liberal influences in Biblical interpretation, affirms the centrality of the Bible in Cable's life and work. His writing and efforts in the interest of the Home Culture Clubs also reflect adherence to Biblical principles.

In his fiction before 1895, Cable's major thesis that man is his brother's keeper runs through Old Creole Days, The Grandissimes, Madame Delphine, Dr. Sevier, Bonaventure, and John March, Southerner. As advocate of caritas, Cable uses the Bible as a source of his major thesis and of other thematic, as well as structural, elements supporting the social criticism in this early fiction. More than time separates this fiction from that which follows--particularly Strong Hearts, The Cavalier, Bylow Hill, and Kincaid's Battery. After John March, Southerner, Cable, compromised by editors and the spirit of the time, turns from literary realism and social criticism to romance and "heroism." In various statements of his aesthetic theory at that time and in "My Philosophy," Cable draws on Biblical precepts

to define the three essential virtues of heroism as courage, love, and fidelity; and he offers models of that heroism in characters "strong, sweet, and true." By becoming an apostle of heroism, Cable apparently hopes to reform society by indirection and obviate the need for the direct social criticism that had become distasteful to the genteel reader and hence anathema to his editors. By 1914, however, Cable once again combines social criticism with romance in Gideon's Band, emphasizing the Biblical principles supporting "My Politics" and the earlier and best fiction. In his final work, Lovers of Louisiana, Cable functions not only as apostle of heroism and advocate of caritas, but also as nabi'; this novel, like Gideon's Band and The Flower of the Chapdelaines, embodies the major thesis of his earlier fiction and also offers strong and direct social criticism of the World War period in which it was written.

For Cable, the Bible is not only the source of his major thesis and of ancillary themes but also of illustrative quotation, allusion, metaphor, imagery, even humorous misquotation and parody--especially used in ironic contexts and with satirical intent. Cable uses echoes and parallels of such Bible stories as those of Adam and Eve in the Garden, Cain and Abel, Jacob and Esau, the Exodus, the Prodigal Son, the Good Samaritan, and the Rich Fool. His use of the Bible in his writing is twofold: to give thematic and structural substance and to shape and embellish his art.

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I thank the members of my committee, especially Professor Robert O. Stephens, whose extensive knowledge of Cable and whole helpful criticism and sound suggestions have both challenged and supported me in the writing of this dissertation. I also express appreciation to Catawba College for various summer grants and other assistance that enabled me to complete the study. I am grateful to my family, particularly to my husband, Curtis, whose enormous patience and steady encouragement sustained me in the work.

TABLE OF CONTENTS

	Page
APPROVAL PAGE	ii
ACKNOWLEDGMENTS	iii
CHAPTER	
I. INTRODUCTION	1
II. THE <u>NABI</u> 'S: CABLE'S MAJOR POLEMICAL ESSAYS	38
III. GOD'S AGENT: CABLE'S WORK WITH BIBLE TEACHING AND THE HOME CULTURE CLUBS	83
IV. HIS BROTHER'S KEEPER: CABLE'S FICTION BEFORE 1895	118
V. APOSTLE OF HEROISM: CABLE'S FICTION AFTER 1895	249
VI. CONCLUSION	341
BIBLIOGRAPHY	347

CHAPTER I
INTRODUCTION

In George W. Cable's last published novel, Lovers of Louisiana, when Rosalie Durel asks Philip Castleton what the principles of his politics are, Philip tells her that all his political principles are to be found in the New Testament.¹ In this instance, the reader can be sure that Philip Castleton is speaking as Cable's surrogate. The Bible, Old Testament as well as New, was so much a part of Cable's life and art that he used it abundantly in his belletristic and his polemical writing just as he did in his daily affairs and nonliterary activity. That is, Cable's knowledge of the Bible was religious and internalized, not merely referential as would be his knowledge of the classics or of science. Bible and religion were interchangeable for Cable, and thus his Biblical reference was the expression of a religious vision of life. His knowledge of the Bible enhanced and gave substance to his art and provided him with the principles and the authority by which he conducted his life.

Biblical principles were the firm basis upon which Cable predicated a lifetime of humanitarian activities. Quite early his politics and his religion fused in practical service to others. In mid-life, he wrote of religion as

"the whole empire of life,"² and as "whatever we do."³ He described it also as "a state of the heart in which all knowledge should be received and used."³ Accentuating his own early receptivity to Biblical principles, Cable asserted that in his youth, "Principles, especially principles of life, of conduct public and private, were everything to me."⁵ As a septuagenarian, Cable told an audience in 1915 at Berea College, Kentucky:

The sayings of our Lord are of small value to us and likely to be even stumbling blocks unless we invariably recognize that they were uttered, and also that they were preserved, for their value as exponents of great moral principles. The Lord's words were not rules of conduct so much as they were principles of living.⁶

This speech echoed his contention published early in The Busy Man's Bible: "What we come to the Bible for when we come rightly is not rules of life. . . . we come for principles of life, not rules."⁷

That he lived by the principles he found in the Bible can be amply demonstrated by his life and works. For instance, his discussion of the Parable of the Good Samaritan (Luke 10: 25-37), presented to a gathering of the New Orleans Sunday School Association in 1881,⁸ is an example of what he advocated later in The Busy Man's Bible when he said, "Never be content with an understanding of less than the eternal moral principles underlying the narrative or discourse, and its practical bearings on your life."⁹ The principle of love for one's neighbor

that shows itself in mercy and service as suggested by the Parable of the Good Samaritan is basic to Cable's assertive definition in "My Politics":

It is my politics that a man belongs to the community in which he lives to whatever extent he can serve it, consistently with the fact of equal moment that he belongs to his nation and the human race to the extent of his power to serve them.¹⁰

Service to mankind, stemming from such Biblically based principles as love, mercy, right, and justice became both his politics and his religion.¹¹ As Cable's daughter Mary was to affirm, "Service to others was one of the most important things in life to Father; his religion, deep and truly Christian, demanded service to others always, from everybody."¹²

Another daughter Lucy discussed her father's evolution from "Presbyterian orthodoxy and doctrines"¹³ to what Arlin Turner terms "a conception of life in which 'truth, right, and liberty' were . . . 'the three inexorable demands of divine government.'"¹⁴ Showing his liberal thought, she quoted Cable:

Religion is co-extensive with the universe. It is not mere ecclesiastic or academic tenets; it is not any part of life; it is only the whole science and art of life animated and inspired by a universally pervasive and perfect philosophy, the very alphabet of all correct teaching, an alphabet whose Alpha and Omega are Unselfishness.¹⁵

For Cable then, the "eternal moral principles underlying the narrative or discourse" in the Bible imbue that "universally pervasive and perfect philosophy" that puts service to others as the highest form of service to God. Cable further subsumed his politics in religion when, in advising his readers to make the Bible "the compass of . . . life's daily voyage,"¹⁶ he wrote,

. . . let us see to it that in studying the Scriptures we draw not our theology from our politics, and our morals from our theology; but our theology from the noblest morals we can find in the Bible and our politics from our theology.¹⁷

The centrality of the Bible in Cable's life and work can be attributed to his upbringing and his heritage. Born in New Orleans in 1844, he was the fifth child of George Washington Cable, Sr., and Rebecca Boardman Cable, who, having met and married in Indiana, later moved to New Orleans in 1837.¹⁸ Evidently Cable took some pride in his forebears, for he supplied George Waring with information that enabled Waring to publish in 1882 that Cable was descended on the father's side from a colonial Virginia family and on the mother's side from old New England stock.¹⁹ Much of Waring's essay was based on personal observation of and association with Cable as man and writer. To Waring Cable was "unquestionably a genius . . . trained to walk a very strait path, and to submit to very

rigid discipline." Waring commented that much of Cable's unusual quality and development might

be traced to the Puritan element in his composition-- a Puritanism inherited, cultivated and stalwart, but a Puritanism mellowed by the sunny sky under which he has grown, humanized by the open and cordial habit of Southern life, and made wise and forbearing and discreet --almost not to be Puritanism at all--by an all-embracing and ever-vigilant sense of humor, which is as quick to catch his own act as his neighbor's lapse.²⁰

In a similar vein, Lucy Biklé, writing shortly after her father's death, also emphasized as aspects of his personality "the Cavalier spirit of Old Virginia and the duty-bound conscience of his English Puritan ancestors" joined to "the fact of his birth in flower-laden New Orleans."²¹ Biklé claimed that from his father, Cable derived "a pervasive sense of humor, a buoyant acceptance of adverse fate, and a genial warmth of nature that was a clear heritage from his Southern forebears."²² Rebecca Cable, however, is usually credited with developing in her son those traits of character and habits that shaped his life and work. Because of her husband's financial exigencies and general misfortune after 1850, Rebecca Cable early became the spiritual and physical mainstay of her children. Of necessity at times she took them back to Indiana to live with her parents while her husband tried to earn a living in New Orleans and to recover his losses.²³ Edmund Wilson summarized the circumstances of the elder Cable's later years as "a dismal record of

crippling injury, enforced separation, another yellow-fever epidemic."²⁴ Rebecca Cable returned to New Orleans with the children in 1854, and, as Cable put it, "By exertions that seemed like a daily and nightly self-destruction prolonged through years, she cared for her husband through his failing days and kept her children clothed, sheltered and in school."²⁵ Cable gave credit to his mother for all that he was "in mind, in morals, in social position, in attainments, or in any good thing."²⁶ Arlin Turner records that the inscription on Rebecca Cable's tombstone reads: "Her children rise up and call her blessed."²⁷ We may safely assume that this particularly appropriate epitaph from Proverbs 31:28 was chosen by her son George.

That Cable was a great deal like his mother is attested by Biklé, who in commenting on a tribute Cable had written about his mother,²⁸ said that all the traits of character he ascribed to his mother were his as well.²⁹ Rebecca Cable provided the religious and moral nurturing that was to sustain him throughout his life. She exemplified those moral virtues that are the "fruit of the Spirit": "love, joy, peace, longsuffering, gentleness, goodness, faith, meekness, temperance" (Galatians 5:22-23). Her "unconquerable buoyancy" and "positive gaiety of temper" with her "heroic spirit" offered the model for Cable's own remarkable courage.³¹ She brought him up in "the strictest

tenets of the Presbyterian Church"³² and was apparently responsible for his becoming a faithful student of the Bible.³³

The "very strait path" and "rigid discipline" to which Waring referred suggest Cable's being brought up in staunch Calvinist belief in the absolute authority of God, whose will is revealed in the Bible, his inspired and infallible Word, and by training in those other doctrines of Calvinist orthodoxy to which Cable's early and regular attendance in the First Presbyterian Church of New Orleans pointed. We should note, however, that Cable's attention in his writing is not given to the other classic tenets of Calvinism. Rather, his focus is on the Bible and its principles.

Quite likely, some of the backwash, if not a portion of the main flood, of the great wave of revivalism in the fifties had spread to and through Cable's church. Perry Miller has emphasized the influential effect of revivalism in the first half of the century upon reform movements and has pointed out that the most notable impact of the revival technique occurred in the Third Awakening of 1857-58,³⁴ a period when Cable would have been especially open to such appeals. According to Russell Nye, evangelism of this sort crossed denominational boundaries and found hearty response in those churches--Presbyterian, Methodist, Baptist, Congregational--having

the least ritual within the church and the most emphasis on man's seeking his own salvation.³⁵ Miller has given some attention to the importance and impact of the methods, style, and ideas of one such evangelist, Charles Grandison Finney, a Presbyterian revivalist from Connecticut, who compared with other evangelicals, was a "Napoleon among his marshals."³⁶ Finney's example reveals the kind of influence that may have touched Cable in his impressionable years. Nye has seen Finney's personal theology as a blend of newer evangelical doctrines and Calvinism. His so-called "perfectionism" offered God's perfection as its ideal and unselfish love as its dominant principle. He saw sin as selfishness and virtue as benevolence. Salvation for a convert should be the beginning of a lifetime of service dedicated to improving the world he lived in. Although as Nye has noted, Finney's ideas appear antithetical to many tenets of orthodox Congregational and Presbyterian creeds, his disciples greatly outnumbered those who found fault with his teachings.³⁷ Thus we may speculate that the influence of a conviction and evangelism like that of Finney, clearly based in scriptural principles of love and service, touched Cable in his youth during the national flood-tide of evangelical revivalism in the fifties. Certainly, as Turner suggests, in Cable's personal religion humanitarian concerns were always primary with much less consideration given to dogma.³⁸

Perhaps too much has been made of Cable's so-called "Puritan" code of conduct that included observance of strict sabbatarianism, and abstinence from strong drink, from profanity, from smoking, from dancing, from playing cards and billiards, and from theater-going. One example of this sort of commentary on Cable's "Puritanism" is that of Edward Tinker, who purportedly gleaned his information from many of Cable's "friends and enemies" in New Orleans and from Cable's associates on The Century in New York.³⁹ Tinker's carelessness however is shown in his reference to Cable's mother as "Rebecca Ripley," who "inherited all the grim religious convictions of her ancestors." (Fervent or dutiful, but certainly not grim, would have been more precise diction.) Offering no evidence that he or any of his sources could have been privy to Rebecca Boardman Cable's feelings about her husband's misfortune, Tinker asserted:

Her husband's repeated failures confirmed Mrs. Cable in her determination that her children should never grow up in his footsteps; so with fanatic zeal she raised them in the strictest Presbyterianism, impressing upon their young consciences that indolence was a vice, industry a duty, honesty a necessity, drink a curse, and that dancing and the theater were but traps of the devil to catch men's souls.⁴⁰

Certainly, Rebecca Cable instilled in her son among other virtues those of zeal for hard work, truthfulness, and attention to duty. Undoubtedly, she brought him up to

observe rigorously the strictures on behavior that most faithful Protestants of the time (not just Presbyterians) accepted as a dedicated Christian's rules of conduct.

In his discussion of the "gradual and deliberate but nonetheless considerable" progression of Cable's personal beliefs, Turner indicates that from youth onward Cable "broadened steadily, crossing one restricting barrier after another, but never without weighing all arguments." With a searching intellect that remained receptive to "liberalizing ideas," Cable was amenable to a relaxation of his personal code "only when the motives and the gains were worthy" and not found to be in violation of the deepest and most basic Biblical principles to which he had always adhered.⁴¹

As one who offered a corrective to such commentary as that of Tinker, Edmund Wilson has commented that "in spite of his early pieties and his rigorous sense of duty," one can hardly call Cable "a prig." Wilson cited the difficulty for one of Cable's genial temperament and amiability to be priggish in New Orleans, where he was not the misfit that Edward Tinker and Philip Butcher claim. In adjudicating between the conflicting views, we discern clear and governing prejudices in the work of both Tinker and Butcher, who in this case quotes Tinker. Wilson, on the other hand, in the light of Turner's excellent biography

and of his own research, lauds the unique ability of Cable to exercise his "Protestant conscience in a meridional and part-Catholic community" in which he is utterly comfortable.⁴²

That Cable's "Protestant conscience" was early sustained by his study of the Bible and application of the moral principles he found there is shown in a letter written to his mother on April 8, 1865, while he served in the Confederate Army. He related an officer's unjust accusation of the theft of some saucers and commented, "I could honorably as a gentleman and a soldier have proferred [sic] charges against the old major, but it is not in the bible [sic] and I shall not hold any malice against a man who was never taught to control his temper."⁴³ Such an anecdote as this demonstrates not only his reliance on the Bible for personal guidance but also his inclination and ability to apply what he believed to be its principles to events in daily life.

Cable's reliance on the Bible for guidance in personal matters is revealed in other letters throughout his life. For example, a letter to his younger brother, Jim, also in the Confederate Army, conveys some of the early prohibitions of his upbringing and much of the essential Cable spirit--concern for others, attention to duty, reliance on the Bible and on prayer, fortitude in the face of ridicule or opposition, optimism, and humor. In his letter of

November 26, 1864, underlining what he considered most important, Cable advised his brother Jim:

. . . take care of yourself, be a good soldier, study army regulations, read your Bible, say your prayers without fear of comment, write to us often, keep up your spirits, don't fall in love nor in the enemy's hands, and let cards alone.⁴⁴

While a soldier, Cable himself used his leisure time in "making a critical study of the Bible, in working out problems in the higher branches of mathematics, and in keeping up his knowledge of Latin grammar."⁴⁵ That Cable continued his study of the Bible during the rest of his life is not questioned. Surely the most notable evidence of Cable's practice of daily Bible reading was recorded by Albert Bigelow Paine and has since been discussed by all who have written about the Cable-Twain reading tour. Paine said that on the first night of the tour Cable came into Twain's quarters with his Bible and "proceeded to read a chapter aloud." When the same thing happened on several subsequent nights, Twain finally put a stop to it by saying, "See here, Cable, we'll have to cut this part of the program out. You can read the Bible as much as you please so long as you don't read it to me."⁴⁶ As Turner points out, it was a routine matter for Cable to have daily Bible reading with his family or with those in his company, but Twain had revolted against the custom in his own household.⁴⁷

Cable's familiarity with scripture is demonstrated throughout his writings as he quoted readily from a great number of texts and assumed apparently that his reader shared his own knowledge of the Bible, for only in rare instances did Cable ever cite his source. Prior to the Civil War revivalism and evangelical emphases helped to make Bible reading almost a national pastime. From 1816 the American Bible Society made the King James Version readily available to anyone. According to James D. Hart, the New York group, distributing 700,000 Bibles and Testaments annually in 1860-61, reported a million and a half copies in 1865.⁴⁸ Even during the controversy between religion and science in the later years of the nineteenth century, popular interest in the Bible did not abate. In 1881 when the New Testament of the Revised Version was published, New York bookstores were reported to have sold 200,000 copies within a week, and two Chicago newspapers printed the text in its entirety.⁴⁹ Cable would have been instinctively aware that the Bible was the only book that many evangelical Protestants knew; for many it was in effect a "reading" book as well as a manual of devotion read as fulfillment of Christian duty. We may therefore assume that Cable would credit the major portion of his audience--whether "Drop Shot" readers, Berea students, or members of his own family--with the capacity to recognize

Biblical allusions in his speeches and in his writing without the need for citation of sources.

Certainly Cable knew his mother shared his knowledge of the Bible. For example, on March 30, 1865, he wrote to her of Jim's joining the Presbyterian Church and of the lad's subsequent "enthusiasm," of the danger in it, and of his own hope that Jim would "come safely through it and be able by the help of his Heavenly Father to 'stand fast in the liberty wherewith Christ has made him free.'"⁵⁰ Cable's use of Galatians 5:1 is not exact quotation in spite of his quotation marks, for he has changed the original us to him, thus making the allusion fit Jim's case.

Another example comes from a letter to his mother after the war when he was working as a clerk in the cotton business for Lloyd R. Coleman. Cable wrote to her of his aim of "striking higher, & trying for an honourable profession." Then he expressed this desire: "May the world regret me when I die!" And drawing on scripture, he added, "And above all may I hear the approving words from the universal Judge--well done good and faithful servant--enter into the joy of thy Lord."⁵¹ In reference to the Parable of the Talents, and without quotation marks, Cable used the commendation of the master in praising his servants who productively used the talents assigned to them (Matthew 25:14-30).

Selected passages from several other letters illustrate Cable's use of Biblical allusion, metaphor, language, and style in correspondence as in his fiction and other writing. For instance, writing from New Orleans, January 3, 1878, to H. H. Boyesen, then professor at Cornell University, Cable clustered his Biblical allusions in one passage concerning his need to earn a living and his duty to use his writing talent. He alluded to the three commercial positions that he held as "three different slaveries," but he added, "These three occupations run into one give me a fair revenue; at any rate I do not have to make bricks without straw." The allusion here to the story in Exodus 5 of the plight of the Israelites in bondage, forced to make bricks without straw, is plain. Two sentences on in the same letter, Cable again alluded to the Parable of the Talents in Matthew 25 when, feeling that he "ought to be writing," he commented, "A man ought to keep invested the talents of gold that God has given him as well as the talents of silver." Cable clearly meant that the "talents of gold" refer to his writing ability and the "talents of silver" to his business acumen. He went on to declare business to be "distasteful" and his literature to be his love, saying, "I'm no Samson in it [literature], it's true; but so much the more it doesn't follow that I should have my eyes punched out and go to grinding corn in this Philistia of a country."⁵² Cable was obviously making metaphoric

use of the story of Samson in Judges 16. His reference to "this Philistia of a country" was in accord with Boyesen's reference in an earlier letter (November 24, 1877) to Cable's being "down there in the literary Sahara of the South."⁵³ Both "Philistia" and "Sahara" imply a literary waste land.

On March 20, 1883, replying to Mark Twain's invitation to visit in Hartford, Cable lightly simulated the language of the King James Version as he wrote of the opportunity "to sojourn within the borders of your tabernacle."⁵⁴ In a similarly jocund vein, Cable invited Mrs. James T. Fields to visit his family, then living in Simsbury, Connecticut, August 1884: ". . . in our plain way [we] should be ever glad to entertain an angel or two even if we are aware that we're doing it."⁵⁵ Cable obviously took for granted Mrs. Fields' familiarity with Hebrews 13:2.

In a like manner Cable assumed his wife's recognition of his allusion to Isaiah 52:7 in a letter he dictated from his sickbed at Twain's house in Hartford, January 1884: "The Warner ladies have been in to see me, how beautiful upon the mountain are the feet of them"⁵⁶ A few months earlier in November 1883, after being the "guest of a great club"--the St. Botolph Club in Boston--and receiving the praises of such people as Francis Adams, Jr., Phillips Brooks, Matthew Arnold (also a guest), and

others of professional rank and importance, Cable wrote his wife of this exhilarating experience and then in a sober mood added:

Help me to remember that pleasing as all this is, it's not the main thing. No. No. I read the proof of my prisons article ["The Convict Lease System in the United States"]. Ah! there's where I feel glad. When a man feels that his sword has cleft Apollyon till he roars again. That's better than "Rabbi, Rabbi."⁵⁷

The passage not only illustrates the clustering of allusions and the assumption of the reader's understanding of these references to Revelation 9:11 and to Matthew 23:7-8 but also, and more importantly, it reaffirms the priority that Cable gave to reform activity and to what he believed to be his duty in the use of his writing talent.

Another letter, uniquely illustrative of Cable's Bible-centered faith, dedication to human service, and knowledge of the Bible is the one written to his wife on New Year's Eve, 1884. It is a reflective letter in which he took stock of the past and pondered the future. Rejoicing in the happiness of the past year, Cable wrote, "It is right and best that the future should be kept from our knowledge so that we may walk by faith and not by sight." After this reference to II Corinthians 5:7, he continued, "It is not easy to do this when all is prosperous. It is not easy to remember humbly & practically, that it is not we who are providing but a bountiful God."

Then Cable spoke of the use to be made of his earnings in the coming year, adding,

But you know we have agreed that I should (we should) never lay our plans in the mere light of pecuniary profits or selfish profits of any kind. We are just as completely dedicated to God's service as though we were Chinese missionaries.

Expressing trust in God, he declared his hope that they might do the best thing possible "for the greatest good of our fellow creatures." He said he felt that the reading tour with Twain had been worthwhile, as he put it, "enlarging my circle of readers and giving me a fame which I hope to make profitable as a teacher of truth and religion." Speculating that he might not be in demand for another lecture tour, he restated his faith: ". . . we have got to walk in the dark. Our gracious Heavenly Father will make it light round about us."⁵⁸ Cable's assurance in the last sentence appears to be a reference to both II Samuel 22:29 and Psalms 18:28. This letter illustrates not only a reliance on scripture and on God's providence but also the zeal to perform selfless acts of service for his fellow men and the intention to use his talents to further "truth and religion." We observe the earnestness and the dedication of this letter written as the year 1885 was about to begin, a year that would mark the beginning of his deepest involvement in the fight for racial justice.

Cable's Biblical references in letters to his wife were not always so serious as the ones just cited. Indicative of his humor and his use of Adamic references is the following passage from a letter to his wife when he was on a reading tour in 1887. He commented on some of his fellow passengers as he traveled between Marquette and Mackinaw City:

There are a mother & three pretty daughters on board who evidently don't know me from Adam except by my clothes. I'd know none of them was Eve if they wore nothing but their ugly little jockey travelling-caps. Eve may have done worse things, but she never wore anything so wantonly ugly as three little double-visored grey woollen [sic] caps.⁵⁹

Not only his personal correspondence but also his first published writings, the "Drop Shot" columns in the New Orleans Daily Picayune, reflected Cable's study and knowledge of the Bible in almost every column.⁶⁰ For example, on Sunday, March 13, 1870, the column was devoted in part to a celebration of the glories of spring, birds, and flowers. Cable, a newlywed of three months, wrote that the first week of March

comes to us like a blossom-crowned cherub . . . and seems to speak to us in those old words of love: "Lo, the winter is past, the rain is over and gone; the time of the singing of birds is come, and the voice of the turtle is heard in the land!"

Using the Song of Solomon 2:11-12, Cable drew upon a book of the Bible that he apparently responded to quite

personally. Undoubtedly his "Drop Shot" readers found such Biblical usage acceptable. A little over a year later on Sunday, April 30, 1871, his column saluted the "ideal pattern of Eden weather" that welcomes May Day, and he quoted the lover's invitation in the Song of Solomon 2:10, "Rise up, my love, my fair one, and come away."⁶¹

Although his many Biblical allusions and discussions were varied in the "Drop Shot" column just as the column itself was a miscellany of subjects and styles, Cable's particular references to Adam, Eve, and Eden supply apt examples of Biblical reference as a springboard for humor as well as seriousness. For instance, on March 20, 1870, Cable began a discussion of the only two things "more universal than air"--sin and slang--and then, with a wit not unlike that of Twain, he quipped:

Sin commenced with Adam, and if slang did not, it is because slang is the invention of the multitude, and Adam never was a multitude. But if anybody since the fall is innocent of slang, let him how [sic] or forever hold his tongue for we charge even the most rigorous and precise with using more or less of it.

The next week on March 27 Cable's column addressed "reforms of womankind." He offered a "new catechism" with the first question "What is the chief end of woman?" His answer was "to be like a man, only smaller." After more questions and answers of a similar kind, Cable's

catechism instructed that "for the preservation of order, comfort, and peace, mankind be divided into families, that the husband make the laws, the wife execute them, and the children keep them." The next question then asks who, according to history, has "suffered these evils?" In the answer, "Eve, an Asiatic lady of rank," heads the list which includes other Biblical women--Sarah, Ruth, Esther, Mary and Martha--and only two other women outside the Biblical category: the mother of Washington and the Empress of France.

A few months later, in a quasi-humorous manner, Cable wrote on the subject of women's working for board. In part, he said:

The curse of Eden was a curse of eternal discomfiture on the serpent, heavy toil on the man, and pain and sorrow on the woman. We have no Biblical knowledge that woman was ever intended to work for a livelihood either on salary, or perquisites, or stealage, or simply found; and whenever we see a poor woman toiling for daily sustenance, it always breeds in us the kind of pity we feel for a cripple, as though her condition were unnatural and she was getting a double share of sin's curse.

He continued with his interpretation,

Not that woman was made to be idle, if it had not been for the fatal apple, no doubt Adam would be raising vegetables and Eve making bouquets to the present day. Angels are not idlers, and the very laws of health are eloquent against indolent living. Only it seems as if "by the sweat of they brow" means strictly Adam's brow. . . . The true and natural state of the woman is the marriage state; the Universal Eve is a

married woman and a mother. Natural sequence: The Universal Adam is a married man and a father.

Cable closed this discourse by contrasting a day in the life of a rich Universal Adam and Eve with that of their poor counterparts. He concluded with the admonition from Galatians 6:2, "Bear ye one another's burdens."⁶²

Even in his late work Cable continued to use allusions to Adam, Eve, and Eden. One may speculate that Cable, having grown up in the Garden District of New Orleans, may have whimsically associated gardens with Eden and seen himself or other gardeners as types of Adam. Whatever his self-image, we can trace his use of the Adam-Eve-Eden references from "Drop Shot" in 1870 through his fiction to a collection of essays on gardening, published as The Amateur Garden in 1914. His novels and short stories seem to attest to his early conviction regarding Eve that "the true and natural state of woman is the marriage state." Marriage was a "true and natural state" for Cable-as-Adam too. His abiding interest in gardening may have seemed to him Adamic. When he moved to Northampton, Massachusetts, he created his own garden, then took the whole town for his garden when he initiated a garden competition as a part of the program of the Home Culture Clubs that he had organized. In Northampton his own gardening experiences at the Red House and later at Tarryawhile, along with the

city-wide garden program he had inaugurated, provided material for the essays brought together in The Amateur Garden.

Indicative of his use of Adam and Eve references and of the importance of the Eden story to him is the following passage from that work addressed to young gardeners:

"You know that ownership is not all of life nor the better half of it, and it is quite as good for you to give the fact due recognition by gardening early in life as it was for Adam and Eve."⁶³ Cable then suggested that the lesson in work and patience provided by gardening may have been "why Adam and Eve were apprenticed so very young."⁶⁴

He pointed out that gardening is the kind of activity that every young man and woman should "take to naturally" as Adam and Eve did.⁶⁵

Cable considered his property at Tarryawhile as Edenic and was pleased that his three acres edged Paradise Woods. In one of his essays he referred to the American householder's garden as "his bit of Eden" with the lawn as the "supreme feature." Drawing on the Genesis story, Cable continued with a discussion on care of garden and lawn by saying that when all seems to be going well, "just in that happy moment the Tempter gets in." The garden owner is "beguiled" to believe that one can have a garden without the work of gardening itself and without any

knowledge of gardening. Though Cable praised the usefulness of the lawn mower, he deplored the tyranny imposed by its use as discouraging appropriate plantings of shrubs and plants in favor of easily mowed grass. Again alluding to Genesis, he concluded by saying that for those so governed by the lawn mower, "except for green, their bit of Eden is naked and is not ashamed."⁶⁶ In yet another essay, Cable wrote of his own garden in winter as a "frostbound Eden" and said, "Eden! If I so recklessly ignore latitude as to borrow the name of the first gardener's garden for such a shivering garden as this it is because I see this one as a dream of hope--a diffident, interrogating hope" of what may be possible.⁶⁷

The same natural tendency to draw on the Bible for both substance and adornment that characterizes Cable's letters, his early journalism, and a late work like The Amateur Garden is to be found also in his later journalistic writings, in his public speeches, in recorded conversations, and in other social interactions recorded in print. For example, in 1897 when Cable was editing Current Literature, he recalled his war experience as General Nathan Bedford Forrest's clerk, selected to write the papers freeing General Forrest's slaves. Telling of the General's request for a clerk to perform this assignment, Cable mused on his response to the General's call: "I think my 'Here am I' must have been feebler than little Samuel's, as I

looked up at the giant."⁶⁸ Cable's allusion to the call of young Samuel in I Samuel 3 conveys his sense of relative unimportance compared with that of his commander as well as the implication of his own short stature.

Invitations to speak to various kinds of groups offered Cable other opportunities to use his knowledge of the Bible. He spoke a number of times at Berea College, for instance. The Cable file in the library of that institution holds typed copies of some of these speeches, including one delivered apparently on fifteen minutes' notice. In that particular speech, much of the essential Cable is revealed in one specific passage as Cable referred to the scheduled speaking engagement for the evening and promised his audience:

You shall know the man [himself]--if the man be worth knowing--and you shall know the things that are better than the man, better than the word of any man: the word of God, whether printed in the Bible or buried only in the hearts of those that love Him and delight to see the triumph of his principles in the government and society of mankind.

Later in these remarks, he cited the text "A man's life consists not in the abundance of things which he possesses" (Luke 12:15) as being "the essence of the teaching and the very life center of the group of principles that make Berea what it is; that give Berea the superior ideas and conditions of mind and life that it has."⁶⁹ Cable's strong interest in Berea College, founded upon principles he

devoutly believed in, began in 1884 when he first visited there at the invitation of his friend Roswell Smith, a major benefactor of the college.

Another speech delivered at Berea in 1911 provides a final illustration of Cable's dependence upon scripture in many of his public addresses. This speech was developed around three texts: "Render unto Caesar the things that are Caesar's" (Mark 12:17, Matthew 12:21, and Luke 20:25); "Do unto others as you would that they should do unto you" (Matthew 7:12 and Luke 6:31), referred to by Cable as "the Golden Rule"; and "Prove all things, hold fast that which is good" (I Thessalonians 5:21). A point of emphasis in this speech reflects a principle that supports most of Cable's polemical writing and his social action: "The Berea idea is the Golden Rule in politics, the Golden Rule in human rights."⁷⁰ It is apparent to the student of Cable that "Golden Rule in politics, the Golden Rule in human rights" is a concept seminal to his polemical writing.

Not only in his public addresses but also in his private conversations, Cable's utterances were laced with Biblical references that often served as effective examples to support the point he was making. In respect to his conversation, Viola Roseboro' told of a discussion with Cable pertinent to the paradox within his character where one finds both the spirit of the missionary (who "wishes to

change things for the better") and the spirit of the artist (who "enjoys what is"). In one of Cable's rejoinders to her regarding this paradox, we note a clustering of Biblical references used by Cable as supporting illustrations. Roseboro' reported his saying, "Dig deep anywhere in life . . . and you'll find a paradox . . . 'He that loseth his life shall find it' [Matthew 10:39]. 'When I am weak, then I am strong' [II Corinthians 12:10]. 'The foolishness of the wise' [I Corinthians 1:25 and 3:19]." Roseboro' concluded her "conversational gleaning" with Cable's assertion that a paradox "offers the two handles we must have if we are going to get hold of some weighty truths."⁷¹ As Roseboro' showed, Cable often delighted his friends by the display of mental dexterity and verbal wit based on ready reference to Biblical examples and allusions.

In yet another social context, we find Cable using that wit and his Biblical knowledge in some light verse to celebrate his pleasure in being the guest of Andrew Carnegie in June 1898 at Skibo, Carnegie's castle in Scotland. The second stanza of his panegyric reads:

Great Moses viewed from Nebo
 The Promised Land afar;
 But when we get to Skibo
 We're in it! There we are!⁷²

Cable used Biblical reference not only in a happy encomium to a friend's hospitality but also in a solemn

tribute to a friend's memory. After Roswell Smith, president of the Century Company, died, Smith's widow with his Century colleagues asked Cable to write a memorial tribute to Smith. Cable was an appropriate choice for the task, for Smith had been his closest friend among those in the publishing company. He and Smith shared equally deep religious convictions, and what Cable was to write of Smith's spiritual nature could be said also of Cable's own:

It was natural that such a mind should be deeply religious. It could not easily suppose an unplanned automatic universe; nor a revelation of its Creator's will finished in past ages and totally committed and confined to writing and print; nor a Providence unsolicitous for, or wholly undeputized to, the children of its creation. The sacred scriptures, daily in his hand, were to him a treasury not so much of promises as of eternal principles; their precepts were prophecy enough for him.⁷³

Cable's comment that Smith "carried his religion into his daily work, and abounded in acts of charity and benevolence" could also be said of Cable himself. In regard to his working association with Smith, Cable implied a Christlikeness in his friend as he quoted the words of Jesus within the context of this tribute:

. . . to have work [sic] with him was to love him, as well as to be loved by him. In spirit he seemed ever saying of all who were in anyway related to him as colaborers [sic], "Behold my mother and my brethren" [Matthew 12:49 and Mark 3:34].⁷⁴

Cable's tribute to Smith with its emphasis on Smith's own

devotion to and employment of Biblical principles would be less effective if Cable himself had not drawn upon scripture to suggest the spiritual brotherhood that Smith embodied and if he himself had not daily practiced the study of the Bible that he lauds in Smith.

Without doubt, many of Cable's generation had familiarity with the Bible equal or similar to his, and this shared knowledge offered common ground on which to reach many of his readers. The Biblical references and allusions may have provided, in effect, a kind of code language for a particular segment of his readers. Cable's use of the Bible, however, is not predicated upon a deviously calculated appeal to the "genteel" reader on the basis of this shared experience. Rather, his use of Biblical allusions and examples was organic to his thought. They enhance his writing just as Biblical principles undergird his every activity--whether humanitarian pursuit or literary endeavor, polemical or belletristic. His knowledge and use of the Bible was more like the fiber of his being than like a garment worn for display according to the dictates of the fashion of his time.

FOOTNOTES

¹ George W. Cable, Lovers of Louisiana (New York: Charles Scribner's Sons, 1918), p. 84.

² George W. Cable, The Busy Man's Bible (Meadville, Pa.: Chautauqua-Century Press, 1891), p. 7.

³ The Busy Man's Bible, p. 8.

⁴ The Busy Man's Bible, p. 76.

⁵ George W. Cable, "My Politics," in The Negro Question: A Selection of Writings on Civil Rights in the South, ed. Arlin Turner, rev. ed. (Garden City, N. Y.: Doubleday Anchor Books, 1958), p. 2. Except for excerpts that appear in Lucy Leffingwell Cable Biklé, George W. Cable: His Life and Letters (New York: Scribner's, 1928), "My Politics" remained unpublished until 1958. The manuscript of this essay, begun in late December 1888 and completed in January 1889, is in the Tulane University Library.

⁶ A typed copy of this address, delivered in United Chapel on April 8, 1915, is in the Cable collection in the Hutchins Library, Berea College. Arlin Turner in George W. Cable: A Biography (1956; rpt. Baton Rouge: Louisiana State Univ. Press, 1966), p. 278, records that in a speech at the Yale Divinity School, March 1890, Cable declared "that we go to the Bible for principles, not rules; that teaching the Bible should be a process of showing an individual what he can believe rather than trying to force him to believe what he cannot."

⁷ The Busy Man's Bible, p. 41.

⁸ See "My Politics," p. 16; see also "The Good Samaritan" in The Negro Question, pp. 37-39.

⁹ The Busy Man's Bible, p. 45.

¹⁰ "My Politics," p. 19.

¹¹ The Busy Man's Bible, p. 62. In part, Cable said, "The Bible, christianity [sic], even Christ himself, are but flint to us, not fire, save as they kindle in us the pure flames of justice, mercy and love."

12 Mary Cable Dennis, The Tail of the Comet (New York: Dutton, 1937), p. 94.

13 Biklé, p. 201.

14 Turner, p. 278. Turner alludes in his assessment of Cable's liberation to a reference that Cable himself had made to Dr. J. G. Holland in the Christian Union, July 25, 1889, in his tribute "A Word about Dr. Holland."

15 Biklé, p. 200, quoting The Busy Man's Bible, p. 76. See also "Editor's Symposium," Current Literature, 21 (April 1897), 292, as Cable discussed religion.

16 The Busy Man's Bible, p. 78.

17 The Busy Man's Bible, p. 39. Although no scholars have dealt intensively or extensively in a critical fashion with Cable's literary use of the Bible, all concede the influence of his upbringing and the religious training of which Bible study was a part. Herman Prestridge Sandford, "The Moral Vision of George Washington Cable," Diss. University of Arkansas, 1969, without making any specific use of The Busy Man's Bible or reference to it in his study, analyzes the moral principles upon which Cable's ethical system is founded: "the good is that which is in accord with will of God" (p. 29); "that is right which is in accord with reason" (p. 31); and "the good is the best thing that can be done for the greatest good of man" (p. 34). Sandford points out that of the "four major spheres of influence"--family, school, church, and city--the most important to him were his mother (acting head of the family) and his church, the chief sources of his learning the Bible as the inspired word of God and as a revelation of the will of God" (p. 28).

18 Turner, pp. 3-4. Turner's work is the definitive biography, a superlative study first published in 1956 by Duke University Press. Biklé's Life and Letters, 1928, the earliest book-length biography, is especially valuable for its collection of letters from her father to her mother and other family members. Dennis, The Tail of the Comet, 1937, offers a memoir of her father. Kjell Ekström, George Washington Cable: A Study of His Early Life and Work (1950; rpt. New York: Haskell House, 1966), examines Cable's early reading and possible literary influences, gives attention to Creole characters in Cable's early fiction, and points to Cable's "absolute reliance on the Bible for moral guidance" (p. 29). Having access to materials furnished

him by Miss Adelene Moffat, Cable's assistant in the Home Culture Clubs, Philip Butcher, George W. Cable: The Northampton Years (New York: Columbia University Press, 1959), gives much attention to the Home Culture Clubs and is noticeably biased in his assessment of Miss Moffat's role in that enterprise. Butcher, George W. Cable (New York: Twayne, 1962) presents a brief critical survey with some attention to Cable's work in human rights and with more attention than is warranted to Miss Moffat's part in Cable's humanitarian project. Louis D. Rubin Jr., George W. Cable: The Life and Times of a Southern Heretic, Pegasus American Authors Series (New York: Western Publishing Company, 1969), focuses on Cable's works as these can be specifically related now to the Genteel Tradition in American literature and the "long-range direction of Southern writing."

¹⁹ George Waring, "George W. Cable," Century Illustrated Monthly Magazine, 23 (February 1882), 603.

²⁰ Waring, p. 602.

²¹ Biklé, p. 5.

²² Biklé, p. 4.

²³ Turner, pp. 11-20.

²⁴ Edmund Wilson, "The Ordeal of George W. Cable," The New Yorker, 33, November 9, 1957, 182-183.

²⁵ Turner, p. 19. See also Biklé, p. 11.

²⁶ Biklé, pp. 4, 42.

²⁷ Turner, p. 287.

²⁸ Biklé, p. 4.

²⁹ Ibid.

³⁰ Turner, p. 17. See also Dennis, pp. 63, 100.

³¹ In "My Philosophy," Good Housekeeping, 60 (June 1915), 628, Cable submitted his belief that the "three graces of character" are affection, fidelity, and courage. Cable's own courage is the quality most mentioned by his friends and acquaintances. See, for example, Prof. H. S. Bennett,

"George W. Cable in Nashville, Tenn.," The Independent, 39 (1887), 808. See also Viola Roseboro', "George W. Cable: The Man and the Novelist," Book News Monthly, 27 (April 1909), 366; "Dr. Neilson Lauds George W. Cable," Daily Hampshire Gazette, 9 February 1925, sec. 1, pp. 1, 11; and Mary Brewster, "George W. Cable: The Outreach of a Deep and Vivid Personality," The Congregationalist, 110 (December 10, 1925), 817.

³² Turner, p. 276.

³³ The Bible Cable studied faithfully was the Authorized or King James Version of 1611. In 1880, while in Vermillionville to collect data for the U. S. Census, Cable wrote to his wife, lamenting "the sad want of the word of God . . . to an otherwise civilized people." He was sure the Bible would "lift" that Acadian community out of the "miry clay"; he felt that the coming of the railroad would bring both the Bible and economic development with it to Acadian territory. Concerned with the superstition and ignorance he found there, Cable expressed a prayerful hope for his own people: "God spread the love of souls among His favored people whose myriad advantages spring from the possession of the English Bible!" (Biklé, pp. 65-66). Evidence that Cable used the Revised Version (published in 1881-1884) for supplementary study is found in "The Busy Man's Bible," Sunday School Times, 29 (December 10, 1887), 787 (incorporated in The Busy Man's Bible, p. 49) when he admonished readers, in studying, to read the scripture text of the lesson carefully several times and then to read it again in the Revised Version. Also Cable twice referred to the Revised Version in "A Layman's Hints," Sunday School Times, 30 (April 21, 1888), 249.

³⁴ Perry Miller, The Life of the Mind in America: From the Revolution to the Civil War (New York: Harcourt, Brace and World, 1965), p. 7.

³⁵ Russell Blaine Nye, Society and Culture in America, 1830-1860 (New York: Harper Torchbooks, 1974), p. 286.

³⁶ Miller, p. 23.

³⁷ Nye, p. 289. Finney had his own conversion experience in 1821, left his law office, and was licensed to preach by the Presbyterian Synod in 1824. He attained popularity and fame as a revivalist in the period of the Second Awakening (during the 1820's and 1830's), moved to New York, changed to Congregationalist affiliation, and began training young ministers in his own doctrines.

In 1835 he became professor of theology at Oberlin College where he remained for forty years, bringing national renown to the minister's training school there.

38 Turner, p. 277.

39 Tinker, p. 312.

40 Tinker, p. 314. Tinker, p. 315, erroneously reports Cable did not enter a theater until The Cavalier was dramatized (1902). In a letter to his wife, October 27, 1883, Cable wrote of his soul-searching about the theater and of his first attendance at a play in the company of Roswell Smith (Biklé, pp. 101-02).

41 Turner, pp. 276-77. Jay B. Hubbell, The South in American Literature, 1607-1900 (Durham, N. C.: Duke Univ. Press, 1954), p. 806, records that by 1893 Cable "could even mildly ridicule what he referred to as the 'Pentalogue': Thou shalt not smoke. Thou shalt not drink. Thou shalt not play cards. Thou shalt not dance. Thou shalt not go to the theater. On these five commandments hang all the law and the prophets.'"

42 Wilson, p. 193. See Tinker, p. 312, "as much a misfit . . . as a turtle hatched in a peacock's nest"; also Butcher, George W. Cable, p. 19, quoting Tinker, "Cable and the Creoles" in George W. Cable, Old Creole Days (1879; rpt. New York, 1943), p. vii, "as much a misfit in New Orleans as a parson in a crap game."

43 Quoted in Ekström, p. 29.

44 Biklé, pp. 17-18. See also Turner, p. 30, and Ekström, p. 27.

45 Waring, p. 603. Biklé, p. 20, with little elaboration iterated Waring and pointed out that her father carried these books in his saddlebags. See also "My Politics," p. 5.

46 Albert Bigelow Paine, Mark Twain: A Biography (New York: Harper's, 1912), I-II, 784. Much attention has been given to the Cable-Twain tour and to the relationship between Cable and Twain, with particular emphasis being given to Cable's Calvinistic piety and sabbatarian rigor. See Guy Cardwell, "Mark Twain's 'Row' with George Cable," Modern Language Quarterly, 3 (December 1952), 363-71; Cardwell, Twins of Genius (East Lansing: Michigan State College Press, 1953); Fred W. Lorch, "Cable and His

Reading Tour with Mark Twain in 1884-1885," American Literature, 23 (January 1952), 471-86; Lorch, The Trouble Begins at Eight: Mark Twain's Lecture Tours (Ames, Iowa: Iowa State University Press, 1966), pp. 161-82. Both Cardwell's and Lorch's assessments of Twain's epistolary hyperbole, occasioned by his somewhat erratic and explosive temperament, offer correctives to impressions left, for example, by the commentary of Dixon Wecter, ed., The Love Letters of Mark Twain (New York: Harper's, 1949), p. 219. See also S. L. Clemens and W. D. Howells, Selected Mark Twain-Howells Letters, eds. Frederick Anderson et al. (Cambridge, Mass.: Belknap Press of Harvard University Press, 1967); and Arlin Turner, Mark Twain and George Washington Cable: The Record of a Literary Friendship (East Lansing, Michigan: Michigan State University Press, 1960).

47 Turner, George W. Cable, p. 187.

48 James D. Hart, The Popular Book: A History of America's Literary Taste (New York: Oxford University Press, 1950), p. 118.

49 Hart, p. 162.

50 Biklé, p. 22.

51 Biklé, p. 31.

52 Arlin Turner, "A Novelist Discovers a Novelist: The Correspondence of H. H. Boyesen and George W. Cable," Western Humanities Review, 5 (Autumn 1951), 351.

53 Turner, "A Novelist Discovers," p. 348.

54 Cardwell, Twins of Genius, p. 91.

55 Biklé, p. 126.

56 Turner, Twain and Cable, p. 29.

57 Biklé, p. 110.

58 Burner, Twain and Cable, pp. 76-77.

59 Biklé, p. 152. According to my count (indicative rather than definitive), the Bible character whose name appears more often than any other in Cable's fiction is Adam. Eve's name is in third place after Paul's, with

David's name in fourth place. These four names are those mentioned five or more times. Without including Cable's characters given Bible names, I count references in the fiction to thirty-eight different Old Testament characters and to twenty-two different New Testament characters.

60 The "Drop Shot" column was published some eighty-eight times in the New Orleans Daily Picayune between February 27, 1870, and February 25, 1872. As Arlin Turner, "George W. Cable's Literary Apprenticeship," Louisiana Historical Quarterly, 24 (January 1941), 168-86, notes, these columns provide "in embryo much of what Cable was to become as man and author" (p. 169). In this essay Turner traces the evolution of "cavalryman, surveyor, and counting-house clerk" into distinguished author (p. 168).

61 As he was to do more often than not, Cable assumed his reader's familiarity with the source of this Biblical reference. He appeared to disregard the then conventional interpretation of the Song of Solomon as an allegory of Christ and his bride, the Church. He alluded to this Biblical poetry always in reference to romantic love, as can be seen in allusions in two novels, Dr. Sevier (Boston: J. R. Osgood, 1884), p. 351, and Lovers of Louisiana (New York: Scribner's, 1918), p. 224. This interpretational preference suggests the independent thought and liberal influences that help to explain Cable's withdrawal from the strict Calvinism that shaped his early years.

62 Daily Picayune, 29 May 1870, n. pag.

63 The Amateur Garden (New York: Charles Scribner's Sons, 1914), pp. 111-12.

64 *Ibid.*, p. 115.

65 *Ibid.*, p. 124.

66 *Ibid.*, p. 168.

67 *Ibid.*, p. 187.

68 "Editor's Symposium," Current Literature, 22 (August 1897), 101-02. Writing about Forrest twenty years after his death, Cable characterized him as "one of the most picturesque among all the greater celebrities of our civil war, the greatest Confederate commander of cavalry after Stuart." He spoke of him as "an electric storm, a Mississippi Valley hurricane embodied. . . . a rude splendor of his fiery deeds illuminating the daily history of the

losing cause to which he was as uncraftily as he was fiercely devoted." Though Cable made no reference to Forrest's role as Grand Wizard of the Ku Klux Klan after the war, his comment "Men like Forrest make the moral mistakes of their environment" seems to bear upon the "dark and tempestuous quality" of Forrest's career, which would include his activity in the early years of the Klan. The major point that Cable made in his discussion came at the end of it: ". . . at the earliest moment when to a negro in the South freedom was really anything but a mockery, our modern Blücher was manumitting all his slaves, and he did not stop till he had finished."

⁶⁹ A typed copy of this undated speech is in the Cable collection in the Hutchins Library, Berea College. Cable uses the same text, Luke 12:15 in "My Philosophy," p. 632, and in a letter Andrew Carnegie and his wife, written June 16, 1899, quoted in Butcher, The Northampton Years, p. 189.

⁷⁰ A typed copy of this speech, dated 1911, is in the Cable collection in the Hutchins Library, Berea College.

⁷¹ Roseboro', p. 568.

⁷² Biklé, p. 238. See also Turner, George W. Cable, p. 311.

⁷³ A Memory of Roswell Smith (privately printed, New York: The De Vinne Press, 1892), pp. 9-10.

⁷⁴ Ibid., p. 42.

CHAPTER II

THE NABI': CABLE'S MAJOR POLEMICAL ESSAYS

The opening paragraph of Cable's first major public attack upon racial injustice is a single sentence that presents the cause for which he would interrupt a successful literary career and to which he would devote the next decade: "The greatest social problem before the American people today [1885] is, as it has been for a hundred years, the presence among us of the Negro."¹ Key words in the sentence, having embedded implications, are "problem" and "presence." "Presence" suggests the embodiment of the slave trade, an immoral national business, which had brought the black man to this country, and for which the country is morally responsible; and "problem" suggests the denial of human rights to the black man, a transgression fostered by the still prevalent antebellum attitude that violated his humanity by viewing him as less than human. The voice we hear in that initial sentence and in all Cable's polemical writings is that of a moral spokesman, like that of the Old Testament prophet Amos, who also felt called to inveigh against social injustice. That Cable believed it his duty to speak out against racial injustice in the South after the Civil War suggests the Biblical

nabi' who was, more than anything else, the spokesman or messenger for God to his generation. The duty of the nabi' under divine compulsion was to declare the word of God so as "to bring its impact to bear upon the society in a redemptive manner."²

Evidence of Cable's commitment to God's service in speaking out for truth and justice may be found, for example, in the letter to his wife, written November 24, 1883,³ and in another, even more important, written to her on December 31, 1884.⁴ Even better evidence that Cable saw himself in the role of prophet is to be found in his essay "My Politics."⁵ In this essay he clearly states his reasons for taking the stand of moral spokesman against racial injustice and for human rights. The first reason is duty to God's word, that is, the moral obligation to live up to the teaching on love of brother-neighbor in the Parable of the Good Samaritan (Luke 10:25-37); and the second reason is the belief that the South, which must settle its own conscience, would heed from a Southerner "what it would only resent from a Northerner."⁶ A third reason is implicit: to use his talents in writing and speaking, again in obedience to God's word, according to the lesson in the Parable of the Talents (Matthew 25: 14-30).⁷

The tone of much of "My Politics" is clearly prophetic as Cable traces the development of his vision of America's

"greatest social problem" and his conviction that the solution is in "equal justice and equal liberty to all people." Even the style is visionary. He uses some form of the verb see more than fifteen times. More than ten of these usages have to do with perception other than physical vision. One example suffices to show Cable in the role of seer in "My Politics." He tells of his Picayune assignment in the early seventies that took him into the public schools, racially integrated in those days of the Reconstruction, and of what he observed. Then he says,

But I saw through and beyond these things. I saw that while private society always must and can take care of itself and its own defense, the day must come when the Negro must share and enjoy with the white race the whole scale of public rights and advantages provided under American government; that public society must be reconstructed on this basis . . . the only way to come once more into harmony with those great first principles of government on which the nation has been founded and from which slave-holding and the doctrines it set up in its own defense had dragged us.⁸

In our time Arlin Turner has spoken of Cable's arguments as having "a prophetic quality which has been authenticated in the years since he stated them."⁹ Louis Rubin has written of that prophetic voice and vision also.¹⁰ Although in his own time the general notion of Cable might come closer to that of the member of the Louisiana State Senate who limned Cable as "a Quixotic moral reformer, who mounted on the ass of public credulity, rode against the

immovable windmills of fixed institutions,"¹¹ we do have a first-hand account of one who heard Cable deliver his "Faith of Our Fathers" address at Vanderbilt University in Nashville on June 14, 1887, and who recognized the "prophetic quality" then. Professor H. S. Bennett of Atlanta University recorded his impressions:

There stood that little man, the distinguished storyteller whom the South would like to honor, were it not for his objectionable views in regard to the Negro, but whose philanthropy exalts him far above his fame as a writer in the estimation of lovers of humanity, before an audience whose sympathies were all against him, speaking truth as he apprehended it in the tones and with the authority of a prophet. . . . He had a great message to deliver and did deliver it with great skill and fearlessness in the most carefully selected words.¹²

The speech Bennett heard in Nashville would become the essay "The Negro Question," like all his polemical writings, founded upon Biblical principles of human brotherhood, love, mercy, and justice.¹³ Cable's major use of the Bible in the polemical writing is to provide each essay's conceptual substructure with these principles. There are enough scriptural allusions and parallels, both in imagery and style, to suggest to us that Cable is often symbolically invoking the prophetic utterance, characteristically prefacing Old Testament oracles: "Thus saith the Lord."

As Arlin Turner has pointed out in his discussion of Cable's beginnings as a reformer, Cable's religious

observance was "supplemented by daily application" of Biblical precepts, and his consecration combined "such a strong admixture of humanitarian zeal and practical morality that as a matter of course he sought out means of promoting social improvement."¹⁴ Writing of her father's concern for the oppressed and the dispossessed, Lucy Cable (later Biklé) was impelled to use Biblical language in describing his compassion for "all who labor and are heavy laden" and his desire to "make right triumph and the strong protect the weak."¹⁵ The combination of devout belief in Biblical principles of truth and justice and of his own empathic nature so desirous of good for all men shaped the man who could write to his wife of his literary success: "God help me to use it for the advancement of truth & righteousness & the blessed tidings of salvation!"¹⁶

We must agree with Turner that it was imperative for Cable that the Sermon on the Mount and the Parable of the Good Samaritan "be given actuality through practice."¹⁷ That Cable predicated many of his ideas of social justice upon the Parable of the Good Samaritan (Luke 12:25-37), often conjoined with the story of the giving of the Great Commandment (Mark 12:28-34 and Matthew 22:34-40), is demonstrated by Cable's reference in "My Politics" to his address on the Good Samaritan delivered to the New Orleans Sunday School Association on April 4, 1881. To illustrate

his application of Biblical principles infusing his personal stand on treatment of the Negro, Cable quoted from that address in the essay:

The Samaritans were a mongrel, half-idolatrous race upon whom the Jews looked down as emphatically their inferiors. Our Samaritan is Chinese, Indian, Irish, Negro. Do we love this neighbor as ourselves? Do we do altogether likewise to this Samaritan? Do we run great risks both with and for him? Do we give him our seat in God's house? Or do we tell him to go to the gallery? When he makes his peace with God, does he take the blessed cup and bread with us or after us? Have we, in short, and have we unimpeachably, a brother love for the Samaritans of our land and of our times? (NQ, p. 16)¹⁸

The paragraph of commentary that follows this quoted passage in the essay is equally telling, for in it we find Cable saying, "Now I did not, myself, feel a brother love for the South's Samaritan, but I believed it my duty not to wait for that belated feeling, but to act as if I had it." The words "my duty" capture Cable's absolute conviction that the Biblical principle of brotherly love for one's neighbor is mandatory and that the practical application of that principal is obligatory.

Before we examine Cable's major polemical writings, a consideration of two letters, one written in 1875 and one in 1889, will provide evidence of Biblical influence and use from an early period of concern for social justice to a time near the end of his active public campaign for civil rights for Freedmen. Both letters demonstrate characteristics

of his polemical writing that remain consistent and strong: moral accountability, careful study, logical analysis, clear and calm presentation of argument, and enormous personal courage in confronting both powerful opposition and debilitating apathy.

His letter of September 26, 1875, to the New Orleans Bulletin was Cable's first public statement on Negro rights. Although he signed it "A Southern White Man," he informed the editor, Page M. Baker, of his identity. The letter went to the Bulletin because that paper, under Baker, had led in a highly agitating attack upon racially integrated schools. Refuting the obviously popular arguments for segregation, Cable carefully argued for continued school integration on the grounds that opportunity for social contact was minimal; that children, like their parents, select their friends on the basis of their own choice; that if segregation were attempted against any class in the community other than blacks, bloodshed would ensue; that a school tax is a public benefit, not a public burden; and that racial antipathy should not be encouraged or incited. In making his final point, Cable alluded to Acts 5:39 when he wrote: ". . . if there is no mutual antipathy between the races we have no right to make one; 'lest haply,' as Gamaliel said, 'we be found warring against God'" (NQ, pp. 29-32).¹⁹ This reference is the only overt Biblical appeal made in the letter; however, the argument

is clearly in the Biblical precepts of right and justice. Before concluding the letter, Cable referred to the notion that the black race is "inferior to the white," commenting that the Almighty has "established inequality as a principle in nature. But the lesson it teaches is magnanimity, not scorn" (NQ, p. 31). Undoubtedly, Cable had in mind Luke 12:48, a verse that suggests that worldly blessing and opportunity are a measure of responsibility: "For unto whomever much is given, of him shall much be required." In perhaps a subtle appeal to those readers blessed with material goods, high station in society, and cultural and educational opportunity, Cable closed his letter with appropriate quotations from Coleridge and Tennyson. Particularly in quoting "The great God who loveth us, / He made and loveth all" from "The Rime of the Ancient Mariner," Cable was implying that, though unequal in nature, all men are equal in the love God gives them (NQ, p. 32).

Many years later in the post-Reconstruction period of the Open-Letter Club, a letter dated December 30, 1889, and addressed to Mr. Boyd (the Reverend John H. Boyd, a minister of Durant, Mississippi) reflects even more cogently and openly the Biblical base for Cable's crusade for Negro rights. Arguing against the denial of the rights of human brotherhood and of American citizenship to Negroes, Cable attacked the apprehensions that the more conservative admitted:

You say, "Prove to us that it isn't death to do otherwise"--than suppress the Negro. But your faith in God ought to be proof enough. The Bible bristles with promises that a righteous people guiltless of oppression shall prosper. And if men must have proofs instead of promises, shall Christians demand them? What did Christ come to earth for; to excuse us from doing right, or to teach us to do right at all hazards? You think it is easy for me to say these hard things in Massachusetts; but I said and wrote and printed them for years, first, in Louisiana. Do they cease to be true because I say them now from a distance? What right--what room--has a Christian to say he dare not do right because of this or that--"my property, my peace, my life"? Dare a soldier say such things? (NQ, p. 206)

Cable concluded this letter with a recapitulation of major points that he had previously made. Significant among these points is his assertion that the suppression of Negro rights is "untenable ground for a Christian" (NQ, p. 208).

Between the writing of these two letters, Cable was to publish his most important polemical writings: "The Freedman's Case in Equity" and "The Silent South" (both published in 1885) and "The Negro Question" (1888). These three essays, along with Old Creole Days and The Grandis-simes, constitute what Edmund Wilson has declared the "real canon" of Cable's writings "that ought to be read by every student of American literature."²¹ Placing these polemical works among Cable's "most valuable writings," Wilson has said they "ought to be classics in their field."²² No one has disputed the value that Arlin Turner has also placed upon Cable's polemical writings published from 1885 on: ". . . the fullest, most consistently developed

statement of the case for extending civil rights to the Negroes that has appeared in America" (NQ, Introduction, p. ix).

"The Freedman's Case in Equity" was, as Louis D. Rubin, Jr., has called it, Cable's "first major onslaught against racism."²³ This essay was begun at least two years prior to its publication, but the kernel idea had been in Cable's mind perhaps since 1875 or before. When in 1881 he served on the grand jury in New Orleans, his concern with prison reform began and led to his discovery and study of the convict lease system operating in twelve southern states, a system that discriminated against black people. On September 26, 1883, Cable addressed the National Conference of Charities and Correction, meeting in Louisville, on the subject "The Convict Lease System in the Southern States." In February 1884 he published that address as an essay in Century Magazine, and in 1885 he published it with other polemical pieces in The Silent South. With this essay, a forerunner of "The Freedman's Case in Equity," Cable, as Turner has put it, "stepped from the local to the national scene" (NQ, p. 55). Thus the motivation for "The Freedman's Case in Equity" came from a ferment of ideas produced in part by evidence that the convict lease system reeked with racial injustice, in part by conviction that the principal cause of the Civil War had been slavery and that the so-called "Biblical Defense"

of slavery was wrong (NQ, "My Politics," pp. 6-7), and in part by his Biblically based ideal of right and justice for all people. The major ideas of "The Freedman's Case in Equity" had first been aired in a commencement address at the University of Alabama on June 18, 1884. Then on September 11, 1884, before the American Social Science Association at Saratoga Springs, New York, he delivered an address adapted from the earlier commencement speech. The later speech was first published as "The Freedman's Case in Equity" in the Century Magazine, January 1885, and in The Silent South that same year.

Cable begins this essay by declaring the presence of the Negro to be America's greatest problem and cites the nation's responsibility in creating this problem and its duty in finding a solution. Cable implies that though the Constitution supports "his new political rights," the black man has, in effect, been deprived of those rights by recent Supreme Court rulings that return the matter of civil rights to individual states. As Jesus employed parables of seeds, of planting, and of reaping to convey his message,²⁴ Cable uses metaphors of seed, sowing, and harvest to deliver his message. He speaks of "the original seed of trouble . . . sown with the full knowledge and consent of the nation." He points out that the problem of the black population, "sown in the African slave trade,

reaped in our Civil War, and garnered in the national adoption of millions of an inferior race, is drawing near a second seedtime." As he explains, for the nation to attempt to dismiss the problem by turning it over to individual states is to bury or plant it underground. Carrying the metaphor further, like a nabi' he warns that the suppression of a moral question like that of Negro rights may be hidden under "the covered furrow" but will ultimately "spring up" again into "questions of public equity," and if neglected thus "blossom into questions of national interest; and, despised in that guise, presently yield the red fruits of revolution." His appeal is to the entire nation to see the "value of planting society firmly upon universal justice and equity" (NQ, pp. 57-58). The effect of his metaphor is oracular. It is as if Cable, as nabi', is proclaiming: "Thus saith the Lord: 'whatsoever a nation soweth, that shall it also reap.'" Although he makes no overt reference to Galatians 6:7, the allusion is apparent.

To show the need of the South and the entire nation to know clearly what the equities are and what "errors are being committed against them," Cable says ". . . as it concerns every householder to know that what is being built against his house is built by level and plummet" (NQ, p. 58). Cable's metaphor is a plain allusion to Amos'

vision of the plumb line (Amos 7:7-8) and serves to link Cable with the role of nabi'.

Examining the basis of the problem, Cable considers assumptions about and prevailing attitudes toward the Negro, who was and still is looked upon as an alien and, in effect, "as purely zero as the brute at the other end of the plowline" (NQ, pp. 60-61). Clearly, the black man had to be assumed less than a man--"a perpetual alien" and "a perpetual menial" by nature's decree--if those who sanctioned slavery were to have "peace of mind." Then Cable ironically notes "one modifying element" that pertained to the "slave's spiritual interests":

Thousands of pious masters and mistresses flatly broke the shameful laws that stood between their slaves and the Bible. Slavery was right; but religion, they held, was for the alien and menial as well as for the citizen and master. They could be alien and citizen, menial and master, in church as well as out; and they were. (NQ, p. 62)

Cable does not exploit the obvious paradox found in this "modifying sentiment," nor does he invoke a text that he was to note in two other essays, "The Silent South" (NQ, p. 107) and "Congregational Unity in Georgia" (NQ, p. 225): "There is neither Jew nor Greek, there is neither bond nor free, there is neither male nor female; for ye are all one in Christ Jesus" (Galatians 3:28).

Cable goes on to reveal the two-pronged taproot of the Negro problem: the assumption that the black man is by

nature both alien and menial in perpetuity and its corollary that Negro blood carries "a disqualifying moral taint." Even though the war "snapped off at the ground" all advantages that accrued to the master-slave relationship, it did not remove "a single one of the sentiments in which they stood rooted" (NQ, p. 63). Compulsory Reconstruction did not uproot them, and now in the period of voluntary Reconstruction, says Cable, these old sentiments are still capable of enforcing old assumptions "of autocracy and subserviency, of master and menial, of an arbitrarily fixed class to guide and rule, and another to be guided and ruled." These ideas in the guise of paternalism have been rejected by the Freedman. The Negro may be a Freedman, but he is not free so long as his liberties are abridged by those who seek to render him "harmless" by the suppression of his rights (NQ, pp. 64-66). Cable then becomes the nabi' who is both social reformer and prophetic seer as he declares that though "the letter of the law, with a few exceptions, recognizes him [the Freedman] as entitled to every right of an American citizen," there is hardly any "public relation of life in the South where he is not arbitrarily and unlawfully compelled to hold toward the white man the attitude of an alien, a menial, and a reprobate, by reason of his race and color." Cable now prophesies:

One of the marvels of future history will be that it was counted a small matter, by a majority of our

nation, for six millions of people within it, made by its own decree a component part of it, to be subjected to a system of oppression so rank that nothing could make it seem small except the fact that they had already been ground under it for a century and a half. (NQ, p. 67)

When he offers for examination the "system of oppression" referred to in his prophecy, Cable, like Amos indicting the wicked of Israel, catalogues by carefully balanced clauses of parallel structure the general wrongs inflicted upon the Freedman by the oppressive system:

It [the system] proffers the Freedman a certain security of life and property, and then holds the respect of the community, that dearest of earthly boons, beyond his attainment. It gives him certain guarantees against thieves and robbers, and then holds him under the unearned contumely of the mass of good men and women. It acknowledges in constitutions and statutes his title to an American's freedom and aspirations, and then in daily practice heaps upon him in every public place the most odious distinctions without giving ear to the humblest plea concerning mental or moral character. It spurns his ambition, tramples upon his languishing self-respect, and indignantly refuses to let him either buy with money, or earn by any excellence of inner life or outward behavior, the most momentary immunity from these public indignities even for his wife and daughters. (NQ, p. 67)

Amos' catalogue of the wantonness of Israel (Amos 6:3-6) is followed by prophecy of captivity and destruction. Cable's catalogue of the South's system of oppression is followed by more specific evidence of violation of rights.

The first specifically named violation of rights that Cable touches on is the right of trial by jury for the

black man, both as plaintiff and as defendant. This injustice Cable labels "an actual emasculation." He warns that "the first premise of American principles" is that "whatever elevates the lower stratum of the people lifts all the rest, and whatever holds it down holds all down." He thus compares the suppression of rights to a "stupid firing into our own ranks" (NQ, p. 69), and appeals to the "outraged intelligence of the South," who have shown him as he spoke from various Southern platforms that there are some who can say with him "as fellow discoverers 'whereas we were blind, now we see'" (NQ, p. 70). This passage combines several things: (1) an implied plea for reinforcement from those Southerners who "withhold their open protests because their belief is unfortunately stronger in the futility of their counsel than in the power of a just cause," (2) a springboard for his essay "The Silent South," and (3) a first and only specific quoting of a Bible text in this essay. Though he gives no citation of source, Cable is quoting John 9:25. There is significant symbolism in the use of this particular reference within a comment on enlightened Southerners who had once been afflicted by blind assumptions about the black man but who now see clearly the truth.

Cable then addresses the kind of Southerner who insists that "expedience makes a more imperative demand than law, justice, or logic, and demands the preservation

of the old order." When Cable examines the plea that comes from this Southerner, we are reminded subtly but implicitly, by his structuring of the parallel clauses, of the chapter on brotherly love, I Corinthians 13, which begins:

Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal. And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith so that I could remove mountains, and have not charity, I am nothing. And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing. (I Corinthians 13:1-2)

The reader is ironically reminded of the bearing this scripture should have on the treatment of the Negro as he reads Cable's pointedly satirical statement of the plea for "expediency" and the "preservation of the old order":

. . . though the Southern whites outnumber the blacks, and though we hold every element of power greater in degree than the blacks, and though larger part of us claim to be sealed by nature as an exclusive upper class, and though we have the courts completely in our hands, with the police on our right and the prisons on our left, and though we justly claim to be an intrepid people, and though we have a superb military experience, with ninety-nine hundredths of all the military equipment and no scarcity of all the accessories, yet with all these facts behind us we cannot make and enforce that intelligent and approximately just assortment of persons in public places and conveyances on the merits of exterior decency that is made in all other enlightened lands. (NQ, pp. 70-71)

As hard-hitting and caustic as the rebuke of Jeremiah to the kingdom of Judah is Cable's evaluation of the plea

aimed at preservation of the old order when he says, for example, ". . . all that saves such a plea from being a confession of driveling imbecility is its utter speciousness."

Cable cites two specific examples of the form of oppression that allows the black person "unquestioned admittance" anywhere so long as he "appears as the menial attendant of some white person" but that will not tolerate the black as "well-dressed and well-behaved master of himself." One case involved the flogging of a black minister who refused to leave a railway coach occupied by white passengers. The other involved an immaculately and tastefully attired black woman and her small daughter compelled to ride in a coach with nineteen convicts though there was plenty of room in the next coach where Cable was riding (NQ, pp. 71-75).

In regard to the convicts themselves, Cable offers some appalling statistics. For example, in South Carolina in 1881 with 406 blacks and only twenty-five whites committed to the penitentiary, in proportion to the population one black out of every 1488 was committed to prison as compared to one white out of every 15,644. In Georgia the year before, there were 1083 blacks but only 102 whites in the state penitentiary. As Cable implies, these statistics show how the "new era of material development" in the South has been served by the convict lease system providing a source of black labor for "mines and railways, turnpikes

and levees that everybody wants and nobody wants to pay for." With whites controlling the jury boxes it is easy "to hustle the misbehaving black man into the state prison under extravagant sentence and sell his labor to the highest bidder who will use him in the construction of public works" (NQ, pp. 75-78).

Perceiving that the entire community is "sinned against in every act or attitude of oppression, however gross or however refined," Cable turns to the schools and the need to elevate the black man intellectually. With prophetic vision, he sees the coming of "that inevitable hour" when the entire problem of segregated schools must be faced, for he sees the present (1885) compromise system, offering separate educational opportunities to Negro children, as ultimately unjust. Just as he had done in the Bulletin letter of 1875 when he defended the then-integrated schools, he attacks "the huge bugbear of Social Equality" and asserts that, not integration of schools, but the rigid "color line" will lead to social equality "by tending toward the equalization of all whites on one side of the line and of all blacks on the other." Showing his disdain for the idea that integrated schools might effect social equality, Cable prophesies, "We may reach the moon some day, not social equality." Of the argument against school integration on grounds of so-called

"race instinct," he says, ". . . pure twaddle." He cites the integrated classrooms observed in the early seventies as being "without one particle of detriment that any ever pretended to discover, although the fiercest enemies of the system swarmed about it on every side." After striking down major racial arguments of the "old regime," Cable lists practical reasons for integrated schools, chief of these being "increase of expense and reductions of efficiency" caused by "multiplication of schools" in a segregated system (NQ, pp. 79-80).

In summarizing and submitting his case for "truth and justice," Cable makes his strongest appeal not so much in protesting unwarranted racial sentiments nor in tendering practical reasons to end oppression--though there is power in these arguments--but in urging what is right: "The South stands on her honor before the clean equities of the issue. It is no longer whether constitutional amendments, but whether the eternal principles of justice, are violated." Having made clear that the Freedman is not a free man, Cable closes on a note that combines both prophetic warning and hope:

. . . there is a moral and intellectual intelligence there which is not going to be much longer beguiled out of its moral right of way by questions of political punctilio, but will seek that plane of universal justice and equity which it is every people's duty before God to seek, not along the line of politics--God forbid! but across it and across it and across it as many

times as it may lie across the path, until the whole people of every once slave-holding state can stand up as one man saying, "Is the Freedman a free man?" and the whole world shall answer, "Yes." (NQ, pp. 81-82)

The immediate response to this essay on the part of Century readers was a deluge of letters. The editors of the magazine, rather than publish only a few of the letters, as space might allow, chose to ask a representative voice to respond to Cable's essay. Their choice for the voice of the opposition was that of Henry W. Grady, editor of the Atlanta Constitution since 1881, who had "emerged as the apostle of progress and the New South" in his speaking for "diversified industries and crop rotation," as well as "for rebuilding and reconciliation" (NQ, p. 84). Grady's essay, published in the Century, April 1885, and entitled "In Plain Black and White," was a representative statement of avowed Southern opinion. The Century editors had originally planned to print Cable's rebuttal in the same issue; however, with the need to attend to his platform engagements, Cable was not able to complete his manuscript in time. Thus, having grown from the initially planned four pages to seventeen, Cable's essay, called "The Silent South," was finally published five months later in September. Likely, the delay in publishing diluted the contemporary effect of Cable's essay, but this delay gave him time to frame what Arlin

Turner has called Cable's "most comprehensive statement of the Southern problem."²⁵

Even more obvious than that in "The Freedman's Case in Equity" is Cable's use of the Bible in "The Silent South." There is more overt use of the Bible as a source of reference and metaphor in this essay than in either "The Freedman's Case in Equity" or "The Negro Question." The reason may be the audience that he most wanted to reach-- that "Silent South"--was located in the Bible-belt, where the appeal of scripture was both culturally and naturally acceptable code language and the Bible itself was common ground for communicative experience. For this audience he undoubtedly hoped his words would have the effect of Old Testament oracles that begin "Thus saith the Lord" and thus would move them to act upon the principles from God's Word upon which the essay was founded.

"The Silent South" is divided into twelve sections; the first of which is entitled "'A Time to Speak.'" Because Cable has set this particular section title off by quotation marks, the reader can assume that Cable is referring to Ecclesiastes 3:1 and 7, "To every thing there is a purpose under heaven: . . . a time to keep silence and a time to speak." The title of this first section thus reflects Cable's Biblically based conviction that the time has come for the Silent South to speak. Alluding to the statue of Robert E. Lee in New Orleans as

a symbol of "our whole South's better self," Cable says that the time has come for that "better self," "the Silent South," to debate openly, "seeking to destroy only error and to establish only truth and equity and a calm faith in their incomparable power to solve the dark problems of the future." He says that those of the Silent South hold "three quiet convictions: that recrimination and malignment of motive are the tactics of those who have no case; that the truth is worth more than any man's opinion; and that the domination of right is the end we are bound to seek" (NQ, pp. 85-87). These points underscore Cable's desire to persuade and convince his opposition with Biblical principles of truth, right, and justice.

Cable's position remains as it was in the earlier essay: the cause of the Negro problem is the old regime sentiment held over from the master-slave relationship, a sentiment that views the black man as "naturally and irrevocably servile." From this attitude comes the tendency "to confuse his social with his civil relations, to argue from inferiority of race a corresponding inferiority of rights," and to assume that his rights fall "under our own benevolent domination, and at times, even our arbitrary abridgement." The determination to control the Negro's civil status coupled with the confusion of his civil rights with social claims is the "taproot of the

whole trouble." Thus he argues, the "essential odium" of the Civil Rights bill to his opposition was "not in its origin, but in its definition of the black man's rights." His opposition had vowed "never to recognize the Freedman's rights upon that definition of them." Cable makes a subtle Biblical appeal with an allusion to Matthew 6:2 as he says that meanwhile "a gentle movement of thought, that sounds no trumpet before it, is gradually pressing toward that very recognition" (NQ, pp. 88-92). The reference is from the Sermon on the Mount as Jesus admonishes his hearers: "Therefore when thou doest thine alms, do not sound a trumpet before thee"--an admonition not to be ostentatious in benevolence. The implication is that those he thinks of as the "Silent South" are following this injunction and are quietly moving toward granting full rights to the Freedman.

Cable attacks the "immovable hostility" of those opposed to the recognition of rights for the black man. These are the vociferous ones who think "Civil Rights means Social Equality" and who, misunderstanding Cable's argument, think he advocates "social chaos." Cable clarifies his position by explaining with emphases upon key words:

All the relations of life that go by impersonal rights are Civil relations. All that go by personal choice are Social relations. The one is all of right; the other is all of choice, and it makes all the difference

who we are; and it is no little fault against ourselves as well as others to make confusion between the two relations. For the one we make laws; for the other every one consults his own pleasure; and the law that refuses to protect a civil right, construing it a social privilege, deserves no more regard than if it should declare some social privilege to be a civil right. Social choice, civil rights; but a civil privilege, in America, is simply heresy against both our great national political parties at once.
(NQ, pp. 93-94)

Cable points out that "The Freedman's Case in Equity" had by no means suggested the "social intermingling of the two races" as the opposition accused. It did not plead for anything dealing with "the domain of social relations" or of family relations or "any sort of admixture of the two bloods."

Noting the infantile nature of the opposition's argument that the Negro race does not want its rights and shall not have them if it does, Cable says, "It is not a question of what the race wants, but of what the individual wants and has a right to." He insists on the distinction between social relations and civil rights and says again that the Negro question has "nothing to do with social relations . . . it is, and is only, a question of indiscriminative civil rights" (NQ, pp. 96-98).

Tackling the argument of "equal but separate" as discriminatory, Cable says that "long, bitter experience" made the black man learn that "'equal accommodations, but separate' means, generally, accommodations of a

conspicuously ignominious inferiority" (NQ, p. 99).

Cable cites correspondence from many intelligent black people who support his advocacy of indiscriminative civil rights as he refutes Grady, who contends that the black man wants "separate--racial civil rights." As further evidence of what the black man really wants, Cable points to the nearly one hundred journals published by blacks in the United States, all supporting as "a unit . . . the ideas set forth in 'The Freedman's Case in Equity.'"

These newspapers are in turn supported by black people who, in spite of poverty, send "twenty thousand students to normal schools and colleges." Cable thus indicates the folly of the opposition's assumption "that such a lump of leaven as this has no power to shape the views of the rest on matters of common public right!" He then calls attention to the second foolish assumption: "that the intelligent and sensitive portions of a people shall submit to an ignominious mutilation of their public rights because the unintelligence of their races chooses (?) to submit to it" (NQ, pp. 100-03). With his metaphor of "a lump of leaven," Cable reminds his reader of the Biblical adage "a little leaven leaveneth the whole lump" (I Corinthians 5:6 and Galatians 5:9).

Wherever equal civil rights are offered to black people, Cable asserts, "they never mistake them for social privilege, nor do they ever attempt to use them to compel

social intercourse." He says that he might offer many experiences and letters as proof, but that is not necessary since, as he puts it, "We need only refer to our opponents in debate, who bring forward, to prove their own propositions, a set of well-known facts that turn and play Balaam to their Balak" (NQ, p. 105). Cable's allusion is to the story in Numbers 22-24, wherein Balak, King of Moab, sends Balaam, a soothsayer, to invoke a curse upon the enemy tribes of Israel; however, so powerful is the Lord God Jehovah that Balaam pronounces blessings instead of the curses for which Balak has asked. Cable illustrates his use of this allusion to Balaam and Balak by quoting a paragraph from the opposition discussing how black and white work together and how when the tools of labor are put down each goes his separate way. The quoted passage ends: "'Any attempt to carry the comradeship of the day into the private life would be sternly resisted by both parties in interest'" (NQ, p. 105). As Balaam was used by God to bless, not curse, the enemies of Balak, so this passage is used by Cable to support, not refute his argument which is inimical to the opposition. This particular passage then is one of the "guns that shoot backward" and, as may be implied by the Biblical reference, an instrument of the Lord, as well.

Satisfied that he has convinced his reader that black people do not "confound civil with social relationships"

as he turns the opposition's argument against itself, Cable moves to the matter of church relation. In an attempt "to prove the existence of race instinct," the opposition had cited the failure of Bishop Haven and the Northern Methodist Church in trying "to abolish racial discrimination in the religious worship of the church in the South composed of Northern whites and Southern blacks." The true explanation of that failure, Cable says, was not "race instinct" but the attempt "under acute disadvantages" to blend satisfactorily for all concerned ritual and non-ritual worship. "But," Cable says,

as in society, so in the church, this intellectual standard [grounded on form] easily degenerates toward a standard of mere manners or station. Thus the gate is thrown wide open to the social idea, and presently not our Dorcas only, but at times our very bishops and elders, are busy trying to make the social relation co-extensive with the church relation.

The result is unfortunately "congregations trimming themselves down to fit the limitations of social fellowships." Cable's allusion to "Dorcases" is a metaphor for women who engage in acts of charity and social service through the church. In Acts 9:36 Dorcas, a woman of Joppa, is described as "full of good works and alms-deeds." Some churches had Dorcas Societies, sewing circles organized for the purpose of constructing garments for the poor, following the example set by Dorcas in the Bible (Acts 9:39). The

activities of these groups were both benevolent and social as Cable implies.

In the Bishop Haven case, Cable explains, there were whites, "cultured, and counting themselves, at least, as good as the best in the land," and blacks, "ignorant, superstitious" and "boisterous worshipers just emerged from slavery." The result of mixing these two groups together was "one side craving spiritual meat, the other needing spiritual milk, and both sides beset by our prevalent American error that social intimacy is one of the distinct earnings of church membership." Such a course naturally led to failure.

Cable implies that failure would not have resulted if the social relation had not been made "co-extensive with the church relation." He expounds his theory: "It is but a dwarfed idea of the church relation that cramps it into the social relation. The church relation is the grandest fraternity on earth." At this point, he clarifies his meaning by citing and quoting in a footnote Galatians 3:28, "'There is neither Jew nor Greek, there is neither bond nor free, there is neither male nor female.'" He omits the remainder of the verse: "for ye are all one in Christ Jesus"; however, he has made his point and his appeal with the use of this familiar scripture. He goes on to say that the church relation ought to be

so wide and high that all . . . ranks might kneel abreast in it in perfect active, co-laboring fraternity and regard, gathering any or every social circle into its noble circumference, never pressing one injuriously upon another, and above all things never letting in the slender but mischievous error of confusing Christian fraternity with social equality. (NQ, pp. 105-09)

In response to the opposition's argument for white supremacy on the grounds that "'character, intelligence, and property' belong pre-eminently to the white race in the South'" and give "'the right to rule,'" Cable demonstrates that "the color line and the line of character, intelligence, and property frequently cross each other." As to the "right to rule," Cable declares first what it is not:

It is not the right to take any peaceable citizen's civil right from him in whole or in part. . . . not the right to decree who may earn or not earn any status within the reach of his proper powers. . . . not the right to oppress.

In an obvious allusion to Matthew 23:11, ". . . he that is greatest among you shall be your servant," Cable offers a definition: "In America to rule is to serve." In an ancillary, qualifying statement, he says, "The right to rule is a right to earn the confidence and choice of the majority of the whole unfettered people." Thus Cable's argument is a continuing reflection of Biblical principles and historical concepts of American government (NQ, pp. 109-12).

As evidence that blacks are suffering the same privations of civil rights as they were when he wrote "The Freedman's Case in Equity," Cable sums up current conditions and gives specific examples of oppression in the various Southern states, particularly in regard to churches, schools, railway travel, restaurants, places of public amusement, libraries, the courts, and prisons. After this amassing of evidence of violation of rights, Cable discusses the "political solidity" of blacks and warns with emphasis that so long as there exists "the subserviency of the Freedman's civil rights to the white man's domination" as a condition that "continues to be or to threaten, the blacks will be solid." He prophesies that when the Freedman is "free indeed," no longer fettered by these violations of his rights, the black man will become "a factor in the material and moral progress of the whole land." In short, when the black is no longer oppressed, white men will no longer need fear the political power of the solid black vote as the Freedman will then be free to develop his individuality by exercising his civil rights and by experiencing the economic and cultural opportunity the white man has always had. Then in a tone of soaring prophecy, Cable says,

And neither all the crops our sun-loved South can yield, nor all the metals and minerals that are under the soil made sacred by the blood of her patriots can

can bring us such wealth and prosperity as will this change in the hopes and ambitions of our once unaspiring, time-serving slaves. (NQ, pp. 120-23)

Like a Biblical oracle, this is prophecy with a promise: When the white man helps the black, he will help himself as well.

Countering the opposition's fears of miscegenation, Cable cites letters from the presidents of integrated institutions--Oberlin in Ohio and Berea in Kentucky-- "stating that from neither of them through their history has there resulted a single union of a white with a black person either within their precincts or elsewhere within the nation's wide boundaries." He raises the question whether "to withhold men's manifest rights" will prevent miscegenation and then asks another: "What can we do better for the remotest future than to be just in the present and leave the rest to the Divine Rewarder of nations that walk uprightly?" (NQ, pp. 123-25) Like the Old Testament prophets who spoke out for justice--in particular like Jeremiah, Ezekiel, and the Isaiahs, who spoke so often to and of the "nations"--Cable in this question delivers the Word of God. There are any number of Biblical texts that might have influenced his choice of words here. A few of these are, for example, ". . . do not my words do good to him that walketh uprightly?" (Micah 2:7); or "For the Lord is a sun and shield: the Lord will give grace and

glory: no good thing will he withhold from them that walk uprightly (Psalm 84:11); or "Lord, who shall abide in thy tabernacle? who shall dwell in thy holy hill? / He that walketh uprightly, and worketh righteousness, and speaketh the truth in his heart" (Psalm 15: 1-2); or "Whoso walketh uprightly shall be saved" (Proverbs 28:18). For Cable, to be just as well as to walk uprightly was to put into daily practice the principles of truth, righteousness, and justice--principles applicable to both men and nations.

Near the end of "The Silent South" Cable's thrust is against gradualism or "the natural growth policy," a position between that of the old order and that of his own thinking. He scoffs at the slow approach to civil rights, whose proponents pray "not so much that our steps be logical but geological," willing "to wait the slow growth of civilization as if it were the growth of rocks." He declares it

an insult to a forbearing God and the civilized world for us to sit in full view of moral and civil wrongs manifestly bad and curable, saying we must expect this or that, and that, geologically considered, we are getting along quite rapidly.

In effect, he warns that full civil rights must be given to the black man immediately, not only for the good and obvious moral reasons but also for the practical reason of preventing eventual revolt. He pleads for forward movement in civil rights, ridding the land of "civil caste" forever.

In the final sentences, he iterates his belief in the best men of the Silent South, "coming daily into convictions that condemn their own beliefs of yesterday as the antiquated artillery of an outgrown past." Characteristically, he closes with that combination of prophecy and promise infused with optimistic hope:

To say what must, is to say what will be; and so shall the reproach of slavery, the greatest moral mistake made by the whole American nation, be swallowed up in the honor of this noble gain for the cause of humanity and universal peace. (NQ, pp. 128-31)

Unfortunately, those of the South whom Cable expected to rally openly to the cause he espoused remained silent. The South, generally unchallenged by any other strong and effective "native sons," continued and implemented policies of racial segregation and discrimination in schools, public conveyances, restaurants, places of public entertainment, churches, the courts, and prisons. Despite fierce attacks by politicians and the press, Cable continued his crusade.

An explanation for the silence of "the best men of the South" is to be found in a letter from Booker T. Washington to Frederick C. Jones, a benefactor of Tuskegee Institute: "There are many in the South who think as Mr. Cable does but have not the moral courage to express their sentiments."²⁶ We have H. S. Bennett's eye-witness account of a demonstration of that courage in his report on

Cable's "Faith of Our Fathers" speech at Vanderbilt University on June 14, 1887. Bennett recorded that the audience, filling the chapel, was made up of "the educators, the ministers, the literati of the city, and the faculty and students of the University." Describing the two-hour speech as "one of the plainest, most direct and most pungent" ever heard by that audience, Bennett reported the audience's listening, for the most part, in "profound silence." Bennett's report carried not only a description of the faces of the platform guests, showing either "deep disgust" or "patient endurance," but also the range of post-lecture reactions from "Wasn't that awful?" to "He is the most fearless man in America."²⁷

This speech, "Faith of Our Fathers," delivered at both Nashville and Fayetteville, Tennessee, during Cable's first Southern tour after publication of "The Freedman's Case in Equity," would later be developed into the essay "The Negro Question," published first in the London Contemporary Review, March 1888, as "The Negro Question in the United States," and then in The Negro Question, 1890, under the shorter title.²⁸ In this essay is the same kind of logic and careful organization of argument as in earlier essays. The Biblical influence also is implicit in appeals to right and justice that reflect harmony with the higher law of God as in the other essays. Here, too, is the

pattern of prophecy and promise that characterize Cable's writing as a social reformer and spokesman for right and justice.

Cable begins by calling the Negro question "the gravest in American affairs." The issue is whether the seven million blacks living in the South "have or have not the same full measure of the American citizen's rights that they would have were they entirely of European, instead of wholly or partly of African descent." Because of the current ruling that "every state must be allowed to answer for, and to, itself alone," the voice of the nation as a nation is nullified, says Cable, and the sectional majority can effect what the national majority does not want--the abridgement of the black man's rights (NQ, pp. 133-35). With a hypothetical case Cable demonstrates that the black people, no matter how well-educated and no matter by what high principles they live, are subject to invidious distinctions and separations wherever they go and whatever they do in the South. The white supremacist's fear that motivates this tyranny and sustains this oppression is in "the apparition of the colored man or woman as his or her own master" (NQ, p. 146). Cable calculates the high cost of "maintaining the lines of master servanthood [sic] on caste instead of on individual ambition and capacity," and then poses two questions:

(1) "how can the millions of intelligent and virtuous white people of the South make such a political, not to say such a moral, mistake?" and (2) "how can the overwhelming millions of the North, after spending the frightful costs they spent in the war of '61-65, tolerate this emasculation of the American freedom which that war is supposed to have secured to all alike?" (NQ, p. 147)

Cable's answers are simply stated: (1) "the fundamental article of political faith on which slavery rested has not been displaced" and (2) "the Union is saved." He reduces to essences the cause for the war: the South fought to preserve slavery; the North fought to preserve the Union. Discussing the fundamental principles both sides conceived to be "absolutely essential to the safety, order, peace, fortune, and honor of society," Cable says the North's concern was the "elevation" of the "great lower mass of society," and the South's was the "subjugation" of the same (NQ, pp. 148-49). He extols the uplifting and liberty-promoting effect of the elevation principle and exposes the debasing and corroding influence of the subjugation principle. Though Emancipation had ended private subjugation in the South, it had not stopped public subjugation: "The ex-slave was not a free man; he was only a free Negro" (NQ, p. 154). Cable explains that the dread that motivates the return to entrenchment of white rule takes two forms: (1) fear of governmental chaos if blacks gained political power and (2) fear of social ruin "in a deluge of social equality" (NQ, p. 157).

Cable dispenses with the idea of black usurpation of political power by asserting that the Freedman had never shown serious inclination "to establish race rule" and by pointing out that "all the great majority ever strives for is the power to choose by what, and what kind of, a minority it shall be ruled." He goes on to make the statement that gave his original speech in Tennessee its title when he says that the minority "need never rule by force if it will rule by equity. This is the faith of our fathers of the Revolution, and no community in America that has built squarely and only upon it has found it unwise or unsafe" (NQ, pp. 158-59).

In addressing the fear of social chaos which would result in "intellectual and moral debasement" and "mongrel posterity," Cable's main point is that the "clear and definite term, civil equality," has been erroneously "made synonymous with the very vague and indefinite term, social equality, and then turned and totally misapplied . . . to the sacred domains of private society." He points out that "common enjoyment of equal civil rights" has never brought about miscegenation and that national unity "required only civil and political, not private social homogeneity." He declares that "equal public rights, common public liberty, equal mutual responsibility" offer "the greatest safeguard of private society that human law or custom can provide" (NQ, 161-62). The phrase "equal mutual

responsibility" suggests the Biblical "Good Samaritan" principle that is a central theme in Cable's life and his fiction.

Reminding his readers of the industrial and commercial growth in particular areas of the South, Cable says that much of what is taking place has no right to be called an evolution of "the New South." Rather, it is "only the Old South readapting the old plantation idea to a peasant labor and mineral products." An utterance that sounds like a proverb captures Cable's theory of what would create a genuinely New South: ". . . a civil order on sound foundations is of greater value than coal or metals, or spindles and looms" (NQ, p. 165). To create a New South the civil order that Cable alludes to must be founded on the "elevation" principle, which has served the prosperous North so well. Cable suggests "the full establishment of the American public school idea" as the exponent of the "elevation" principle that has so enriched the North. Through the same means and for "society's best and earliest safety," he advocates that the South also make "this most urgent and fruitful investment of public wealth and trust." He states prophetically the terms of the investment that is called for:

The black man will not merely be tolerated in his civil and political rights as now sometimes he is and sometimes he is not; but he will be welcomed into, and

encouraged and urged to, a true understanding, valuation, and acceptance of every public duty and responsibility of citizenship, according to his actual personal ability to respond. (NQ, p. 168)

According to Cable, all that is necessary to accomplish this goal is for the South

to more completely Americanize her upper class, a class that is already ruling and will still rule when the change is made; that wants to rule wisely and prosperously, and that has no conscious intention of being un-American.

A major appeal throughout the essay has been for the South to recapture the noble vision of the founding fathers-- to go "back to the faith of their fathers." His closing sentence sounds the note of prophecy and promise that we expect:

Let but this be done, and there may be far less cry of Peace, Peace than now, but there will be a peace and union between the nation's two great historic sections such as they have not seen since Virginia's Washington laid down his sword, and her Jefferson his pen. (NQ, p. 169)

Embedded in this final sentence is allusion to Biblical texts as well as to Patrick Henry's famous speech. In using the phrase "Peace, Peace," Cable undoubtedly has in mind the nearly duplicate oracles of Jeremiah 6:14 and 8:11, "They have healed also the hurt of the daughter of my people slightly, saying Peace, peace; when there is no peace." Cable clearly saw a parallel between those who in

the South or elsewhere offered any solution to the Negro question other than that of absolute justice and equity in the matter of civil rights and Jeremiah's opponents, those popular prophets of the Southern Kingdom of Judah who were crying "Peace, peace" when there was no peace and who were attempting to heal the hurt of Jerusalem "slightly" by superficial treatment that did not come near the root of the problem. Just as Jeremiah cried out for a "balm in Gilead" to heal Jerusalem, Cable cries out for the salve and salvation to be found in granting the black man his full civil rights.

Another allusion in the same phrase is to Ezekiel 13:10, "Because, even because they have seduced my people, saying Peace; and there was no peace; and one built up a wall, and, lo, others daubed it with untempered mortar [sic]." This verse is from one of the oracles of Ezekiel, exiled to Babylon with those of the first captivity, as he prophesied from there before the fall of Jerusalem. Ezekiel's focus in this passage is upon the same kind of popular priests whom Jeremiah had censured earlier. These seducers of Jerusalem are compared to those who construct a wall and cement it with improperly treated mortar that cannot harden as safe masonry would. Again the parallel seems obvious: Those who present the illusion of a safe and satisfied people without full civil rights in the South may be compared to those who present the equally dangerous illusion of a safe and protective wall without a strong and binding mortar.

Because his main approach in "The Negro Question" is that of an appeal to the South to return in practice to the principles of the founding fathers, Cable's final thrust in the last paragraph with the "Peace, Peace" phrase assures us of his Biblical base and gives double meaning to the twice-used expression "the faith of our fathers."

It is apparent that just as Jeremiah accepted God's word as mandate to the nations and in his own life as well, Cable believed that Biblical principles--in effect, the Word of God--should be sovereign in America's life and practice as they were in his own. As we view Cable in the role of nabi' and as polemicist, we see that Micah's call is applicable to Cable's concept of man's obligation in personal and political life: "He hath shewed thee, O man, what is good; and what doth the Lord require of thee, but to do justly, and to love mercy, and to walk humbly with thy God?" (Micah 6:8). According to Old Testament scholars, J. King West and Bernhard W. Anderson, Micah 6:8 is an effective summary of major Biblical prophecy as it unites Amos' demand for justice, Hosea's assurance of the compassionate love that bonds men to God and to each other, and Isaiah's bid for calm faith in the humble walk with God.²⁹ This single verse epitomizes Cable's stance in all his polemical writings.

FOOTNOTES

¹ George W. Cable, "The Freedman's Case in Equity," in The Negro Question: A Selection of Writings on Civil Rights in the South, ed. Arlin Turner, rev. ed. (Garden City, N. Y.: Doubleday Anchor Books, 1958), p. 56. Subsequent references to Cable's political essays in this edition will be cited in the text as NQ.

² See James King West, Introduction to the Old Testament: "Hear O Israel" (New York: Macmillan, 1971), pp. 218-220.

³ Lucy Leffingwell Cable Biklé, George W. Cable: His Life and Letters (New York: Scribner's, 1928), p. 110. Quoted earlier in this dissertation, p. 17.

⁴ Arlin Turner, Mark Twain and George Washington Cable: The Record of a Literary Friendship (East Lansing: Michigan State Univ. Press, 1960), pp. 76-77. Quoted earlier in this dissertation, p. 18.

⁵ According to Turner (NQ, p. 2), when Cable submitted this apologia for his stand on civil rights, his editors felt it was "too personal" to be published then (1889) and suggested that it be laid away for posthumous publication.

⁶ "My Politics," in The Negro Question, pp. 16-17.

⁷ See also Biklé, p. 31.

⁸ "My Politics," pp. 9-10.

⁹ Turner, "Introduction," The Negro Question, p. xix. See also Arlin Turner in "George W. Cable, Novelist and Reformer," South Atlantic Quarterly, 48 (October 1949), 540; and in George W. Cable: A Biography (1956; rpt. Baton Rouge: Louisiana State Univ. Press, 1966), p. 353.

¹⁰ Louis D. Rubin, Jr., George W. Cable: The Life and Times of a Southern Heretic, Pegasus American Authors Series (New York: Western, 1969), pp. 184, 211, 270, and 277. In addition to Turner and Rubin, even so biased a critic as Elmo Howell in "George Washington Cable's Creoles: Art and Reform in The Grandissimes," Mississippi Quarterly, 26 (1973), 44, concedes that Cable "has become something of a prophet and a seer who dared to speak before his time."

¹¹ Quoted in Arlin Turner, "George W. Cable's Beginnings as a Reformer," Journal of Southern History, 17 (May 1951), 138.

¹² H. S. Bennett, "George W. Cable in Nashville, Tennessee," The Independent, 39 (1887), 808.

¹³ In George W. Cable, p. 253, Turner has said, "Whatever his specific topic might be, he [Cable] saw all sides and angles as belonging to one whole. Right and justice were his touchstones. Practicality would follow, for nothing could be practical that was not also right and just."

¹⁴ Turner, "Cable's Beginnings as a Reformer," p. 140.

¹⁵ George W. Cable, The Cable Story Book: Selections for School Reading, eds. Mary E. Burt and Lucy Leffingwell Cable (New York: Scribner's, 1902), p. 161.

¹⁶ Biklé, p. 113. This letter to his wife, Louise, was written from New Haven, December 9, 1883.

¹⁷ Turner, "Cable's Beginnings as a Reformer," p. 140.

¹⁸ We note Cable's use of quotation marks implying a direct quotation of his source; however, the King James Version, which we assume Cable used in 1875, reads "lest haply ye be found even to fight against God."

²⁰ Boyd represented the more conservative views in the Open-Letter Club.

²¹ Edmund Wilson, "The Ordeal of George W. Cable," The New Yorker, 33 (November 9, 1957), 216.

²² Wilson, p. 196.

²³ Rubin, p. 147.

²⁴ See the Parable of the Sower (Matthew 13:3-33, Mark 4: 3-25, and Luke 8: 5-18), the Parable of the Seed Growing of Itself (Mark 4: 26-29), the Parable of the Tares (Matthew 13: 24-30 and 36-43), and the Parable of the Mustard Seed (Mark 4:30-32 and Matthew 13:31-32) as examples.

²⁵ Turner, George W. Cable, p. 215.

²⁶ Quoted in Turner, George W. Cable, p. 244.

27 Bennett, p. 808

28 "The Negro Question" was also published in the Chicago Inter-Ocean and the New York Tribune, March 4, 1888, and as a pamphlet by the American Missionary Association, New York, 1888.

29 See West, p. 285; and Bernhard W. Anderson, The Living World of the Old Testament, 2nd ed. (London: Longman, 1971), p. 279.

CHAPTER III

GOD'S AGENT: CABLE'S WORK WITH BIBLE TEACHING
AND THE HOME CULTURE CLUBS

For Cable the years 1885 through 1891 were extremely busy ones though he published only one work of fiction, Bonaventure (1888), during this period. "The Freedman's Case in Equity," "The Silent South," and "The Negro Question" were only three of the many essays, speeches, and letters produced in his fight for civil rights in these years. A substantial portion of time was spent in the continuance of his platform readings that necessitated his traveling great distances across the country.¹ After he settled permanently in Northampton, Massachusetts, in 1885, he also engaged in various civic enterprises and humanitarian causes in that city. Chief among these activities was his beginning the Home Culture Clubs in 1886.² In spite of the time given to writing and speaking for human rights, to platform readings and the travel involved, and to humanitarian and civic interests, Cable also devoted time to religious work, particularly to teaching Bible classes and to writing about how to study and teach the Bible.³ Writing of Cable in 1887, Lyman Abbott, an editor of The Christian Union, said that all along through these years when he has been "fairly driven"

with other tasks, Cable has "never allowed anything to interfere with his church work."⁴ In this period the major part of Cable's church work was in his teaching and writing about the Bible.

Cable's religious writings therefore bear directly upon his use of the Bible in his political writing and in his fiction as well as upon the precepts by which he ordered his life. In his essay "Professional Christianity," published in The (Chicago) Advance, July 30, 1885, Cable declares that underneath the "superficial sign" announcing a man's name and trade or profession should be apparent as well the title "Practical Christian and Agent for God."⁵ The essay itself represents endeavor by Cable as "God's agent" and provides further evidence of his dedication to Biblical principles in life and work. Using the metaphor of God as "Preferred Creditor" and men as "not 'the heirs,' only, but the debtors 'of all the ages,'" Cable says that in the business of life the debtor must ask "What wilt thou have me to do?" (Acts 9:6). In his answer Cable reflects what he finds God's Word and will to be: whatever your life may be in its daily details, let its business be Christianity. . . . Christianity is our only legitimate business." In this business, Cable continues, man's debt can be paid "by devoting all abilities, affections, desires, and all their product, to the advancement of truth and righteousness among men throughout the human

race."⁶ The reader will recall Cable's letter to his wife two years before the publication of this essay as he prayed then that his literary success be used for "the advancement of truth & righteousness."⁷ As "God's agent," Cable himself thus clearly gave priority in all his work to what he believed to be "the advancement of truth and righteousness." In this essay, using Matthew 6:33 and Luke 12:31 as the precept upon which his conviction is based, Cable says: ". . . 'seek first' --not merely as a matter of time, but as the prime object of all our aims--the ever first and ruling consideration--'the kingdom of God and his righteousness.'" He points out that "this great fundamental injunction" is "a commandment with promise" and that, therefore, man's "industrial calling should not stand apart from, but be part of his business of Christianity."⁸ Cable insists that the Christian must "make everything--all work, rest, comfort, pleasure and power answer a glad Yes to the question, Is this the best I can do as God's agent and the debtor of mankind?"

To demonstrate the reasonable demands made by Christianity, he uses Colossians 3:18-23, showing that obedience to human authority is to be observed so long as man's laws do not defy God's laws and so long as that obedience is performed by "servants of Christ, doing the will of God." To this discussion he adds an enjoinder on moral courage

from Ephesians 6:10, ". . . 'finally brethren, be strong in the Lord,'" explaining that the way to do so is to "be on the Lord's side . . . in the Lord's business." Considering the strength available to man in putting on "the whole armor of God," Cable quotes Ephesians 6:13, expounding upon this text as he says,

Not the whole armor of Scripture only, pre-eminent as is its importance; but everything in God's Word and in God's world; every appliance we can acquire that will make us stronger for his service than we should be without it.

Suggesting science, literature, music, and art as a proportionate part of God's armor too, he draws upon yet another text as implicitly illustrative of this point by using Philippians 4:8, "'Whatsoever things are true . . . honest . . . just . . . pure . . . lovely . . . of good report; if there be any virtue, and if there be any praise, think on these things.'" He closes the essay with an imperative to the reader--"So, professional Christian, to whatever earthly charge God assigns you, remember that its whole purpose is Christianity within you and without you" and with a quotation from another of God's agents, Thomas à Kempis: "'God weigheth more with how much love a man worketh than how much he doeth. He doeth much that loveth much. He doeth much that doeth a thing well.'"⁹ With such an outlook, Cable earnestly tried to be a Practical Christian and Agent for God."¹⁰ His teaching and writing

about Bible study and about Sunday School lessons were a part of his general design to use his talents in Christian service wherever possible--in short, to be "God's agent."

Cable's renown as an author, his reputation as a dedicated Christian layman, and his remarkable success with Bible classes led to requests from the editor of the Sunday School Times that he contribute articles and eventually a column, "A Layman's Hints." According to those who observed Cable's teaching, his success owed in part to deep personal conviction and originality of thought, and in part to a novel way of engaging a class in open discussion and participation.¹¹ Cable's first essay in the Sunday School Times, published December 10, 1887, was "The Busy Man's Bible," designed to enlist busy Christians in a profitable daily regimen of Bible study, using fifteen minutes each week day and an hour on Sunday. This essay would later become the introductory section of a book bearing the same name. In essence, this essay was also an introduction to Cable's work as a columnist for the Sunday School Times. A week later on December 17, the Times published Cable's first "A Layman's Hints" column. From then until December 15, 1888, this column with the Cable by-line appeared each week in the Times. Each column was actually an essay in which Cable discussed for that week the scripture text, chosen earlier by the International Sunday School Lesson selection committee.

During the first six months of Cable's year as a columnist, the lessons were studies in the Gospel of Matthew. In the last half of the year, the lessons were Old Testament studies--selected texts from Exodus, Leviticus, Numbers, Deuteronomy, Joshua, Judges, and Ruth. Each of the fifty-two essays offers some practical application of the lesson text to contemporary life and thought, as well as pertinent explication of the context of this selected scripture. The style is simple and clear with some effective use of figurative language. In thought, the essays are logical, sometimes unconventional, giving evidence of the liberal tendencies Cable continued to develop. Some of the emphasis on values and the focus on Christianity as a total way of life, appearing in earlier essays, are offered here also.

Naturally in polemical essays Cable's major attention was given to principles of right, justice, and mercy because the issue of civil rights centered on wrong and injustice being done to the black man. These religious essays, however, because of the scriptures selected by the International Sunday School committee, gave Cable opportunity to stress mainly such principles as those of service to others, obedience to God's Word and will, duty, courage, faith, and love. The shift in emphasis came about because of his subject matter in the lesson

assignments. Actually, he was still engaged in writing about right and justice, for 1888 is the year he published "The Negro Question" as an essay, as well as other polemical pieces, in addition to the weekly "A Layman's Hints" column. Among the Biblical principles that he stressed in the column were those that are themes in his fiction.

Just as he was concerned with the unity and coherence of religion and life for the Christian, Cable demonstrates in "A Layman's Hints" the unity and coherence of all scripture. For example, he considers "the old desultory method" of reading and teaching the Bible "a vice" and explains therefore that when he teaches the Parable of the Ten Virgins, he treats it "as a component part of a single sustained discourse occupying the whole of Matthew 24 and 25."¹³ When in the course of the year he turns from the study of Matthew to the Old Testament lessons, he indicates that characters, events, and rituals in the Old Testament are "types and symbols" of the New.¹⁴ In his first Old Testament lesson, for instance, stepping back "from Matthew to Moses," Cable's concern is to make the record of the Israelite "national, sacramental acceptance" of the Ten Commandments "the study of Christ," and "to teach that Christ is our Moses."¹⁵ In another instance, closing one of the essays in which he has discussed the leadership and teachings of Moses, Cable concludes:

". . . we follow a Moses of whom the first was but the shadow,--One who says not, 'Show me now thy ways,' or 'a way,' but 'I am the way, the truth, and the life.'"¹⁶ Not only does Cable thus attempt "spelling out Christ in the book of the Ten Commandments"¹⁷ and elsewhere in the Old Testament, but also he points to correspondences between Old and New Testament books and to light shed upon the Old by the New. For example, as Cable explains, in turning from the study of the tabernacle's ordinances to the study of the Epistle to the Hebrews, one need not make "the mistake of explaining Hebrews by Leviticus, instead of explaining Leviticus by Hebrews."¹⁸

Similarly, Cable points to the analogy between "the promised land" and "the kingdom of God," noting that the promised land always "meant more than a mere geographical location." He says that it was "to be always, first of all, a spiritual condition." He explains:

The whole exodus, from the Red Sea to Jordan, had both for its ultimate purpose and for its daily design the establishment of the people in the active daily fulfillment of Christ's precept, "Seek ye first the kingdom of God, and his righteousness; and all these things shall be added unto you."

In an obvious allusion to Luke 17:21, Cable suggests that Moses and Aaron might have said to the Israelites, "The land of promise is within you." He concludes this particular essay by saying that

the main part of getting into a promised land, whether beyond Jordan or beyond death, is to get it in to us wherever we are [by] keeping close to God and his testimonies. . . . That part of heaven which we must seek is not a place but a condition.¹⁹

With such examples as these given, Cable is able in the final essay of the series to assert the unity and coherence of the Bible as he says, "Nowhere in Scripture does God appear uttering a precept contrary to the spirit of the gospel."²⁰

The Old Testament lessons dealing with the activities of Joshua, Caleb, and Gideon, in particular, allow Cable to write about some of his most cherished principles--obedience, courage, duty, service, faith, and love. He cites the "practical exhortation" of Caleb and Joshua, "'Rebel not against the Lord,'" and offers his interpretation: "Rebel not, Fear not, Go straight on. Stay as near God's commandments and your high office as you know how, go forward, and trust the results to him."²¹ The reader senses the wave of enthusiasm that sweeps Cable as he writes of God's encouragement of Joshua in the charge:

Only be thou strong and very courageous, that thou mayest observe to do according to all the law, which Moses my servant commanded thee: turn not from it to the right hand or to the left, that thou mayest prosper whithersoever thou goest. (Joshua 1:7)

Asserting that there is "no greater element of success than courage," Cable is preaching from his own practice of that

virtue.²² Cable recommends the injunction in Joshua 1:7 as one of great value and suggests, "Only now, instead of 'Moses my servant,' read 'Christ, God's Son.'"²³ In a later lesson Cable again refers to this text and advises, ". . . let this principle be your touchstone--the test of all you do or seek to do, and leave the results to God." Then, as if prompted by the spirit and practice in his own political essays, he adds, "Christian citizen of America, spiritual son of Abraham, Israel, follower of Joshua Christ, gauge your politics by this formula."²⁴ Thus Cable emphasizes again that courage, obedience, duty, service and faith are the principles by which God's agent must live.

In another lesson, Cable refers to "Be strong and of good courage as a "formula of duty--key duty" and points out that in Caleb's keeping this precept, it "keyed the arch of that faith by the power of which he 'wholly followed the Lord.'" Cable finds the story of Caleb's inheritance (Deuteronomy 1:36; Joshua 14:6-14) "no isolated episode" but a component part of the history of the Israelites, a history that is itself "a study of moral duty and spiritual truth revealed in human experience, in actual and individual history." Perhaps, too, Cable saw his own name as an anagram of Caleb's name and his own behavior as an analog of Caleb's "steadfastness and strength of purpose" that allowed nothing to turn him from "wholly

following the Lord." Cable is speaking in part from his own experience as he says,

To win a Caleb's inheritance demands that spirit which in the hour of most terrible trial, of most seductive temptation, of most illusive contingencies, of wholesale defections around us, in the very face of bankruptcy in business, loss of power in politics, disgrace in private life, is not moved to the right or to the left of righteousness, holiness, and benevolence, but "wholly follows the Lord."²⁵

Without doubt, Cable's own steadfastness and purpose in fighting for civil rights had been strengthened by application of the principles about which he now wrote.

Without alluding directly to the Negro question, Cable takes advantage of the scripture material provided to emphasize truths that undergird his polemical essays as he writes of "the brotherhood and solidarity of all God's children, and the duty of conforming religion--life--not two things, but one in two aspects--to this idea." His insistence that religion must be "controllingly unselfish" is explained in his saying,

Whoever seeks the kingdom of heaven for himself alone may win it, so great is God's mercy and compassion; but he cannot even keep it, unless he widens his solicitude and effort until it includes the bringing of that kingdom to his brother man, and him into it.²⁶

Cable's belief in human brotherhood and man's responsibility for his brother-neighbor informs this utterance.

Just as he finds practical applications for his own time in the stories of Joshua's choosing to serve the Lord and offering that same option to the Israelites²⁷ (Joshua 24:15) and of Caleb's earning his inheritance in the Promised Land by always following the Lord (Joshua 14: 6-14), Cable also shows that "Gideon and his band, dead three thousand years ago, wield a power of example over us today." Cable's essay on Gideon is one of the most significant for its bearing on his attitude and values in life and in his writing. Among his major points in this essay are these: (1) God chooses his human agents "by quality, not quantity"; (2) Gideon's three hundred men were chosen for these qualities: "a zeal, a courage, and an endurance, that waited neither for self-comfort, nor friend's support, nor enemy's attack; qualities of heart--of spirit"; (3) because those of Gideon's band were not chosen for "greatness of intellect, nor mental attainments, nor station, nor fame, nor influence, nor physical strength," anyone having zeal, courage, and endurance may thus aspire "for a place in the ranks of some Gideon's band, nay even among the Gideons, of God's and mankind's service." Because it illumines Cable's almost single-handed and determined stance on rights for the black man and because it bears upon a theme of his novel Gideon's Band (1914), Cable's fourth point must be quoted in full:

Gideon's band illustrates this one thing more,--that whenever we encounter a fact or feature of God's government of men, we encounter not merely an arbitrary decree, but a truth and principle as eternal as God himself. And here the principle is that, from all eternity, spirit, working righteousness, is natural master of matter, and in you or in me, in your family or in mine, in Gideon's age or ours, spiritual forces, so working, are sure of final victory over material, over the powers of compulsions and violence.²⁸

Cable's stand on human rights, as well as the theme of Gideon's Band, was predicated on this conviction that, no matter how few, men of spirit--having zeal, courage, endurance, and love for mankind--can effect change and produce justice and right.

The weekly essays that Cable had produced for the Sunday School Times in the course of a year came to an end with the December 15, 1888, issue. Cable had given the time to these essays and to the subsequent essays which would become The Busy Man's Bible not because these offered publishing opportunities but because they offered opportunities for him to serve as "God's agent." Actually, his publishing associates in New York advised him against much of his religious teaching and writing.²⁹ They preferred him to use his time to produce fiction like Bonaventure (1888) with which Richard Watson Gilder of The Century was especially pleased.³⁰ Stories like those in Bonaventure would have found a ready market had Cable chosen to spend his time on them instead of his weekly column in the Times, his Sunday Bible classes in Northampton, and his Saturday

Bible study classes for the Sunday School Teachers' Union in Boston. Just as he continued with his polemical speeches and essays, driven by his conviction and commitment, Cable responded to the Times' editor's request for more about Bible study. On November 15, 1890, the Times published the first of three pieces under the general title "How to Study the Bible," with the other two published on November 29 and December 6. The following spring, 1891, the Ladies Home Journal published in February, March, and April another set of essays under the general title "How to Teach the Bible."³¹ These writings from the Sunday School Times and the Ladies Home Journal were then combined with the earlier essay "The Busy Man's Bible" and published in a small volume under that title later in 1891.³²

The line drawing and quotation used to ornament the cover of this little book seem particularly appropriate to the nature and intent of The Busy Man's Bible. The drawing depicts a bearded man dressed in classical Graeco-Roman helmet and tunic as he sits in a chariot and reads from a scroll. The caption beneath the drawing says: "'Sitting in a chariot * * * reading the prophet Isaiah.'" Though we may question the historical accuracy of the grooming and costuming of the seated figure, we have no doubt that both the text and the picture allude to Acts 8: 27-28, from the story of Philip and the Ethiopian eunuch:

"And he [Philip] rose and went: and, behold, a man of Ethiopia, an eunuch of great authority under Candace queen of the Ethiopians, who had charge of all her treasure, and had come to Jerusalem for to worship, was returning, and sitting in his chariot read Esaias the prophet." As well as any Biblical character could, the Ethiopian eunuch represents the busy man reading his Bible.

There is no specific reference in The Busy Man's Bible to either this drawing or the text used as a caption. In fact, there are no specific references by book, chapter, and verse to any Biblical quotation or allusion that Cable uses in this work. In all his writing, Cable cites his Biblical sources only in extremely rare instances. In The Busy Man's Bible, without citing the specific source, he either quotes or alludes to passages from Genesis, Exodus, Numbers, and Proverbs in the Old Testament and from Matthew, Luke, John, Acts, II Corinthians, Ephesians, Colossians, I Thessalonians, and Hebrews in the New Testament.³³ Other than multiple references to Jesus, Cable mentions only three New Testament personages: Paul (BMB, pp. 11, 40, 64), Luke (BMB, p. 11), and Simon Bar-Jonah (BMB, p. 43). There are more references to Old Testament figures: Enoch (BMB, p. 61), Moses (BMB, pp. 22, 40), Joshua and Caleb (BMB, p. 36), Jacob (BMB, p. 60), and David (BMB, p. 64). Cable's reason for only passing references to relatively few Biblical characters, other than Jesus, as

well as for avoidance of formal citations, is apparent: a wish to keep the style simple and the tone informal and conversational, and an intention to stress principles and "practical Christianity" as ends in Bible study and teaching. As the "correct approach" to the study of the Bible, he suggests "desire to make ourselves and the world better" (BMB, p. 17). With the right attitude and the right approach on the student's part, Bible study is "one of the very best means known for learning how best to love and obey God, and love and serve mankind." Therefore, Cable's aim in daily study is "to achieve in all our being, not Scripture lore, but the likeness--and to apply in all our doings the principles--of Jesus Christ our Lord" (BMB, pp. 34-35). Thus it follows that the end of "all true Bible teaching," according to Cable, is "the development of a better likeness of Christ in the pupil's conduct and character" (BMB, p. 59). Cable's consistent emphasis in both study and teaching of the Bible is therefore upon truths to be applied in practical living rather than upon dogma or rote learning of chapter and verse.

In advocating fifteen minutes daily and an hour on Sunday for the busy person systematically to study the Bible, Cable recommends the International Sunday School lessons as the best line of study to follow. He underscores the importance of reading the assigned lesson text again and again, and after that "yet again" in the Revised Version.

He also recommends the use of a reference Bible. Only after the student has totally absorbed the Bible text itself and has reflected upon it, Cable allows use of lesson helps and commentaries (BMB, pp. 47-51). "Cogitation first--commentators last," Cable urges in one of his chapter headings (BMB, p. 30). The only Bible-related helps that Cable mentions with any degree of specificity are in his references to

such invaluable helps to the study of Scripture as Principal Tulloch's "Religious Thought in Great Britain in the Nineteenth Century," or Professor Allan's [sic] "Continuity of Christian Thought." (BMB, p. 34)

Showing his increasingly liberal tendency, Cable points out that such helps as these can enable Bible students to know whether "important theories about God and goodness . . . have been truly drawn from the Bible or only thrust into it by the bias of some person or nation or age or exigency of politics or ecclesiastics" (BMB, p. 33).

Cable's almost casual reference is to the works to Alexander Viets Griswold Allen, Professor of Ecclesiastical History at the Episcopal Theological Seminary in Cambridge, Massachusetts, and of John Tulloch, Principal of St. Mary's College and Professor of Theology, St. Andrews University, Scotland.³⁴ His informal reference to these two distinguished scholars of his time is in keeping with the informal, conversational tone of The Busy Man's Bible;

however, this reference represents a strong liberalizing influence upon Cable's thinking as his observation on the use of works like those by Allen and Tulloch indicates:

We do not escape the theories of religious philosophers by remaining ignorant of their origin and history; we only wear their shackles unconsciously. To read one or two historical surveys of this sort is a wonderful emancipation from an unquestioning and therefore ignoble subjection to the Scripture interpretation of ages darker than our own. (BMB, p. 34)

Though he recommends the liberating effect of such works, Cable is quick to admonish that "to read even such books instead of the Scriptures, or in any way to give them precedence over the Scriptures is to show not how, but how not, to study the Bible" (BMB, pp. 34-35).

Many of Cable's liberal ideas are not unlike those of Theodore Parker in "A Discourse of the Transient and Permanent in Christianity" though there is no direct evidence that Cable had read Parker's sermon. We are reminded, for example, of Parker's saying, "The authority of Jesus, as of all teachers . . . must rest on the truth of his words, and not their truth on his authority"³⁵ when we read Cable's statement of the two essentials to be emphasized in Bible study:

First, the true spirit for the undertaking; the spirit whose incessant search is for truth, to turn it into holy being and lovely doing, that proves, not truth from authority, but authority only from truth, and

truth only from discernment and conviction in the mind and conscience of the inquirer himself; and, second, the true spirit for the spirit that bids the mind be always diligent rather than docile; the spirit that weds a diligent mind to a docile heart; the spirit that values the studious mind above the study of books; the spirit of faithful humble hard thinking. Until we have in some degree possessed ourselves of these two essentials, this spirit for the undertaking and this spirit for the method, let us not say we know how to study the Bible. (BMB, pp. 22-23)

Cable emphasizes repeatedly that "first, last, and always" Bible study should be a

search for absolute truth back of all assertion; for absolute right back of all will and authority; for absolute duty back of all exigency or commandment, and of supreme goodness back of and above all questions of duty. (BMB, p. 58)

Explaining that the Bible itself is not the truth though it is, "as no other book is, God's book," Cable sounds like Parker as he says,

. . . the teacher is far astray who accepts and teaches moral truth because it is in the Bible instead of accepting and teaching the Bible because he ever more and more finds it the richest, purest vehicle of moral truth on earth. (BMB, pp. 54-55)

In short, according to Cable, the most effective teacher will have "proved the Bible by truth, not truth by the Bible" (BMB, p. 58).

Cable suggests that when truth or "moral intent and value, in every page and text of Scripture" become of prime

importance to the student, he will then "exchange Calvin's solicitude for Luther's comparative unconcern as to whether Moses wrote the Pentateuch or Paul the Epistle to the Hebrews" (BMB, pp. 39-40). Then without specific reference, Cable shows an awareness of the higher criticism, which applied the same methods of study to the Bible as to other ancient literature, and an awareness of the impact of evolutionary science upon Bible study and teaching:

Questions of authorship, the discrepancies of text, apparent historical inaccuracies, seeming contradictions of our scientific knowledge, whether this page is poetry or history, or another is legend or fact, are matters we can commit to professional scholars, or even our own later leisure. (BMB, p. 40)

Thus assigning secondary importance to such matters, he clarifies the point:

The mind--the spirit--that has accustomed itself to see that the fundamental truth and essential part of any sincere utterance remains potentially the same whether its literary form be mythus, legend, allegory, poetry, song, drama, romance, philosophy or history, has learned the most important thing that can be learned of how to study the Bible. (BMB, p. 40)

With this assertion Cable once again affirms his conviction that the genuine student of the Bible should never be satisfied with comprehension of less than "the eternal moral principle"³⁶ underlying scripture and its "practical bearing" on his own life (BMB, p. 45).

To conclude The Busy Man's Bible, Cable uses the same quotation from Thomas à Kempis, this time without citation,

that he had used in the essay "Professional Christianity." The repeated use of this quotation suggests that Cable believed that God's judgment of man rests on the quantity of man's love expended in the work that he does rather than on the quantity of the work itself, for the quantity of the love enhances the quality of the service. The Busy Man's Bible was Cable's last work that dealt specifically with Bible study and teaching. We cannot agree, however, with Philip Butcher that at this point Cable's "period of spiritual emphasis and sacrificial devotion to noble causes was over."³⁷ Though Cable had said "the very best" that he had to say on studying and teaching the Bible,³⁸ he had not ceased to emphasize the spiritual in both his life and work, nor had he ceased to practice the Biblical principles that he advocated. Though he had become more and more liberal in his religious thought and had shed Calvinistic taboos of earlier days, he had never deviated from the principles that represented God's Word to him. He tried to be, as much as ever, God's agent and practical Christian.

His conception of the Home Culture Clubs was from this viewpoint of the practical Christian and agent for God. His work with the clubs, which he initiated in 1886 and in which he remained active for more than thirty years, provides an enduring example of a project with spiritual

emphasis representative of Cable's continuing service in humanitarian causes. The first of these clubs was begun in Northampton with four factory girls as members. By 1894, Arlin Turner tells us, ". . . there were fifty-four clubs, thirty-five of them in Northampton, ten elsewhere in Massachusetts, nine outside the state, spread from Montreal to Tennessee, Alabama, and Nebraska."³⁹ The Home Culture Clubs project is evidence of Cable's application of the Biblical injunction to love one's neighbor and to practice that Christian charity (caritas) prescribed in the New Testament. For instance, writing about the Home Culture Clubs in August, 1888, he shows his concern for his fellow man as he explains the rationale for creating the clubs. In a long and carefully developed essay, Cable delineates the sociological need to "elevate the masses" and argues that the best way is not by "mass" or "class" or "cause treatment" but by "individual, personal treatment" made possible by the interaction of small groups meeting in each other's homes, not for "mere sociality" but for study, discussion, and sharing in cultural exchange.⁴⁰ Near the end of this essay Cable stresses,

The home culture clubs are not recommended for filling churches, emptying charitable institutions, or eradicating any great visible public evil, but as means for proving practically our love and care for our less fortunate brother or sister.

Giving spiritual emphasis to the project and showing devotion to a noble humanitarian cause as well as indicating his understanding of the true nature of caritas, Cable concludes the essay:

The home culture clubs are recommended not to zealots only, but to those generous thousands who have seen the poor success of so many efforts to commend the Christianity of the fortunate to the hearts of the unfortunate, and have seen the cause of failure in the neglect to secure personal acquaintance and to carry unprofessional friendly offices into the home, free from the burden of charity on the one hand and of sociality on the other. The plan is submitted to all who believe that to help a lowlier brother to supply any worthy craving of the mind that he may already have is the shortest, surest way to implant those highest cravings of the soul which seek and find repose only in harmony with the Divine will.⁴¹

Cable's conception eschews "misguided benevolence" and offers a way for "the fortunate" to follow the Biblical principles of love and obedience to God conjoined with love and service to man. Actually we see in this conception a fusion of the practice of true Christian charity that he urges as a goal in studying the Bible (BMB, pp. 34-35) and an application of the "elevation" idea that he lauds in "The Negro Question" (NQ, pp. 148-49).

In an "authorized interview" with Cable in 1895, Clifton Johnson reported on Cable's "hopeful enthusiasm and personal sacrifice" in the work with the Home Culture Clubs project. In this interview Cable stressed the home as the focus of the endeavor because too many unsuccessful

"attempts at uplifting begin by extracting the individual from his home."⁴² Similarly, in the 1888 essay, Cable had written:

To try to lift him only, and not his home, would be for me to pull one way while the home pulls another way. . . . And if, as I lift him, I loosen the hold between him and his home, it is a hazardous benefit that estranges him from his family circle. For the hearth-stone is the key-stone of all the world's best order and happiness. The easiest, best, quickest way to lift almost any one is to lift him, house and all.⁴³

With the home then as the matrix, as Cable explained in the Johnson interview, the study for club members was tripartite: (1) the "aesthetic adornment of the home," (2) "the social brightening and promotion of interest in the family circle," (3) "the material economies of the home." In this mutual study-exchange of aesthetics, amenities, and economies, Cable emphasized utter freedom for the club member in developing his own possibilities and commented, "A man can go as deep as he chooses, can carry just as heavy a freight of Christian responsibility as is in him to show forth."⁴⁴

In 1906, twenty years after the founding of the Home Culture Clubs, Cable wrote another article on the subject explaining how the clubs had benefited Northampton by promoting neighborliness among all classes of society, by providing tutors for individuals and "unrestricted free reading rooms" for all, by furnishing and maintaining a municipal club house and adjoining buildings and grounds

in which "domestic science, household arts, and flower gardening" were encouraged and fostered.⁴⁵ In effect, those who participated in supporting the ideals of the club became, like Cable, God's agents by serving their neighbors in practical and uplifting ways. Cable pointed out that the aim toward which the clubs had already made "notable progress" was "to become one of the vital parts of our body politic, as much a municipal institution as our courts or our schools."⁴⁶ Again he stressed concentration of efforts on the home and called attention to the motto, adopted seventeen years earlier: "'The private home is the public hope.'" He repeated for his readers the statement always made to the Smith College student-volunteer tutors and to city-resident members of the clubs: "'If we are to lift a human brother so that he will stay lifted without letting someone else down, we must lift him home and all."⁴⁷ Expounding upon the club benefits to the often disadvantaged working-class person, Cable commented, "The whole intent of the thing is to help him to be a good American citizen and to succeed in life according to his largest attainable measure." After this note of patriotic idealism, Cable concluded with a statement of accomplishment and challenge, indicating again the influence of the New Testament principle of caritas:

We believe we are making our work a municipal asset without lapsing toward institutionalism; a public

self-provision of brotherly love and universal advantage; a work for the people, and one which other town communities may repeat in their own borders with equal or larger success and find it a glad and beautiful task.⁴⁸

Implied in the phrase "a public self-provision of brotherly love and universal advantage" is the idea that Cable hoped the Home Culture Clubs might accomplish by a kind of home-centered "group" indirection what his polemical essays had not accomplished by public-arena "single" direction--that care and responsibility for one's brother-neighbor that would result in the guarantee of his human rights and the improvement of his lot.

His writings pertinent to the Bible and church work, as well as his labors and writing relevant to such humanitarian concerns as the Home Culture Clubs, reflect the public image of Cable as "God's agent"; however, there is the private image--entirely consistent with the public view--as revealed in Cable's correspondence and in the recorded impression he made upon his associates. For example, a passage from a letter, written by Cable from Kansas while on a reading tour, to his twenty-one-year-old daughter Louise in February 1892, shows a great deal of the practical Christian that his family knew and revered:

You will find that all of life is a constant beginning over again. Temptations, trials, rewards, distresses belong to every day separately and we stumble along amazed to find that no grace of yesterday will quite suffice for tomorrow's need. We stumble upstairs.

Indeed, there is not one in ten thousand of us that is calm, strong and sure as he or she looks. We reel like drunkards along a narrow and dangerous way and somehow reach the end we aim for, whether good or bad. We know not how God helps us, but we pray for Him to send what help He can and then must strive as if there were no help for us but our own resources. Let us make use of them. Diligence in business and a spirit of benevolent love will save us where no expectation of special deliverance by any unseen power will avail in the least. It is "in us" that God works to will & to do of His good pleasure. . . . Be faithful to your calling; work your religion into it so that the two shall be one.⁴⁹

Another index to the private Cable is the impression that he made on associates such as Major James B. Pond, who managed many reading and lecture tours for Cable, Twain, and others, and on Pond's brother Ozias, who travelled with Cable and Twain in January 1885 in Major Pond's place. According to Arlin Turner, Ozias Pond wrote in his diary about both Twain and Cable. Of Cable he said:

He is the most perfect man that it has ever been my good fortune to meet. He has the courage of his convictions and will make his influence felt in this land if his health is spared. . . . I have never known a kinder, nobler, manlier man.⁵⁰

Major Pond, who wrote Cable's mother in 1884 "that he was a better man for knowing her son." wrote to Cable himself ten years later, "I can never serve you enough to half-- or a hundredth part I better say--to show my appreciation of you, my dearest friend." On an earlier occasion Pond had said that Cable was "more like Christ than any other man he had ever known."⁵¹ As platform readings and lectures

furnished Cable's main income from the mid-eighties until 1919,⁵² Major Pond probably knew Cable as well as almost anyone outside the family. Evidence in such testimonials as those given by the Pond brothers and in Cable's work bears witness that he deserved the sign under his own name: "Practical Christian and Agent for God."

Within the greater context of his writing career, Cable's religious writing, particularly "Professional Christianity" in 1885 and "A Layman's Hints" columns in 1887-88, occurred at a time when he was still significantly embroiled in writing and speaking of civil rights for the black man. Parts of what would become The Busy Man's Bible were written near the end of his active involvement in this crusade for social justice. Although he was still striving in polemical essays for this cause, his religious writing suggests his ability to shift from the role of polemicist to that of didact in a more settled society. The didactic impulse, sometimes hard to control, was certainly natural to Cable. That the religious writing and the polemical writing were concurrent perhaps emphasizes his didactic bent and certainly intensifies the impact of his commitment of love and service to God and man. This commitment, engendered by the Biblical principles he lived by, evoked both his polemical and his religious writing. Although the only fiction he produced in this period of concentration on polemical and religious matters (1885-91) was Bonaventure

(1888), Cable's religious writing provides valuable insight into his fiction, both early and late. His affirmation of essential truths and principles as the prime focus of Bible study and Bible teaching illumines the reader's discovery of these same principles appearing as themes in his fiction. As his religious writing reveals a growth in depth and breadth of his religious thought, it also shows a constancy and singleness of vision in this emphasis on essential principles that inform both his fiction as themes and his polemical work as values. Cable's religious writing not only exemplifies another use of his talents as "God's agent" in service to man, but also it witnesses, both literally and emblematically, to the centrality of the Bible in his life and work.

FOOTNOTES

¹ An example of the extent of Cable's travels is recorded in The Sunday School Times for the month of October 1888 as each of his "A Layman's Hints" columns is dated from the place of origin: October 6--The Dalles, Oregon; October 13--Salem, Oregon; October 20--Santa Rosa, California; and October 27--Cleveland, Ohio.

² Cable maintained active leadership of the Home Culture Clubs from their beginning. In 1909 when, according to Arlin Turner in George W. Cable: A Biography (1956; rpt. Baton Rouge: Louisiana State Univ. Press, 1966), p. 340, the Clubs were renamed The People's Institute "in recognition of the redefined purposes and activities," the program advanced "with greater support and greater public support than ever before." Cable continued to head the project, supporting it with his talents and with money at undoubtedly some sacrifice to himself. He resigned the presidency in September 1920 when he was seventy-six years old less than five years from his death.

³ Arlin Turner, pp. 274-75, indicates Cable's success in teaching with statistics of membership in his Bible classes: when the Sunday School class at Edwards Congregational Church in Northampton grew to nearly a hundred members, Cable started Sunday afternoon classes at the Opera House and soon filled it to overflowing. Continuing with these classes, in 1887 he was paid \$35 a week to teach Saturday afternoon classes at Tremont Temple in Boston for the Sunday School Teachers Union. Although the attendance in Boston reached 2,000, the schedule was so grueling, as he tried to juggle this activity with commuting, platform reading trips and performances, and writing, that he resigned the Boston work in November 1888. The Northampton class had reached well over a hundred in attendance; therefore, Cable (without any enthusiastic aid from local pastors) began a Bible class in the City Hall with an opening attendance of 400 and a maximum later of 700.

⁴ Lyman Abbott, "Mr. Cable and His Churchwork," The Christian Union, 36 (October 27, 1887), 428.

⁵ George W. Cable, "Professional Christianity," The Advance (Chicago), 2 (July 30, 1885), 489.

- 6 Ibid.
- 7 Quoted earlier in this dissertation, p. 42.
- 8 "Professional Christianity," p. 489.
- 9 Ibid., p. 490. Cable uses the quotation from Thomas à Kempis, again, but without citation, in The Busy Man's Bible (Meadville, Pa.: Chautauqua-Century Press, 1891), pp. 80-81.
- 10 An example of the influence of Cable's "practical Christianity" is found in the hand-written draft of a letter to Cable, dated March 1889, from Charles W. Chesnutt. This manuscript is among the Chesnutt papers in the Tennessee State Library and Archives. In the letter, Chesnutt tells of helping to defray the college expenses of a "colored medical student": "I found him stranded for want of funds, and bethinking myself of your example in similar cases, I was successful in raising the means to complete his course at the medical college here." Michael Flusche, "On the Color Line: Charles Waddell Chesnutt," The North Carolina Historical Review, 53 (January 1976), 10, records that Cable "served for a year and a half as Chesnutt's literary advisor and agent, helping polish and publish his fiction. Chesnutt in turn furnished Cable information on racial matters in the South and was one of the members of Cable's Open-Letter Club." Also see Turner, pp. 286, 340, for other examples of Cable's "practical Christianity" shown through his benevolence.
- 11 See Abbott, p. 428; Elizabeth Porter Gould, "Mr. Cable's Sunday-School Work," The Critic, 7 (October 15, 1887), 191; Mary Cable Dennis, The Tail of the Comet (New York: Dutton, 1937), pp. 103-04.
- 12 "The Busy Man's Bible," The Sunday School Times, 29 (December 10, 1887), 787.
- 13 "A Layman's Hints," The Sunday School Times, 30 (April 7, 1888), 217.
- 14 "A Layman's Hints," (September 15, 1888), p. 584.
- 15 "A Layman's Hints," (June 16, 1888), p. 378.
- 16 "A Layman's Hints," (June 30, 1888), p. 410. See also the columns for May 19, May 26, June 23, and June 30 for additional uses of John 14:6, "the way, the truth, and the life." See also The Busy Man's Bible, p. 49.

- 17 "A Layman's Hints," (June 23, 1888), p. 393.
- 18 "A Layman's Hints," (July 21, 1888), p. 458.
- 19 "A Layman's Hints," (August 11, 1888), p. 505. See also the columns for January 1, January 21, and November 3, 1888.
- 20 "A Layman's Hints," (December 15, 1888), pp. 792-93.
- 21 "A Layman's Hints," (August 25, 1888), p. 537.
- 22 "A Layman's Hints," (September 22, 1888), p. 602.
- 23 Ibid.
- 24 "A Layman's Hints," (October 20, 1888), p. 665.
- 25 "A Layman's Hints," (October 27, 1888), p. 682.
- 26 "A Layman's Hints," (November 3, 1888), p. 697.
- 27 "A Layman's Hints," (November 10, 1888), p. 713.
- 28 "A Layman's Hints," (November 24, 1888), pp. 744-45.
- 29 Turner, pp. 275-76.
- 30 Turner, p. 236.
- 31 See "How to Study the Bible," The Sunday School Times, 32 (November 15, November 29, December 6, 1980), 722-23, 754-55, 771-72, respectively; and "How to Teach the Bible," The Ladies Home Journal, 8 (February, March, April, 1891), 4, 6, 8, respectively.

32 Subsequent references to The Busy Man's Bible will be cited parenthetically in the text as BMB.

33 Allusions and references in The Busy Man's Bible are specifically the following: Genesis 1:1, p. 55; Genesis 5, p. 61; Exodus 24:12, p. 22; Numbers 13:23, p. 36; Proverbs 15:1, p. 57; Matthew 16:17, pp. 11, 43; Matthew 5:6, pp. 16, 20, 33; Matthew 5:16, p. 46; Luke 17:20, p. 15; Luke 5:10, p. 81; John 7:17, pp. 17-18; John 8:32, p. 43; John 14:6, p. 49; Acts 8:27-28, Cover; Acts 17:11, p. 11; II Corinthians 5:14, p. 73; Ephesians 6:10, p. 38; Colossians 3:17, 23, p. 8; I Thessalonians 5:21, p. 33; and Hebrews 11:6, p. 56.

³⁴ See Alexander V. G. Allen, The Continuity of Christian Thought in the Light of Its History (1884; rpt. Hicksville, N. Y.: The Regina Press, 1975). Allen's work traces the tradition of the "Platonic, immanentist, and mystical" early Greek theology to its "'renaissance' in the post-Kantian, idealistic, and pantheistic" religious thought of the nineteenth century and thus presents "modern theology in its essential principle" as having risen above "the negations of Latin Christianity, whether in its Augustinian or Calvinistic form."

See also John Tulloch, Movements of Religious Thought in Britain during the Nineteenth Century (1885; rpt. Great Britain: Leicester Univ. Press, 1971). Tulloch explores the impulses moving his age as well as the personalities thus impelled: Coleridge and his school, the early Oriel school, the Oxford or Anglo-Catholic movement, religious thought in Scotland, and individual leaders in religious thought such as Thomas Carlyle, John Stuart Mill, F. D. Maurice and Charles Kingsley, F. W. Robertson and Bishop Ewing. Tulloch's anti-dogma position and his emphasis upon one's being open to the truth "of Him who is 'the Way, the Truth, and the Life'" are features of Cable's stand in The Busy Man's Bible.

³⁵ Perry Miller, ed., The Transcendentalists: An Anthology (Cambridge, Mass.: Harvard Univ. Press, 1950, p. 270.

³⁶ See "My Philosophy," Good Housekeeping, 60 (June 1915), 629, for an example of Cable's reducing scriptural injunction to the undergirding "eternal moral principle," the essential truth or value to be found there--in this case, his "three graces of character" (courage, fidelity, and affection) underlie and are essential to the last six Commandments.

³⁷ Philip Butcher, George W. Cable (New York: Twayne, 1962), p. 111. In George W. Cable: The Northampton Years (New York: Columbia Univ. Press, 1959), p. 72, Butcher continues in the same vein as he lightly gives his view of Cable's humanitarian and religious work by saying that Cable "thought of himself as a man with many responsibilities, gifted with an insight into the political, social, and moral problems of the period and obligated to guide his fellow citizens toward solutions. . . . he fancied the role of lay prophet, and the vain self-righteousness revealed in some of his letters of this time seem to spring from a desire to prove that he was on good terms with God." Butcher offers no examples to support this assertion.

Arlin Turner's treatment of Cable's religious and humanitarian concerns in George W. Cable (see, for example, pp. 273-84) is judiciously balanced and is founded upon a more profound and a broader knowledge and understanding of Cable.

38 In the handwritten draft of a letter from Cable to a publisher/editor (name deleted), dated November 19, 1890, Cable responds to a request from this correspondent for an article on Bible teaching and alludes to what is obviously the last two major parts of The Busy Man's Bible as "the very best that I can say on the subject." This letter is in the Cable collection in the Department of Archives and Manuscripts, Louisiana State University.

39 See Turner, pp. 280-284. As noted elsewhere, Philip Butcher in The Northampton Years gives much attention to the Home Culture Clubs with noticeable bias in his assessment of the role of Miss Adelene Moffat, secretary, in that work from which she was fired in 1907. Deploring "no general recognition of her part in developing from an insipid scheme for spreading 'culture,' an important social service agency that has contributed, and is still contributing to the welfare of the city and its citizens" (p. 245), Butcher actually praises what he intends to damn, for Cable's humanitarian concern--founded on Biblical principles he lived by--had initiated, developed, supported, and sustained this "important social service agency" that Butcher lauds. It was also under Cable's energetic leadership that the Clubs became the People's Institute in 1909, two years after Miss Moffat was fired. See Turner, pp. 339-40.

40 "Home Culture Clubs," Century Illustrated Monthly Magazine, 36 (August 1888), 497-507.

41 Ibid., p. 507.

42 "Home Culture," The Outlook, 51 (June 8, 1895), 952.

43 "Home Culture Clubs," p. 503.

44 "Home Culture," p. 953.

45 "The Home Culture Clubs," The World's Work, 12 (October 1906), 8110

46 Ibid., p. 8111.

47 Ibid., p. 8112.

48 Ibid., p. 8114.

49 Lucy Leffingwell Cable Biklé, George W. Cable: His Life and Letters (New York: Scribner's, 1928), pp. 174-75.

50 Quoted in Turner, p. 174.

51 Turner, pp. 225-26.

52 Turner, p. 355. In 1919 Andrew Carnegie died and left Cable a bequest of \$5000 a year for life. Because of his friendship for Cable and his work with the Home Culture Clubs, Carnegie had been a major benefactor of the Clubs. See Turner, p. 329.

CHAPTER IV

HIS BROTHER'S KEEPER: CABLE'S FICTION BEFORE 1895

Cable's fiction from "'Sieur George" in 1873 to John March, Southerner in 1894 echoes the voice of the social critic and reformer who takes his stand upon Biblical principles of love, mercy, and justice. In this fiction Christian charity (caritas) as love-in-action subsumes and insures the other virtues and provides the substructure upon which Cable founds the virtually synonymous themes of brotherly love and responsibility for one's neighbor that can be expressed as a central thesis: Man is his brother's keeper. From the early seventies Cable had more and more committed himself to philanthropic and humanitarian concerns;¹ therefore, it is not surprising that a major thesis in his fiction should reflect the principles that fostered his altruism. As his involvement in social reforms increased, some notable changes occurred in his use of Biblical reference connected with this thesis in his fiction. The progression is from occasional allusion in some of the early stories to incorporation in the structural plan of other stories and of his first novel to the use of Biblical reference as a text for characters functioning as his spokesmen in fiction produced at the

time of his heavier involvement in reform movements. Consideration must be given not only to Cable's support and maintenance of his thesis by this progression of Biblical reference but also to his significant use of the Bible to provide other allusions, imagery, parallels, and echoes that embellish his art. Such use of the Bible can be clearly seen in the short stories of Old Creole Days (1879), in the novel The Grandissimes (1880), in the novelette Madame Delphine (1881), in another novel Dr. Sevier (1884), in a collection of three stories Bonaventure (1888), and in a third novel John March, Southerner (1894).

The first edition Old Creole Days was a compilation of seven stories, each of which had previously been published in periodicals during the years 1873-76.² "'Sieur George," the first of these stories published, appeared in Scribner's Monthly in October 1873. This story spans fifty years in the life of the mysterious 'Sieur George whose own decadence is matched by that part of New Orleans where he lives in the period before the Civil War. A woman, apparently left by her father in George's care, marries a man (a drunkard) who had returned with George after the Mexican War. When the woman dies and her husband is drowned, George is left to care for their infant daughter. In the girl's sixteenth year, George realizes that he cannot keep the girl "safely or decently" and tries to send her away.

When, out of filial love, she refuses to go, he suggests that she marry him. The girl is repelled by the thought and slips away to Mother Nativity's asylum. George never sees her again though once at a distance she sees him, "houseless" now, making his way to the high prairie grass beyond town where he sleeps at night. Although the point of view is generally omniscient, much of the story is filtered through the perceptions of 'Sieur George's Creole landlord, Kookoo, who had always been intrigued by the mystery of the contents of George's little hair trunk. Ultimately, on the night the girl leaves, Kookoo learns that the trunk, believed to hold treasure, is filled with worthless Havana lottery tickets. 'Sieur George is an incurable gambler--in effect, a prodigal son who will never return to his father.

Although Cable's use of the Bible is relatively limited in this first story, there are, in addition to the implicit thesis of man as his brother's keeper, two discrete motifs: that of divine providence and that of the stolen birthright. We note the motif of divine providence when George, trying to send the girl away, says,

The Lord only knows how I'm to bear it, or where you're to go; but He's your Lord, child, and He'll make a place for you. I was your grandfather's death; I frittered your poor, dead mother's fortune away; let that be the last damage I do. (OCD, p. 262)

Later the auctorial voice comments that "her Lord is taking care of her" and describes her at "her frequent kneeling-place under the fragrant candles of the chapel-altar in Mother Nativity's asylum" (OCD, pp. 266-67). The motif of divine providence pervades both the Old and New Testaments and is reflected, for example, in such texts as Psalm 23 and Matthew 6:25-34. Cable uses this motif here and elsewhere throughout his fiction.

The stolen birthright motif is implied on different levels within the story. For instance, the infant's dead mother is spoken of as "poor, robbed, spirit-broken" (OCD, p. 259) when George brings the child to his rooms. His guilt in the "robbery" of the woman becomes clear in his confession as he tries to send the girl away years later. Through his gambling he has robbed the mother, and now the daughter, of her birthright. On another level in the story, the stolen birthright motif is given direct Biblical reference through metaphor in a descriptive passage. One of the salient features of this story is the description of the immediate milieu and of the growth and spread of the city of New Orleans "like a ringworm" (OCD, p. 250). The stolen birthright motif is thus reflected as Cable depicts the girl's view from Mother Nativity's belvedere overlooking the outspread city:

Along its [the river's] sweeping bends the chimneys
of a smoking commerce, the magazines of surplus wealth,

the gardens of the opulent, the steeples of a hundred sanctuaries and thousands on thousands of mansions and hovels covered the fertile birthright arpents which 'Sieur George, in his fifty years' stay, had seen tricked away from dull colonial Esaus by their blue-eyed brethren of the North. Nearer by she looked upon the forlornly silent region of lowly dwellings, neglected by legislation and shunned by all lovers of comfort, that once had been the smiling fields of her own grandsire's plantation (OCD, pp. 266-67)

Perhaps to complement the metaphor of "colonial Esaus" Cable calls a German blacksmith "Jacob" (OCD, p. 251), obviously intended to represent one of the "blue-eyed brethren of the North"--an Américain of Teutonic heritage. The implication in Anglo-American immigrants' tricking the French and Spanish Creole colonists out of their birthright parallels that of 'Sieur George "robbing" the girl of her birthright and suggests the story of Jacob and Esau in Genesis 25:29-34. In this descriptive passage the two levels of the stolen birthright motif, the general and the particular, are brought together with the reference to the "once smiling fields of her grandsire's plantation," an implicit indication of the girl's lost inheritance matching the Creoles' lost "fertile birthright arpents." 'Sieur George is a "failed" Jacob. He does not redeem himself as the Biblical Jacob was able to do.

Cable used echoes of the stolen birthright motif in his second story, "Belles Demoiselles Plantation," published in Scribner's Monthly, April 1874. This story involves two men of the same age, both descendants of the Count De

Charleu. One is the high-born Creole Colonel Albert Henry Joseph De Charleu-Marot, father of seven beautiful daughters and master of a riverside mansion named for his daughters, "Belles Demoiselles Plantation." The other descendant, known as "Injin Charlie" De Carlos, is the last in a line of descent from the Choctaw wife of the original Count de Charleu and is the owner of a New Orleans block of dilapidated buildings on property rapidly increasing in value. Both men have inherited the land they own through the blood lines of the original Count. The Colonel's desire for Charlie's property (his birthright) stems from a wish to engross the entire original Charleu estate under one title and from his daughters' longing for a town house. It is implied that the Colonel would even "defraud old De Carlos," if necessary (OCD, p. 124). The Colonel envisions removing the present building and constructing a palatial home on Charlie's property. Wishing to retain connection with the original Charleu estate, Charlie refuses to sell but offers to trade his city block for the Colonel's plantation. The Colonel rejects the offer of trade until one day he discovers that a crevice has developed and his land is being eroded by the river. He goes to Charlie that night to negotiate the trade of the two properties; however, touched by Charlie's "family fealty," the Colonel decides to show him the plantation by daylight and take the chance that Charlie will take no note of the caving bank. On

the road, Charlie intuitively queries the Colonel, "We don't goin' to play no tricks, eh?" (OCD, p. 140) By this time the Colonel has been affected by Charlie's "unprovoked goodness" and by his own love for his beautiful villa, and he ponders whether it would not be better to lose it to the river rather than to "sell his birthright" (OCD, p. 141). Gazing toward Belles Demoiselles Plantation, the Colonel warns Charlie not to make the trade. Even as he cries out, the Mississippi takes its toll. Before their eyes, the house with the daughters in it sinks into the river. During the year following, Charlie cares for the Colonel "lovingly, for the sake of his name, his misfortunes, and his broken heart" and with "gentleness, hope, and patience" (OCD, p. 143). As if stressing a point made earlier in the story that a Creole "will not utterly go back on the ties of blood" (OCD, p. 124), the Colonel insists that the trade was never effected, and Charlie insists that it was.

Cable has thus used the Jacob-Esau motif but with the obvious twist that, because of ties of blood, neither "brother" can defraud or trick the other. It is Charlie, however, who is the moral hero in this story. As 'Sieur George did not, Charlie does represent caritas. He is his brother's keeper.

Other Biblical notes are heard in this story. There are, for example, echoes of the Parable of the Rich Fool

(Luke 12:13-21) with its warning against covetousness. The reader is particularly reminded of the rich fool as the Colonel speculates on tearing down the old buildings to make way for a palatial mansion (see Luke 12:18). Cable draws on Luke 12:19-20 when the Colonel leaves word for his daughters to "make merry" while he goes to negotiate with Charlie. Charlie at first questions the Colonel's sudden willingness to trade, and the Colonel warns him not "to try to make no fool of me" with Charlie replying, "Oh, no! but you make a fool of yourself, ain't it?" (OCD, pp. 138-39). The Colonel's soul has been vested in his daughters and his home, and his "soul" has been required of him. He is "not rich toward God" as Charlie is. The goodness of heart and brotherly spirit that Charlie displays suggests that "a man's life consisteth not in the abundance of the things which he possesseth" (Luke 12:15).

The story is somewhat flawed at the end by the narrator's sentimental assertion of the Colonel's heavenly reward. Angelic imagery and allusion are first used in the story when the Colonel, like Abraham, is described as having "a hospitality which seemed to be entertaining angels" (OCD, p. 124).³ As he thinks of his daughters strolling in his gardens, they are "like angels walking in Eden" (OCD, p. 136). The Eden-paradise motif is repeated in the Colonel's dying words: "Mes belles demoiselles! in

paradise;--in the garden--I shall be with them at sunrise" (OCD, p. 145). The flaw is not only in the sentimentality of the ending but also in giving final emphasis to the Colonel.

Although Charlie is of "mixed" blood (Creole Charleu and Choctaw Indian), Cable does not make race a real issue. His third story, "'Tite Poulette," first published in Scribner's Monthly, October 1874, was his first attempt to deal in a nationally circulated story with a racial problem.⁴ The story concerns Zalli--Madame John--a quadroon beauty, who of necessity becomes a paid dancer at the Salle de Condé in order to support herself and her daughter 'Tite Poulette, described as "white like a water lily like a magnolia" (OCD, p. 214). Complication comes with the attempt of Zalli to save 'Tite Poulette from the intentions of the manager of the Salle de Condé. When Zalli resists the overtures of the manager, who calls at her gate in an effort to gain admission and access to Poulette, Kristian Koppig, a young Dutch neighbor and secret admirer of the girl, comes to Zalli's aid. Some time after the altercation at the gate, the manager and his thugs attack and stab Kristian repeatedly. Zalli and Poulette nurse him back to health, and Kristian falls deeply in love with the girl. Despite society's legal and moral taboos because of her tainted blood, he asks Poulette to marry him. She refuses because of the legal restrictions barring racial intermarriage; however, Zalli produces

"sworn papers," revealing that Poulette is actually the daughter of Spanish immigrants who died of yellow fever and left their child in her care.

Cable's use of the Bible in this story, aside from the implicit thesis of man as his brother's keeper, is in oblique reference to the Book of Ruth and in allusions to various other texts. Philip Butcher suggests that Kristian's

shift from "you" to "thou" in telling of his love . . . emphasizes the pastoral tone and idyllic outcome of the story and invites comparison (already brought to mind by the interracial theme) with the Book of Ruth.⁵

In addition to the point made by Butcher, there is a faint reminder of Naomi's advising Ruth to go in and lie at the feet of Boaz (Ruth 3:4) when the intrusive narrator, commenting on Kristian's condition, addresses the female characters: "Go watch him by night; you may sleep at his feet and he will not stir. . . . be gentle and watchful; be womanlike . . . and God reward you!" (OCD, pp. 237-38).

There is also allusion to Malachi 2:8 ("Will a man rob God?") when at the end of the story, Zalli, revealing the girl's true parentage, cries, "I have robbed God long enough" (OCD, p. 243). In an earlier incident, signifying both his developing concern with racial injustice as reflected in treatment of quadroons and his belief in human brotherhood, Cable suggests loneliness as a reason for Zalli's transgression. Later Zalli ponders the future

and laments to Poulette: ". . . you will be lonely, lonely, all your poor life long. There is no place in this world for us poor women. I wish we were either white or black!" The girl's response "God made us" is repeated with the addition: "He made us just as we are; not more white, not more black" (OCD, p. 221). Implicit in this speech is an allusion to Paul's sermon on Mars Hill (Acts 17:22-31) and that apostle's discussion of the nature of God and the brotherhood of man, the offspring of God. Basic to the theme of human brotherhood is Acts 17:26, "And hath made of one blood all nations of men for to dwell on all the face of the earth, and hath determined times before appointed, and the bounds of their habitation." Cable also uses this text on "one blood" as central to The Grandissimes, so central, in fact, that he places an allusion to this at the physical and spiritual center of that book. Poulette's remarks are a foreshadowing of more emphasis upon human brotherhood and man's responsibility for his brother-neighbor.

The next story to be published was one that showed change from this occasional allusion to Cable's central thesis to incorporation of that thesis as part of his structural plan. "Jean-ah Poquelin," first published in May 1875 in Scribner's Monthly, is a story about two brothers and, as Arlin Turner observes, a story of "two civilizations in conflict."⁶ Just as "'Sieur George"

hints at a Jacob-Esau conflict between Creole and Américain and as "Belles Demoiselles Plantation" offers an abortive Jacob-Esau story in which ties of blood are too powerful to permit birthright trickery, "Jean-ah Poquelin" reflects another Bible story of two brothers--Cain and Abel in Genesis 4. Cable's story, however, is the converse of the Bible story in that it is a story of brotherly love and familial responsibility. Jean-ah Poquelin had been an indigo planter, then a smuggler, and finally an African slave-trader before he settled on his plantation to live a reclusive life, tormented by the community. Jean had had a studious younger half-brother, Jacques. The brothers had been devoted to each other, living--the narrator says--"like mated birds, one always on the wing, the other always in the nest" (OCD, p. 181). Jacques then had persuaded Jean to take him along on a lengthy slave-trading voyage. When Jean returned, he apparently had come back alone, for Jacques had not been seen again. Jean thus lived only with the mute slave who had been left in charge of the plantation while Jean and Jacques were away.

When the story opens, seven years after old Jean's return from that final voyage, much community speculation and superstition center on the decaying plantation and the mystery of Jacques' absence. As the city of New Orleans expands its borders and Anglo-American interests threaten Creole plantation holdings, Jean resists the

efforts of an Américain development company to take over his property. Old Jean is plagued by abuse from many sources. Even the children harass him when he appears on the street. Cable alludes to II Kings 2:23 as he compares the time of this mockery of old Jean by the children to "the days when they [children taunting Elisha] cried: 'Go up, thou bald-head'" (OCD, p. 192). A more significant allusion is made in reference to the Cain-Abel story in connection with Jean's treatment by the community. As old Jean looks into the faces of the "charitable few," he reads "the silent question: 'Where is thy brother?'" (OCD, p. 183), an allusion to God's question to Cain in Genesis 4:9. In the Bible story Cain answers with a lie and a question, "I know not: Am I my brother's keeper?" In Cable's story all questions are answered on the evening of Jean's death when a mob, intending further harassment of the old man, learns that ever since that last voyage old Jean and the mute slave have secretly kept and cared for Jacques, afflicted with leprosy since that long ago voyage. With smuggling and slave-trading Jean, like Cain, had been guilty of great wrong. Unlike Cain, Jean had felt fraternal responsibility and had become, quite literally, his brother's keeper. Providing a fitting eulogy for old Jean, White--the one compassionate member of the development company--addresses the mob:

. . . Jean Marie Poquelin, a better man, I'm afraid, with all his sins,--yes a better--a kinder man to his blood--a man of more self-forgetful goodness--than all of you put together will ever dare to be. (OCD, p. 208)

White speaks as Cable's surrogate, and his term "self-forgetful goodness" then becomes the standard by which to measure a man who would be his brother's keeper.

Another character who in public service personifies "self-forgetful goodness" is Dr. Mossy in "Madame Délicieuse," published in Scribner's Monthly in August 1875. Dr. Mossy is the son of General Hercule Mossy de Villivencencio, a proud, fierce old Creole, who has rejected his son, the scientist, because he believes Dr. Mossy "became a student only to escape being a soldier" (OCD, p. 301). Dr. Mossy is characterized as

So gentle, so kind, so skilful [sic], so patient, so lenient; so careless of the rich and so attentive to the poor; a man, all in all, such as, should you once love him, you would love him forever. (OCD, p. 272)

Madame Délicieuse, a young widow who loves Dr. Mossy, devises a means of reconciling father with son and thus insures "orange blossoms" for her and the doctor.

In this story Cable uses a reversal of the David-Absalom relationship in II Samuel 13-18. The father wrongs the son in this case: the General misunderstands Dr. Mossy's motives and fails to recognize and appreciate his

son's courage, manliness, and "self-forgetful goodness" as well as his accomplishments as a scientist and physician. The comparison with David and Absalom is especially notable when the General believes his son to have been killed in a duel that he himself has encouraged. The false report of the death is a part of Madame Délicieuse's ruse, and the General's cry of grief, though sincere, is a parody of David's in II Samuel 18:33--"Oh! my son, my son! I have killed my son! Oh! Mossy, my son, my little boy! Oh! my son, my son!" (OCD, p. 301)

Another use of the Bible in this story is Cable's metaphoric reference to the glass containers filled with specimens as "jars and jars with their little Adams and Eves in zoological gardens" (OCD, p. 286). The reference is humorous in that this description of the jars is how the General sees them. In the beginning of the story the narrator has described the same scene as "jars and jars and jars" filled with "serpents and hideous fishes and precious specimens of many sorts" (OCD, p. 271).

The Adam-and-Eve-and-the-Serpent-in-Eden motif is used more effectively in Cable's next story, "Café des Exilés," published in Scribner's Monthly in March 1876. On one level the Café itself represents an Eden before the Fall. In describing the Café and its environs, Cable makes a point of emphasizing the garden setting, describing

the various fruit trees and plants in lush detail. He carries the garden metaphor even farther as the narrator reminisces about the Café and says,

The Café des Exilés, to use a figure, flowered, bore fruit, and dropped it long ago--or rather Time and Fate, like some uncursed Adam and Eve, came side by side and cut away its clusters, as we sever the golden burden of the banana from its stem; then, like a banana which has borne its fruit, it was razed to the ground and made way for a newer and brighter growth.

Then to introduce the time of the story, Cable continues the metaphor of the garden as he says that in 1835 the Café was "in full blossom" (OCD, p. 86). To reinforce the idea of the Café as Eden in a state of innocence, the narrator tells that M. D'Hemecourt, the owner, wanted "strong drink and high words" to be "alike unknown to it" and that for his daughter Pauline's sake it would hold "that attitude before society which earns respect from a surface-viewing world" (OCD, p. 89). The drinks served there are largely fruit drinks (OCD, p. 87). This Café of Edenic innocence is the setting for the romance between Pauline D'Hemecourt and an Irishman, Major Galahad Shaunessy, whose first name suggests his fitness for such a setting. Into this Eden comes Manuel Mazaro, a Cuban exile, who is jealous of Galahad and tries to undermine his suit. Mazaro is the Satanic presence in this Eden. The narrator says of him, "Had Manuel Mazaro wished to personate the prince of darkness, his beautiful face had

the correct expression for it," and Galahad refers to Mazaro as "the little serpent" (OCD, p. 110).

The Garden of Eden metaphor is but an overlay for another surface. On this second level Cable uses the metaphor of the Café as "mother" and the exiles who assemble there as her children (OCD, pp. 86, 88, 91, 94, 99, 116). The Café is actually a front for an arms-smuggling ring of exiles from islands of the West Indies. Galahad has been the organizer of the ring, which masks as a Spanish-American society, providing "funeral honors to each of their membership as might be overtaken by death; and, whenever it was practicable, to send their ashes to their native land" (OCD, p. 94). When a member conveniently "dies," not his ashes, but a shipment of arms goes in his "coffin" back to the embattled homeland. On this level of conspiracy Mazaro is still the "serpent." With the failure of his scheme to prevent the marriage of Galahad and Pauline, Mazaro spitefully betrays the intent of the smugglers to the police, who raid the Café and break up the ring. Mazaro is later found dead, and the number of his wounds were "just the number of the Café des Exilés children, less Galahad," says the narrator; "But the mother--that is--the old café did not see it; she had gone up the night before in a chariot of fire" (OCD, p. 116). The conspirators then appear to represent fallen man in exile from Eden.

The story is romance. Cable's use of the Bible in this story is chiefly for decoration rather than for moral suasion. For example, the decorative image in the metaphor of the Café's burning is from II Kings 2:11 in reference to Elijah's translation by a "chariot of fire." Another example is Pauline's being compared to the Virgin (OCD, p. 91) as the narrator praises her innocence and goodness. In another effusive passage pertinent to Pauline, he venerates all women, in effect, "any daughter of our mother Eve" (OCD, p. 92). In yet another passage, Pauline, serving lemonade to the exiles, is "a new Rebecca with her pitcher before the swarthy wanderer" (OCD, p. 93), an allusion to Genesis 24:15-18. In a retrospective reference to M. D'Hemecourt, the narrator says that the old café owner's name is "cut in marble and his citizenship is, 'in a city whose builder and maker is God'" (OCD, p. 116). This commentary, using Hebrews 11:10, is a genteel and decorative way of saying the man is dead and in heaven. Because Bible reading and study were important in Cable's daily life, we may assume that much of this kind of embellishment was not so much an attempt at artifice as it was a habit of mind, naturally creating image and metaphor from material he knew so well. In a similar way, Cable occasionally moves into a style close to that of the King James Version. Cable falls into this Biblical idiom when he speaks of seemingly

trivial events that "began to fall around it as germs of blight fall upon corn, and to bring about that end which cometh to all things" (OCD, p. 93).

Cable's next published story presented another story in which the thesis of man as his brother's keeper becomes a part of the structural plan. This story, "Posson Jone'" also demonstrates Cable's use of the Bible for comic purposes. Scribner's Monthly rejected this story, probably because the idea of a drunken minister was distasteful to the editors. Also rejected by the New York Times, the Galaxy, and Harper's Magazine, it was accepted and published by Appleton's Journal in April 1876.⁷ In "Posson Jone'" Jules St. Ange, young Creole wastrel, having exhausted "his father's patience and his tante's pin-money," hopes to encounter a provincial innocent from whom he may be able to extract some cash (OCD, pp. 149-50). Soon Jules and his slave Baptiste find a likely victim in a West Florida backwoods preacher, Parson Jones of Smyrna and Bethesda Churches.⁸ Jones, accompanied by his slave Colossus of Rhodes, is in New Orleans on business for "Smyrny" Church. Jones reveals that he has only been away from home once before when he went to Mobile on business for "Bethesdy," and he displays a large roll of money belonging to "Smyrny" that he is carrying. Impressed by the gentlemanly behavior of Jules, Jones considers their meeting "a special Providence." Dismissing the slaves,

Jules lures Jones to a gaming room in a theater. Jones refuses to gamble but discovers Smyrna's money is missing when he decides to lend Jules some money. By the time he and Jules later become involved in a mob at Cayetano's circus on Congo Plains, Jones, having imbibed plentifully of what he thought was lemonade at the gaming room, is literally "roaring" drunk. As a result of his part in the Congo Plains fracas, Jones is jailed; however, Jules effects his release. Explaining that he has won over six hundred dollars at cards after Jones was jailed, Jules offers Jones the money to replace "Smyrna's" lost money. Jones refuses, grateful for Jules' good intention but aware the money wasn't "rightly got." Jules puts Jones aboard a steamer going to Florida. (Colossus is already aboard.) Encouraged and prodded by Colossus, Jones prays for forgiveness and for the return of the church's money. As he does so, Colossus craftily returns the money that he had surreptitiously removed from his master for its safekeeping. Jules is so impressed with Jones's innocence and goodness that he returns to his father as "an honest man," all debts paid.

Although the story is splashed with comic passages, often dependent upon parody or burlesque of Biblical material, there is a solid underpainting of Christian virtue, signaled by the narrator's early comment:". . . this is the story of a true Christian; to wit, Parson

Jones" (OCD, p. 157). An examination of the comic surface of the story reveals wit not unlike that of Mark Twain. In a speech that partially reflects his master's code of conduct and obliquely offers his own interpretation of I Timothy 5:23 (Paul's "a little wine for thy stomach's sake") Colossus tells Baptiste:

As a p'inciple I discredits de imbimin' of awjus liquors. De imbimin' of awjus liquors, de wiolution of de Sabbaf, de playin' of de fiddle, and de usin' of by-words, dey is the fo' sins of de conscience; an' if any man sin de fo'sins of de conscience, de debble done sharp his fork fo' dat man. . . . a roytious man, sech as ministers of de gospel and dere body-sarvants, can take a leetle for de weak stomach. (OCD, p. 157)

Colossus then proceeds to "imbime" thirstily.

Perhaps the best example of Cable's skillful burlesque of Biblical material is in the scene at Cayetano's circus when Jones, still "wild with the cup of the wicked," tries to provide a demonstration of Biblical prophecy-come-true when he picks up the tiger and throws it on the buffalo and drunkenly roars in a parody of Isaiah 11:6-7: "The tiger and the buffler shell lay down together!" (OCD, p. 166). The humor is accentuated by the ironic contrast between the "peaceable kingdom" prophesied in Isaiah and the present riotous tangle of men and animals with Jones at the center of it. Before he is carried off to jail, Jones is portrayed as "prating of Scripture and millenium, of Paul at Ephesus and Daniel in the 'buffler's'

den" (OCD, p. 167). The reference to the millenium, the thousand years of Revelation 20:1-10, is a link with the allusion to Isaiah 11:6-7, as well as to Isaiah 65:25, suggesting a period of great peace among men and beasts. Parson Jones in New Orleans is somewhat analogous to Paul in Ephesus (Acts 18, 19, 20) and to Daniel in the lions' den of King Darius (Daniel 6). These parallels suggest that Jones, like Paul, is faced with the evils of a wicked--even pagan--city (the first sentence in the story labels Jules "an elegant little heathen") and that Jones, like Daniel, is sustained and kept safe by his faith in a "special Providence." Cable clearly intends that the New Orleans that offers trials and temptations to Jones be associated with wicked cities of the Bible like Babylon and Ephesus. For instance, in describing various groups within the crowd at Cayetano's circus, he portrays those "from the upper rivers" as hypocrites "who will not keep their seats--who ply the bottle, and who will get home by and by and tell how wicked Sodom is" (OCD, p. 163). In this case, "Sodom" is New Orleans. That New Orleans is to be seen as a "Sodom" is further supported by the final paragraph of the story when the narrator refers to the "many painful reminiscences of his [Jones's] visit to the City of the Plain" (OCD, p. 175), an allusion to Sodom in Genesis 19:24-29 and used here as a metaphor for New Orleans, a city of temptation for Jones.

Though he was tricked into drunkenness with gaming room "lemonade," Jones resists all other temptations. An "exhibition of moral heroism" and an example of Cable's more serious use of Biblical allusion occurs when Jones refuses to leave jail because he broke the law and "ought to stand the penalty" and for fear that his release "has been gotten unfairly." He explains to Jules: "You told the judge I was innocent; and in neither case it don't become a Christian (which I hope I can still say I am) to 'do evil that good may come'" (OCD, p. 169). Quoting from Romans 3:8, Jones believes that his God of truth will not condone a lie, even one told for a good purpose. He leaves the jail only when Jules, resorting to artifice, tells him that the pass, written in French, compels him to go. Later, when he declines Jules's offer of money to repay Smyrna, Jones says, "I cayn't touch it. . . . I'm in the Lord's haynds, and he's very merciful, which I hope and trust you'll find it out" (OCD, p. 172). He demonstrates a conscientious adherence to all his principles, as well as a faith in divine providence. After the reunion with Colossus, Jones's prayer for "a contrite heart" is another serious use of scripture, Psalm 51:17--"The sacrifices of God are a broken spirit; a broken and a contrite heart, O God, thou wilt not despise" (OCD, p. 173).

Cable draws several threads of the story together in the final sentences:

The ways of Providence are indeed strange. In all Parson Jones's after-life, amid the many painful reminiscences of his visit to the City of the Plain, the sweet knowledge was withheld from him that by the light of Christian virtue that shone from him even in his great fall, Jules St. Ange arose, and went to his father an honest man. (OCD, p. 175)

In "the light of that Christian virtue that shown from him," Parson Jones is a spiritual descendent of Henry Fielding's Parson Adams in Joseph Andrews. Cable might have said of Parson Jones precisely what Fielding in his preface to Joseph Andrews said of Parson Adams:

. . . a character of perfect simplicity; and as the goodness of his heart will recommend him to the good-natured, so I hope that it will excuse me to the gentlemen of his cloth; for whom, while they are worthy of their sacred order, no man can possibly have a greater respect.⁹

Unlike some "men of the cloth" created by Cable, Parson Jones is entirely worthy of his calling and may be described as Martin C. Battestin does Parson Adams: ". . . one of the blessed perennial innocents of the world . . . a latter-day Adam who has not meddled with the tree of knowledge."¹⁰ The "light of that Christian virtue" that shines from Parson Jones, as from Parson Adams, is Christian charity (caritas), that virtue that enables man to be his brother's keeper.

The story of "Posson Jone'" underlies a much later story, "Pere Raphael" to which threads from the last paragraph of the earlier story are firmly attached. Although

"Père Raphaël" belongs to Cable's fiction after 1895, it is so closely related in plot to "Posson Jone'" that we must examine it out of its chronological sequence. Century Magazine published "Père Raphaël" first in August 1901. Then in a tandem edition with the earlier story as its companion piece, it appeared in 1909 in Posson Jone' and Père Raphaël. The last phrase of the closing sentence of "Posson Jone'," telling of the prodigal Jules's return to his father, provides a transitional and thematic link between the two stories.

In his introduction to the 1909 volume, Cable says that the two stories of "the same time, place, and circumstance" are like two paintings, one under the other "in the same frame and on the same canvas."¹¹ "Père Raphaël" gives preponderance to the household of Jules' father, Judge René De Blanc St. Ange, who despairing of his spendthrift son and his debts, has quarrelled with Jules and "forbidden him the house" on the day before Jones arrives in New Orleans. The plot involves the machinations of Florestine, the judge's ward, who loves Jules and seeks to help him pay his debts so that he can return to his father's favor and thus be allowed to marry her. Florestine's maneuvers include a rather ineffectual scheme to pawn the judge's household bric-a-brac to raise money for Jules' debts. She has learned that the judge plans to give double the amount of the debts to his son when the

debts are paid. Florestine also comes to the aid of her friend Abigail Merrifield and Abigail's suitor, Dimitry Davezac, who assist in Florestine's plot. In helping Davezac to be found suitable for Abigail, Florestine disguises herself as Père Raphaël, Davezac's priest, who attests to the young man's character before the judge. She manages this disguise because the judge cannot see well. When he comes to his father to get a pass releasing Jones from jail, Jules is invited to become a fourth at a card game with his father, Davezac and "Père Raphaël." He wins from them the money that he later offers to Jones. When Jones refuses it, Jules, inspired by the example of this "God-sent friend," declares his intention to pay his debts and is, shortly afterward, reunited with his forgiving father. This story seems an inconsequential trifle compared to "Posson Jone'."¹²

Although Cable uses no other overt references to Biblical texts or stories in "Père Raphaël," his clear intention in both stories is that Jules be regarded as a Creole model of the Prodigal Son (Luke 15:11-32). He reinforces the idea of Jules in that role, referring to him as "the prodigal" in three passages (PJ-PR, pp. 143, 146, 147) and as "the joyous prodigal" in the reconciliation scene when the judge says to him, "My son! . . . An eggschange! a fair eggschange! Yo' absolution for mine!" (PJ-PR, p. 160).

In "Posson Jone'," however, the Prodigal Son motif is engrained in the portrayal of Jules' prodigality and in his return to his father at the end. As the Biblical son "wasted his substance in riotous living," so has Jules, who "comes to himself," not through reduced circumstances but through Parson Jones's example of Christian virtue. Jones's example is so effective that Jules himself symbolically becomes his brother's keeper by showing concern and responsibility for Jones--obtaining his release from jail, trying to repay the missing money, and seeing him safely aboard the steamer. Like that of Jones, his influence touches another. For example, Florestine at the end of "Père Raphaël" tells Père Pierre: "Me, the same like Jules, I am discourage' to be wicked any mo', those Providence get al-ong so well without" (PJ-PR, p. 162). Once "heathen," Jules then becomes another of Cable's characters to advance the principle of caritas and to show that man should be his brother's keeper.

Perhaps an even more striking example of Christian charity is that of the slave Colossus. Although Jones is cited as the paradigm of Christian virtue and Jules is converted by his example, both men are slave owners and are realistically portrayed as holding conventional white supremacist views.¹³ No doubt with ironic intent Cable depicts Colossus as performing a magnanimous act of Christian charity surpassing that of either Jones or

Jules. In view of his own needs and circumstances, that act is performed when Colossus takes Smyrna's money into safekeeping and returns it to his master without Jones ever knowing what "providence" saved the money.¹⁴ In this case the black man is his white brother's keeper. "Posson Jone'" is plainly like "Belles Demoiselles Plantation" and "Jean-ah Poquelin" wherein Cable's major thesis becomes a part of the structural plan of the story.

In each of the seven stories of Old Creole Days, there is some manifestation in one or more characters and in varying degrees of the principal of caritas that moves man to be his brother's keeper. "Posson Jone'" has three such characters in Jones, Jules, and Colossus. In "Belles Demoiselles Plantation" Injin Charlie is the model. The eponymous protagonist of "Jean-ah Poquelin" is literally and figuratively his brother's keeper. Dr. Mossy of "Madame Délicieuse" and Kristian Koppig of "'Tite Poulette" are also representative. In "Café des Exilés" M. Hemecourt in his "love for homeless souls" displays evidence of Christian charity. Even the main character in "'Sieur George," though deficient in judgment and will, "without a human hand to help him" cared for the girl "through all the sharp corners of baby-life and childhood" (OCD, p. 259) and "gave his life" to her for sixteen years. These sixteen years of Christian charity in being "Papa George" to the orphan are blighted when George yields to temptation and

suggests a relationship that must have seemed incestuous to the girl. The story is the more poignant because of the tension between what George is and what he might have been. In demonstrating George's lack of full Christian love and responsibility in the care and "keeping" of the girl, this story effectively shows the effect of such deficiency.

In these seven stories of the first edition of Old Creole Days, as Louis Rubin notes, there is "no important attempt at social criticism" and, aside from concern with the plight of the quadroons in "'Tite Poulette," there is "relatively little evidence" of Cable's "desire to protest social inequities."¹⁵ We observe, however, in Cable's use of Biblical principles and themes the basis of his humanitarian concerns--human brotherhood, human rights, racial justice. We also see in the stories the progression of caritas from occasional implied reference to integration in the structural plan, particularly as Cable became more involved with social reforms. Within the Biblical frame of reference found in these stories, Cable must have felt that the right--the birthright--to be free had been stolen, tricked away, by the white man from his black brother. As he applied the principle of Christian charity to the racial issue, his conviction that man is his brother's keeper and is as responsible for the well-being of others as of himself led Cable to invest his best creative powers in a work that would be his masterpiece: The Grandissimes. One may surmise that

this first novel symbolically presents the need for those racially biased, spiritually prodigal sons--wasteful and destructive of human life and spirit--to return to the Father and to principles in his Word. To Cable these principles were the truth by which all men should live. In this regard, Mary Cable Dennis has said of her father: "For him truth was the one great thing in life; to know the truth, to tell it, to live it. Fiction and novel writing were to him only a means by which he could present some truth."¹⁶

In "My Politics" Cable wrote of reading the old Code Noir and of the "sheer indignation" in which he wrote the story ("Bibi," never published) that would become the basis for the Bras-Coupé episode in The Grandissimes. He said that he intended to make that novel "as truly a political work as it ever has been called." The essentials of his politics were to be found in the New Testament, in particular in the Parable of the Good Samaritan (Luke 10:25-37) with the principle of caritas as its focus: Luke 10:27-28, man's love of God and of his brother-neighbor; commanded also in Matthew 22:34-40 and Mark 12:28-34; and explained and defined in I Corinthians 13 as the greatest of the three Christian graces. Thus dutifully, as he believed, in this spirit of Christian charity he wrote to show the need of responsibility and "a brother love for the Samaritans of our land and our time," as he expressed it. He wrote, he

said, "as near to truth and justice as I knew how."¹⁷ This statement was as valid for his fiction as for his polemical essays.

The Grandissimes appeared first in serial form in Scribner's Monthly, beginning with the November 1879 issue and concluding a year later with the October 1880 issue. It was published in book form at the same time as that of the last serial segment.¹⁸ The Grandissimes provides strong proof of Edmund Wilson's assertion that Cable was much more than a "purveyor of local color."¹⁹ Though the novel was set more than seven decades before Cable's own time, the social views and issues in the book were analogous to those of postbellum New Orleans. H. H. Boyesen called it "a Kulturroman,"²⁰ a novel of cultural conflict--not only between the Creole and the Américain civilization but also between the black and white races.

Beginning in September 1803, the immediate action of the novel covers the events of a year in the lives of representative Américain, Creole, quadroon, and Negro characters and recalls events of the past that impinge upon the present. The time is that of the period immediately following the Louisiana Purchase when the French and Spanish Creoles were adjusting to their new American citizenship and Yankee (Américain) settlers were immigrating to New Orleans and bringing new ways and new attitudes. By Cable's time, "the clash had disappeared from political and

commercial realms but persisted in social and cultural intercourse."²¹ As Rubin says, in making race and caste the central focus, Cable was confronting "the single most controversial and inflammatory issue of post-Civil War Louisiana life."²² Because the period of the novel provided a fitting analogue for the attitudes toward race and social classification prevalent in Cable's own time, The Grandis-simes is an effective instrument of social criticism and a means of presenting Biblical "truth" without being obviously and deleteriously didactic.

Woven into a plot are the affairs of Joseph Frowenfeld, a young Américain of Puritanical background, who has newly arrived in New Orleans, and Honoré Grandissime, a progressive business man, who heads the Brahmin Mandarin Fusilier de Grandissimes, a clan of Creoles of the highest caste, as the very name itself implies. Along with the complexity of political and financial entanglements, the action encompasses the love story of Honoré and Aurora de Grapion Nancanou, a young widow. It is also the love story of Frowenfeld and Aurora's daughter Clotilde, loved as well by Dr. Keene, an Américain who has adapted to Creole culture. The Nancanou women are impoverished because Aurora's late husband lost their fortune in gambling and his life in a duel with Agricola Fusilier, Honoré's uncle and leonine avatar of Creole honor and caste, rabid advocate

of the old regime. To complicate the plot further, Honoré is loved by Palmyre la Philosophe, a freed mulatto sorceress--resourceful and independent of spirit. Palmyre's love is unrequited as is that of Honoré's octoroon half-brother for her. Honoré Grandissime, f. m. c. (free man of color), is the older son of a quadroon mistress and the father of Honoré of sang pur. Although he has been well-educated and left substantial property and wealth by his father, Honoré, f. m. c., is despised by Agricola, who in turn is the object of Palmyre's vengeful hatred. Seven years before the story opens, Agricola had been instrumental in making Palmyre, against her will, the bride of Bras-Coupé, an African prince of the Jaloff tribe, enslaved and owned by Don José Martinez, the bridegroom of Honoré's sister. Though Bras-Coupé has been dead a long time when the novel opens, his story is at both the physical and spiritual center of the book, as is the Biblical reference that fixes Cable's major thesis and commitment to human brotherhood and responsibility. Beginning as early as the second chapter there are strategically spaced references to Bras-Coupé until the reader reaches the center of the book, Chapters 28 and 29, where the complete story of Bras-Coupé is told--his offense, his escape, his return and capture, maiming, and his eventual death.²³

Cable abundantly demonstrates that the heart of this novel, the story of Bras-Coupé, has developed from his own

conviction of the Biblical truth that all men are sons of God and brothers and its corollary that every man is accountable for his brother's well-being. The story of Bras-Coupé illustrates the evil effect of the transgression of such truth. Cable begins the tragic story with an allusion to the captured prince "attired as a son of Adam." The simile on the figurative level indicates that Bras-Coupé is wearing only his own skin, but on the thematic level it affirms his humanity: he is a son and brother in the family of man. Cable then treats with heavy irony the way this royal specimen of man became chattel: he was passed "in barter for a looking-glass" and shipped aboard the slave schooner Egalité. He concludes this paragraph on Bras-Coupé's enslavement with an observation by the intrusive narrator, "In witness whereof, He hath made men's skins of different colors, but all blood of one, hath entered the same upon His book, and sealed it to the day of judgment" (G, p. 169). Cable here alludes to Paul's doctrine of God presented in his sermon on Mars Hill and recorded in Acts 17. He is thus offering a redaction of one aspect of Paul's doctrine as stated in Acts 17:26-31. This passage reveals salient points, disclosing the source of Cable's conviction and presenting the essential core of "truth," the well-spring of this novel:

And [God] hath made of one blood all nations of men for to dwell on the face of the earth . . . For in him we

live, and move, and have our being . . . forasmuch then, as we are the offspring of God . . . he hath appointed a day in which he will judge the world in righteousness.

In the Old Testament, as well as the New, Cable found the source of his conviction. For example, Malachi 2:10 asks, "Have we not all one father? hath not one God created us? why do we deal treacherously every man against his brother?"

Cable uses the story of Bras-Coupé to exemplify the cancer of injustice and evil in the violation of human brotherhood that afflicted Southern society during the years of slavery before the Civil War and that prevailed in the old regime attitudes of most Southerners toward Freedmen after the war. As Frowenfeld says of the free quadroons in the novel, one may say of the Freedmen after the war: ". . . free in form, but slaves in spirit" (G, p. 196). In giving himself the name "Bras-Coupé," the black prince "made himself a type of all Slavery, turning into flesh and blood the truth that all Slavery is maiming" (G, p. 171). Repeatedly, Cable makes clear that in "all Slavery" he includes the spiritual enslavement that oppressed the nominally free, not only in the time of the novel but in his own time as well. For example, Frowenfeld, as Cable's surrogate, lectures the Nancanous on "the defective organization of society" and says,

But there is a slavery that no legislation on earth can abolish,--the slavery of caste. That, like all slaveries on earth, is a double bondage. . . . which compels a community, in order to preserve its established tyrannies, to walk behind the rest of the intelligent world!

He concludes, saying that the quadroons

want a great deal more than free papers can secure them. Emancipation before the law, though it may be a right which man has no right to withhold, is to them little more than mockery until they achieve emancipation in the minds and good will of . . . the ruling class. (G, pp. 143-44)

We may view Frowenfeld as an echo of his Biblical namesake--a Joseph whose words and wisdom bring spiritual sustenance and support to Honoré, Pharaoh of the Grandissime dynasty in the spiritually famished Egypt of New Orleans.²⁴ Frowenfeld confirms Honoré's belief that "the greater part" of the family's and community's "troubles" stem from caste (G, p. 154), an evil and destructive system entirely counter to the idea of human brotherhood. Fortified by Frowenfeld's encouragement and enabled by his half-brother's help, Honoré flouts caste and tradition and saves the family fortune by going into business with Honoré, f. m. c. The act enrages Agricola. The sign "Grandissime Brothers" above the establishment proclaims the heretofore publicly unacknowledged kinship and defies caste, viewed by those like Agricola as "holiest and most precious of their virtues." As Honoré perceives his society "sitting in a

horrible darkness" which Frowenfeld defines as "the shadow of the Ethiopian," the reader is alert to the implication beyond Honoré's words (G, p. 156). The prophecy of Isaiah 9:2 and 42:7, repeated in Matthew 4:16, of the coming of light to those that sit in spiritual darkness is implicit in Honoré's speech, which in itself is the fulfillment of that prophecy in Honoré, enlightened as his perception shows.²⁵ Both Honoré and Frowenfeld are light-bringers in the dark world of caste and racial prejudice.

The nuclear theme of human brotherhood, carried by the story of Bras-Coupé as argument against slavery and caste, is foreshadowed early in the novel in the tracing of Grandissime roots. Cable makes an ironic point in describing the Indian queen Lufki-Humma as "Agricola's most boasted ancestor." That the arch proponent of white supremacy in this novel has Indian blood is a fact that makes more bitterly ironic Agricola's cruelty to Palmyre and Honoré, f. m. c., who are both his blood relatives. Cable drives home the point of human kinship with Biblical allusion as he says of Agricola's ancestress, won in a dice game by Epaminondas Fusilier, that she was "indeed only some of that 'one flesh' of which we all are made" (G, p. 18). The phrase "one flesh" is an allusion to texts that support the concept of human brotherhood--Genesis 2:24, Matthew 9: 5-6, Mark 10:8, I Corinthians 6:16, Ephesians 5:31.

Cable uses the Bible in this novel not only to reinforce the idea of human brotherhood and to teach that man is his brother's keeper but also to enrich his writing with metaphor and through irony. For example, when he describes the captain of the Egalité as jettisoning "unmerchantable" blacks, the narrator ironically alludes to Isaiah 40:6 and I Peter 1:24 when he comments, "All flesh is grass" (G, p. 169). In another example of this kind of irony, Honoré, f. m. c., appeals to Agricola to dissolve the unconsummated marriage of Palmyre to Bras-Coupé, but Agricola, invoking Matthew 19:6 and Mark 10:9, answers, "She is the lawful wife of Bras-Coupé; and what God has joined together let no man put asunder" (G, p. 186). Agricola's use of Christ's words to serve no Christlike purpose helps to highlight the viciousness in Agricola's character and the irony of his use of one Biblical injunction in the light of the many that he ignores.

With the whimsicality of tone that he allows his narrator, Cable again makes humorous use of Biblical reference. In the first paragraph of the novel, for instance, he begins a description of the select masked ball, given in behalf of charity for the "sick and the destitute," and he wryly rationalizes the occasion with an allusion to II Corinthians 9:7, "Everybody knows the Lord loveth a cheerful giver" (G, p. 1). A similar example is in the account of the Frowenfeld family's approach to

New Orleans, described as "hung in mourning, darkened by gigantic cypresses, submerged; a land of reptiles, silence, shadow, and decay." Frowenfeld, who had been rueful at the sight of this "funereal swamp," tries to practice the virtue of cheerfulness and suggests that "what the Creator had pronounced very good they could hardly feel free to condemn" (G, p. 9), alluding to Genesis 1:31.

Cable's use of the Bible as a source for metaphor seems more apparent in the half of the novel after the story of Bras-Coupé. In the first half of the work, however, he employs such similes as "like Methuselah and others he [the father of Lufki-Humma] died" (G, p. 20); and referring to the House of Correction girl who married Demosthenes De Grapion, "Her biography, too, is as short as Methuselah's, or shorter; she died" (G, p. 22). There is, of course, mild humor in these allusions to Genesis 5:27. Another typical simile is in the description of the gardens and homes of the city, quoting The Song of Solomon 4:11, ". . . 'the smell of their garments are like Lebanon" (G, p. 150). We also find such metaphoric references as one pertinent to Pierre Rigaut, "the Solomon of Louisiana. For splendor . . . not for wisdom" (G, p. 25), and another relative to the importation of a fille à la cassette as "passage free, withal--to the garden of Eden" (G, p. 25). Cable also suggests that a beautiful woman "ever was, is, and must be, an irresistible lodestone to the eyes of all

the sons of Adam" (G, p. 49) and that the talk among Grandissimes at the fête de grandpère was a "Babel of discussion" (G, p. 164). Describing the celebrants at the wedding supper for Palmyre and Bras-Coupé, he draws on a conventionally held view that blacks (Ethiopians) were descendants of Noah's son Ham and says, ". . . the sons and daughters of Ham came down like the fowls of the air upon the rice-field" (G, p. 180).

In the second half of the novel, Cable makes much more elaborate use of Biblical material as a source of metaphor. From the Parable of the Ten Virgins (Matthew 25: 11-13) Cable takes his metaphor for the death of Don Jose:

Another Bridegroom was coming and the Spaniard, with much such a lamp in hand as most of us shall be found with, neither burning brightly nor wholly gone out, went forth to meet Him. (G, p. 192)

In another case, a simile contributes to the effectiveness of Cable's portrait of the ill-fated Clemence, the black marchande des calas. Representing masked misery and the fallacy of the "old Southern doctrine" that black people were "the happiest people under the sun," Clemence is said to have husbands "like the Samaritan woman's." After this obvious allusion to John 4:18 from the story of Jesus and the woman at the well, the narrator adds, "We know she was a constant singer and laughter." Clemence shares habits of promiscuity and sins of adultery with the

Samaritan woman, but she also shares the painful stigma of being from a despised race. But Clemence, unlike the Samaritan woman, has had no offer of "living water"; rather, she has been left with the burned-out "cinders of human feeling" and can only laugh sarcastically

to see the comfortable fraction of Christian communities everywhere striving, with sincere, pious, well-meant, criminal benevolence, to make their poor brethren contented with the ditch. (G, p. 251)

The story of Clemence, like that of Bras-Coupé, strongly supports the need for genuine Christian charity that Cable champions.

The metaphor Cable uses to portray Aurora Nancanou is an effective amalgam of Biblical and pagan sources. When discussing the mutual love between Honoré and Aurora, Cable accentuates Aurora's childlike nature and her almost pagan naiveté, showing fear of Clotilde's learning of her secret love:

a secret yielding honey to her, but, it might be, gall to Clotilde. She felt like one locked in the Garden of Eden all alone--alone with the ravishing flowers, alone with all the lions and tigers.
(G, p. 216)

After Honoré completes the restitution of De Grapion-Nancanou property to Aurora and Clotilde, the reaction of the Grandissimes is reported in a combination of Biblical allusion, Biblical language, and pagan overtones:

. . . the cry of treason flew forth to these astounded Grandissimes, followed by the word that the sacred fire was gone out in the Grandissime temple (counting-room) that Delilahs in duplicate were carrying off the holy treasure, and that the uncircumcised and unclean--even an f. m. c.--was about to be inducted into the Grandissime priesthood. (G, p. 280)

The implication of the Creole or Grandissime worship of material values suggests pagan ritual. The classic names of some of the Grandissimes--Alcibiade, Achille, Agamemnon, Hippolyte, for example--suggest the pagan motif as do descriptions of Aurora and Clotilde (G, pp. 139-140). Too, the comparison of Grandissimes with Olympians is offered in some of their names and in metaphoric references. Even Honoré is twice compared to Apollo (G, pp. 102, 217). There is in the Olympian reference both the hint of paganism and the reminder of ultra-high caste. The Biblical reference to Delilah, the pagan Philistine woman who charmed Samson in Judges 16, is an allusion that suggests--from the Grandissime point of view--seduction and betrayal in regard to the influence of the Nancanous upon Honoré. Although Clotilde can be excluded from further comparison to pagan Delilah as she did not approve her mother's practices of voudou, Aurora's naiveté takes the form of pagan superstition, and she enlists the services of the voudou sorceress Palmyre, performs strange voudou rituals herself, and seems to believe in the voudou demons, particularly Papa Lébat, Messieurs Agoussou, Assonquer, and

Danny (G, pp. 63, 64, 68, 72-75, 98, 130-31, 214, 216). Even when Aurora professes to "trust in Providence" (G, p. 130), she continues her superstitious practices. The narrator, however, is careful to point out that although "Messieurs Agoussou, Assonquer, Danny and others had been appealed to," it was "a Providence boundless in tender compassion" that "answered in their stead" (G, p. 216). Unlike Delilah, Aurora ultimately denounces her pagan practices and extravagantly declares that she will "never commit another sin" as long as she lives (G, p. 288).

Another example of Cable's use of Biblical metaphor appears in the description of the efforts of Frowenfeld, his assistant Raoul Innerarity, and Raoul's wife to "argue the case of Honoré and Aurora" before the Grandissime family. Cable depicts the opposing forces as "Frowenfeld, Raoul and Raoul's little seraph against the whole host, chariots, horse and archery." Alluding to Judges 7:16-20 and the activity of Gideon's band, he says that Raoul and his wife "played parts most closely resembling the blowing of horns and breaking of pitchers," thus gallantly supporting the "strokes" dealt by Frowenfeld (G, pp. 304-05). The reference reflects Cable's strong belief in the lesson of Gideon--a courageous few can stand off the many--and illustrates the courage, energy, and enthusiasm of Raoul and his wife in assisting the intrepid Frowenfeld.

The intrusive or hovering narrator that Cable employs in The Grandissimes appears as a genial raconteur, steeped in the history of the local scene, and as a concerned social critic, motivated by Biblical truth. His knowledge of the Bible is such that he not only draws on it for figurative purposes and for underlying meanings but also slips at times, often for humorous reasons, into the language of the King James Version as he does in telling of the Grandissimes who only yield to support of the new government when Honoré points out the material advantages of such allegiance. In an ironic parody of I John 2:17, the narrator comments: "The affinity of the average Grandissime for a salary abideth forever" (G, p. 161). Another example, blending both metaphor and parody, occurs after Bras-Coupe's escape into the swamp when the other slaves say the blight on Don José's land has been caused by Bras-Coupe's curse. The narrator then comments that Don José's "heart conceived and brought forth its first-born fear, sired by superstition--the fear that he was bewitched" (G, p. 184), in part, an ironic parody of Luke 2:7.

That a writer of Cable's time and background should make literary use of the Bible is not extraordinary nor unusual. Growing up at mid-century in a middle-class Calvinist household, Cable, as a writer, developed literary techniques that were nurtured by his intensive reading

and study of the Bible. The importance of noting Cable's literary use of the Bible is in showing the range and quality of his imaginative energy applied creatively to his Biblical knowledge, as well as to demonstrate that, while the Biblical substructure of his major thesis and his themes is by conscious and devoutly calculated choice, Biblical allusions sometimes appear to be unconscious choices. Though there can be no doubt that Cable bases The Grandissimes deliberately upon his belief that man must be his brother's keeper, the question of conscious choice arises when we find Cable employing as a title for Chapter 3 the pertinent question from the Parable of the Good Samaritan: "'And Who Is My Neighbor?" (Luke 10:29). Because of the focus on responsibility for one's brother-neighbor in this novel, we may assume this chapter title to be a direct reference to that thesis. As Cable has pointedly used quotation marks with this title, he appears to be quoting either a character in that chapter or Luke 10:29; however, the substance of the chapter is Dr. Keene's revelation that Frowenfeld's neighbors are the Nancanous--a matter that has more bearing upon the eventual romance between Clotilde and Frowenfeld than it does upon the thesis of the novel. We can associate the title quotation with Clotilde's nursing Frowenfeld when he first arrived in the city and was deliriously ill of fever and perhaps with her service to him when he was wounded by

Palmyre's dwarf, but we must recall that by the time the reader reaches Chapter 3 only the vaguest hint has been given as to Dr. Keene's nurse with Frowenfeld in his illness and that Clotilde's opportunity to play the Good Samaritan when Frowenfeld is wounded does not occur until Chapter 34. Thus we conclude that the title of Chapter 3, quoting Luke 10:29, is a Biblical reference of relatively uncalculated significance.

There are no problems of Cable's conscious or unconscious intent with his use of Biblical reference in his next work, Madame Delphine, a novelette. Madame Delphine was published serially by Scribner's Monthly with the first of its three parts appearing in May 1881. Publication in book form occurred in July of the same year.²⁶ It was later included in subsequent editions of Old Creole Days. "'Tite Poulette" is the pentimento that shows through Madame Delphine, for this later work is also the story of a quadroon woman and the ensuing romance between her daughter and a white man. In the preface to the 1896 edition, Cable told of an anonymous letter, ostensibly from a quadroon, urging him to rewrite "'Tite Poulette" in order to show realistically that "'Madame John perjured her own soul to win for her child a legal and honorable alliance'" with a husband of her own choosing.²⁷ In this novelette, with unwitting help from her priest, Père Jerome, Madame Delphine by lying brings about just such an

alliance. The story is heavily threaded with romance and sentiment, but it is also firmly laced with social criticism, founded on the commitment that man is his brother's keeper. We observe, too, a change in the progression of this thesis. Biblical reference applicable to it becomes in this work a text for Père Jerome, who speaks for Cable, now becoming more deeply involved in issues of human rights.

While Père Jerome and two friends discuss the "privateering" of their lifelong mutual friend, Capitaine Ursin Lemaitre-Vignevielle, Jerome reflects:

It is impossible for any finite mind to fix the degree of criminality of any human act or of any human life. The Infinite One alone can know how much of our sin is chargeable to us, and how much to our brothers or our fathers. We all participate in one another's sins. There is a community of responsibility attaching to every misdeed. No human since Adam--nay, nor Adam himself--ever sinned entirely to himself. (MD, p. 21)

This passage on man's responsibility for his fellowman sets the theme of the story and mirrors Cable's major thesis in his fiction from 1873 through 1894.

Drawing on texts such as Jeremiah 18:15, Malachi 2:8, Luke 17:1, John 11: 9-10, and Romans 14:21, Père Jerome speaks in Creole dialect as he says of Lemaitre, "He stum'le in de dark; but dat good God will mek it a mo' terrible fo dat man, oohever he is, w'at put 'at light out!" (MD, p. 23). As Cable's spokesman, this benevolent and merciful priest is more effective than Frowenfeld

had been in spite of similarities between Frowenfeld's heritage and Cable's own.

As Cable was criticized for his own unorthodox views, so is this priest criticized. Other priests think it would be better "if he did not make quite so much of the Bible and quite so little of dogma." Quite likely Cable had already heard the same said of himself regarding his Bible teaching in New Orleans, for years later in Massachusetts he would be criticized by the Protestant clergy of Northampton. In spite of the clerical criticism against Père Jerome, the narrator comments, ". . . yet 'the common people heard him gladly'" (MD, p. 28). The reference to the teaching of Jesus from Mark 12:37, applied to Père Jerome, might be applied as well to Cable's teaching in New Orleans then and certainly later in Massachusetts. When a fellow priest tells Père Jerome of the animadversion, the good man says he is comforted and explains by quoting Luke 6:26 from his Latin Bible: "'Voe quum benedixerent mihi homines!'" (MD, p. 29). We are reminded of Cable's own use of this verse years later when, after adverse newspaper criticism, he wrote to his wife on March 4, 1888, "I remember my favorite text & it is a great consolation: 'Woe unto you when all men speak well of you.'"²⁸ Cable had likely found the text a reassurance both when his Bible teaching was criticized for its liberality by local ministers

and when his work toward civil rights for the Negro was attacked in the press.

Just before Père Jerome preaches the sermon that supports the major thesis of the story and that affects Madame Delphine profoundly, he comments to an assistant, ". . . this is a Sabbath day which we do not have to make holy, but only keep so." As if in reference to the best way to keep the commandment about the Sabbath (Exodus 20:8) and to keep any day holy, the narrator comments upon Père Jerome's success as a preacher, saying that one of the secrets is that he "took more thought as to how he should feel, than as to what he should say." The priest's humbly taking stock of his own inadequacies before he begins his sermon also shows how he keeps the day holy (MD, pp. 28-30).

Choosing as his sermon text Stephen's dying words, "Lay not this sin to their charge" (Acts 7:60), Père Jerome declares that not only those who stoned Stephen but also the "wicked council," who condemned him to death, as well as "all that city of Jerusalem," who stood by and watched, were equally guilty. He quotes Paul's own confession of that latter guilt: "I stood by and consented" (Acts 20:22). Thus Père Jerome emphasizes that underneath Stephen's petition for his murderers not to be condemned "is hidden the terrible truth that we all share in one another's sins" (MD, p. 31). He warns of the Judgment Day to come and the

cumulative and unsettled accounts of man with God since the time of Noah (MD, p. 32). Noticing Madame Delphine and her daughter Olive in his congregation, he is reminded of society's guilt in causing quadroons to sin. (Madame Delphine had been the mistress of a white man, and Olive is his daughter.) With the quadroons in mind, then, the priest says,

. . . there are thousands of people in this city of New Orleans to whom society gives the ten commandments of God with all the nots rubbed out! . . . if God sends the poor weakling to purgatory for leaving the right path, where ought some of you to go who strew it with thorns and briers! (MD, pp. 33-34)

Further to explicate the theme of human responsibility, the priest uses the story of a corsair (Lemaitre), brought up on a principle of defiance that caused his choice of a career. "Lay not this sin to his charge alone," Père Jerome admonishes the congregation. He tells then of this pirate's self-examination and eventual recognition of his own "account with God"--recognition that came to him "like a spirit walking on the sea"--and of how a girl aboard one of the ships he planned to loot had persuaded this buccaneer to take her missal and study it and thus leave that ship untouched. (The priest himself is not aware that the girl with the missal had been Olive.) Père Jerome then reminds the congregation in their "smuggled clothes" that they too bear responsibility for the pirate's misdeeds. The priest not only makes his point

about the interdependence of men and mutual responsibility, but also he touches the hearts of the pirate (turned banker), who is present; Madame Delphine, whose sin society must share because caste prevented her marriage to Olive's father; and Olive, who had deterred the pirate with her appeal (MD, pp. 33-36). The sermon thus carries the moral thrust of the story and assists with the inevitable, but unfortunately contrived, romance.

Cable uses Biblical allusion to show the goodness and piety of Madame Delphine. For instance, when she shops for birds especially to pique her daughter's appetite and stops at the cathedral to pray, the narrator alludes to James 2:17 with the comment, "Faith and works" (MD, p. 76). With all the romantic trappings of moonlight and orange trees in bloom knit into the plot and with Père Jerome's innocent manipulations, the lives of Madame Delphine, Olive, and Lemaitre interlock. When Lemaitre (socially acceptable as the banker Vignevielle) and Olive become engaged, friends threaten to turn him over to the government unless the engagement is broken. When Olive goes to the priest in despair, he calls upon scripture (Matthew 31) for a message assuring of Divine providence that the girl can take to her equally despondent mother: ". . . tell her, for me, not to fear . . . she and her daughter are of more value than many sparrows . . . God's priest sends her that word from Him" (MD, p. 105). Only

after Madame Delphine has produced false evidence and has lied that she is not Olive's real mother, does the marriage take place. The lie is necessary to placate society, which forbids marriage--but not sexual union--between quadroon and white. When the wedding is over, Madame Delphine comes to confession and asks forgiveness for her sin. After the words of absolution, Père Jerome hears no response from her and finds that she has died while in the confessional. The story ends with Père Jerome's plea to God, alluding again to Acts 7:60, "Lord, lay not this sin to her charge!" As society is thus indicted, moral conviction, based on Biblical "truth," becomes social criticism.

Social criticism becomes even more obvious in Cable's second novel, Dr. Sevier. Published in serial form in Century Magazine from November 1883 to October 1884, it was offered in book form in September 1884.²⁹ Dr. Sevier shows greater and more didactic use of Biblical reference than The Grandissimes. Speaking for Cable, both Dr. Sevier and John Richling deliver speeches that have Biblical reference as their substance, reference that becomes the text of their argument. Cable was deeply involved with prison reforms in particular while he was writing this novel, and through discoveries made in studies of the prison system, he was on the threshold of stepping into the national arena with his campaign for

Negro rights. Dr. Sevier does not focus on the racial issue; instead it concentrates on the broader issue of poverty and the nature of true benevolence. Set in the Américain section of New Orleans in the period from 1856 to the end of the Civil War, the story of Dr. Sevier is based in part upon material given Cable by his own physician, Dr. D. Warren Brickell.³⁰ Much of Cable's own background and life experience is reflected in specific details of scene and circumstance in this novel. As Arlin Turner points out, by avoiding the "romance-laden" and exotic French Quarter as setting, Cable attempts, like Howells, "to show that ordinary people in an ordinary environment could have the kind of human experience fiction demands."³¹ Although he does not deal directly with the racial issue per se as he centers on the vicissitudes of John and Mary Richling, Cable's subject--the problem of poverty and its attendant ills--subsumes race, for men of all colors and kinds are afflicted by it.

Yet Cable does not ignore the racial issue as entirely as Louis Rubin seems to suggest.³² In the character of the quadroon Madame Zenobia, the Richlings' first landlady, who later comes to nurse John, and then lives with Mary after his death, we are reminded of the issues of race and caste in descriptive commentary regarding her (DS, pp. 14, 48, 463). Although Zenobia represents her caste and indirectly the social injustice to quadroons, she with Mary

Richling also represents the interdependence of human elements within society. The implications are that these two women--one white and one colored--took responsibility for each other, cared about and cared for each other in the spirit of Christian charity and, as the narrator says simply, "went and lived together" (DS, p. 454).

The principle that binds this book is again that man is his brother's keeper. With this theme of human interdependence viewed in the light of Christian charity, Cable probes the nature of poverty and the faithful patience that makes the impoverished plight endurable. He examines God's providence and its ancillary, man's benevolence, and treats both human and divine mercy and justice. His ideas are worked out largely through the interaction of Dr. Sevier, Mary, and John Richling. Threading through this novel even more obviously than in previous works is the use of Biblical reference and substance, taken both to fashion its theme and to adorn its surface.

Dr. Sevier is a New Orleans physician whose early aim "to demolish evil" seems the highest of goals until time and "a better self-knowledge teach him that "to do good was still finer and better" (DS, p. 7). Human instruments in attaining this later vision are John and Mary Richling, whom Dr. Sevier attends and befriends. Believing New Orleans will be a city of opportunity for them, the

Richlings have come there to begin life together. John, son of a wealthy Kentucky family, has been disowned by his father because he married a Northern girl--Mary. In New Orleans John has great difficulty getting and keeping a job for reasons that Cable makes decidedly clear: John has had no training or preparation for work; coming to New Orleans under an assumed name, he has no references; he has no flair or knack for finding jobs; he is somewhat hard of hearing; and his general health becomes progressively poorer. Dr. Sevier's life becomes enmeshed with that of the Richlings when he makes a professional call to treat Mary's illness shortly after she and John arrive in the city. Just as John's luck is often bad, Dr. Sevier's attempts to keep in touch with the Richlings are often thwarted by circumstances not unlike those of a Hardy novel. After a series of frustrating and debilitating experiences that cause Mary to become a patient in a ward at the Charity hospital and that cause John to be jailed unjustly and maltreated in prison, Dr. Sevier makes it possible for the pregnant Mary to return to her family home in Milwaukee. John's luck changes; he finds a job as bookkeeper for a bakery and applies himself so well to the work that he eventually takes charge of the business when Reisen, the owner, becomes ill. Circumstances, however, are not such that Mary can then return to the South. John, never really well since being in prison, overworks

and becomes desperately ill. With the help of friends, Mary and her young daughter--born in the North--make the long and dangerous journey through battle lines and arrive in New Orleans on the eve of John's death. Dr. Sevier assumes responsibility for Mary and her daughter Alice and employs Mary to carry out various philanthropies that John had begun and that Dr. Sevier wishes to continue but for which he wants no credit. Dr. Sevier agrees that what Mary does will be a monument to John. Dr. Sevier's one stipulation is that Mary not confine her activities to the poor alone because others need help too. The narrator comments that Mary, carrying out her duties with cheer, courage, and hope, finds that the greatest difficulty as well as the greatest necessity was "to avoid regarding her work in quantity, and to be simply, merely, in every case, a personal friend; not to become a benevolent itinerant but only a kind and thoughtful neighbor." And the narrator stresses, "Blessed word! not benefactor--neighbor!" (DS, p. 465).

Several Bible texts are crucial to Cable's thoughts on philanthropy in this novel, in his life, and in other works. What James 2:8 calls the "royal law" and Matthew 22:34-40, "the great commandment" is the directive to love the Lord with all one's heart, soul, strength, mind, and one's neighbor as one's self. In Luke 10:25-37, the lawyer's question on how to inherit eternal life is answered with

this same injunction. Jesus then answers the lawyer's next question "And who is my neighbor?" with the Parable of the Good Samaritan, illustrating that a neighbor is anyone in need of care, compassion, and understanding. The term brother can be interchanged with neighbor here. According to John 13: 34-36, at that last Passover meal Jesus tells the disciples, "A new commandment I give unto you, That you love one another; as I have loved you, that ye also love one another. By this shall all men know that ye are my disciples, if you have love one to another." The basis of Christian charity (caritas), loving responsibility for one's brother-neighbor, is found in these scriptures that implicitly undergird Dr. Sevier.

Cable also uses the Sermon on the Mount in distinct allusions and echoes throughout this novel. Found in Matthew 5-7, with partial repetition in Luke 6: 17-49, this discourse, too, presents major principles of Christianity. For example, Matthew 5:43-47 is an extension and fuller explication of caritas: one should love not only his neighbor but his enemy as well. The Sermon on the Mount includes what Cable knew as the Golden Rule (Matthew 7:12 and Luke 6:31), a set standard that binds all men in brotherhood: "Therefore all things whatsoever ye would that men should do to you, do ye even so to them: for this is the law and the prophets."³³ The Sermon on the Mount

is an important general reference in Dr. Sevier. To follow the thread of specific reference from it is to understand the manner in which this discourse is both warp and woof of the novel's fabric. In the beginning, for example, Dr. Sevier is described as an austere man, impatient with turning-the-other-cheek tactics:

To "resist not evil" [Matthew 5:39] seemed to him then [1856] a rather feeble sort of knavery. To face it in its nakedness, and to inveigh against it in high places and low, seemed the consummation of all manliness; and manliness was the keynote of his creed.
(DS, p. 7)

Dr. Sevier's concept of manliness changes in the course of the novel as does his attitude toward poverty. Early in the novel he is characterized as one who offers stern liberality to the poor and who holds fast to the notion that work is always available for those who want it. The narrator suggests that Dr. Sevier in those early days is long on justice and short on mercy, an essential element for the complete Christian (Matthew 5:7, 6:14, 7:1-2, Luke 10:37). Dr. Sevier's development as a character partially depends upon the growth of this grace as he observes and interacts with the Richlings. Later in the novel, when John tries to repay a loan from Dr. Sevier, the physician at first rejects the payment, calling John's wish to repay "foolish pride." John insists, explaining that

to pay is best; that is, it's the nearest to justice we can get and . . . it's simply duty to choose justice when we can and mercy when we must. . . . Don't you see, Doctor? Justice when we may--mercy when we must! It's your own principles! (DS, pp. 277-78)

Justice and mercy are dual concerns in the novel as Cable has opportunity to point up evils in the prison system and to identify injustice incarnate. One of the prisoners reflects Cable's view that ministers representing a society responsible for this inhumanity and injustice cannot effectively preach God's mercy to victims of that human injustice and lack of mercy in the prison system (DS, pp. 318-21).

Another example of Cable's use of the Sermon on the Mount occurs in a conversation between John and Dr. Sevier after Mary goes back to the North. The men are discussing their wives and what separation means. Dr. Sevier, whose wife had died only seven months after their wedding, says,

Your Bible, Richling, that you lay such store by, is right; we should want things as if we didn't want them. That isn't the quotation exactly, but it's the idea. I swore I couldn't and wouldn't live without her; but, you see, this is the fifteenth year that I have had to do it. (DS, p. 264)

Dr. Sevier's allusion is undoubtedly to Matthew 6:33-34

But seek ye first the kingdom of God, and his righteousness; and all these things shall be added unto you. Take therefore no thought for the morrow: for the morrow shall take thought for the things of itself.

Dr. Sevier's indirect allusion is indicative of his spiritual growth. The same text is reflected in a later conversation between John and his friend, the rector.

Depressed by separation from Mary and his inability to bring her back, John speaks to the rector of money and, alluding to I Timothy 6:10, says, "It may be a bad thing to love, but it's a good thing to have." The rector replies, referring to Matthew 6:33, "But not to seek." When the rector reminds John of the entire text by quoting it, John says, ". . . but still"--and the rector responds with Cable's point: "Don't you see that 'but still' is the refusal of Christians to practice Christianity?" The rector makes clear that to seek riches before righteousness is to suffer moral indigestion. John realizes that Mary has been the source of his higher, healthier sentiments and that he suffers spiritually from the enforced separation (DS, pp. 315-15). She would have known what to "seek first" without reservation.

Earlier in the novel before Mary leaves and at a time when John is jobless, they discuss "meat and raiment," and the narrator, alluding to Matthew 6:25, comments:

John had in some way evolved the assertion that even the life of the body alone is much more than food and clothing and shelter; so much more, that only a divine provision can sustain it; so much more, that the fact is, when it fails, it generally fails with meat and raiment within easy reach.

Then Mary says, "Heaven provides. And yet I'm sure you're

right in seeking food and raiment!" John alludes again to Matthew 6:33-34 as he says, ". . . like the fowls, the provision is made for us through us. The mistake is in making those things the end of our search" (DS, pp. 160-61). Later at a time when John is beset by doubts, Mary reminds him of this conversation and says that his words had "lifted" her then as he realizes that she has lifted him with her trust in divine providence.

This theme of providence that dominates Matthew 6:25-34 is treated further in Dr. Sevier. Cable indicates that man bears responsibility in effecting God's providence. For instance, when soliciting funds for an over-crowded orphanage, John submits to Dr. Sevier a subscription paper beginning with the words "God in his mysterious Providence," Dr. Sevier stoutly attacks the phrase as a "foul, false charge." Cable's strategy in this novel is to show the change in Dr. Sevier's concept of providence--both human and divine--from the "law of nature" stage reflected in this scene to a more transcendent plane where mercy is the rule. Hence, the doctor's explanation of his anger at the wording of the subscription paper is but a way-station on the path of his development. Though he is not wrong in what he says of society's responsibility and actually represents some of Cable's valid ideas for reform, Dr. Sevier at this point has not yet reached his deepest

insight as he proclaims "nothing mysterious" about providence and adds:

We've trampled the book of Nature's laws in the mire of our streets, and dragged her penalties down upon our hands! . . . you're a Bible man, eh? . . . I want you never to forget that the book of Nature has its commandments, too; and the man who sins against them is a sinner. There's no dispensation of mercy in that Scripture to Jew or Gentile, though the God of Mercy wrote it with his own finger. A community has got to know those laws and keep them, or take the consequences--and take them here and now--on this globe--presently!

Dr. Sevier goes on to point out that philanthropy should concern itself with the "motive" behind a problem, that it is wrong for philanthropists "to set aside the natural constitution of society wherever it seems out of order, and substitute some philanthropic machinery in its place." In the spirit of social reform the physician insists that genuine philanthropy does not merely "gather fagots" but will reduce the number of orphans by digging out the roots of the problem. Society's providence then will

Reduce crime and vice! Reduce squalor! Reduce the poor man's death-rate! Improve his tenements! Improve his hospitals! Carry sanitation into his workshops! Teach the trades! Prepare the poor for possible riches, and the rich for possible poverty!
(DS, pp. 288-93)

The speech touches all the bases of man's responsibility to provide for his brother by starting with causes rather than effects. The eradication of social ills, according

according to Dr. Sevier's principles, depends on man's providence. His view is just, but it does not appear at this point to include mercy in dealing with the immediate problem of the suffering orphans, but that will come.

More light is shed on Cable's notions of man's providence when Mary faces her future as a widow. Staunchly believing in divine providence, Mary says to Dr. Sevier, ". . . 'the Lord will provide,' will he not?" By this time Dr. Sevier has experienced through his association with the dying Richling a change in his understanding of God's providence and mercy and has reconciled Nature's law with God's providence, and his reply shows some change as he tells her that she will have to provide, that God is "not going to set aside the laws of nature to cover our improvidence. That would be to break faith with all creation for the sake of one or two creatures." In Mary's insistence that God will provide "without breaking the laws of nature It's in his word," there is an allusion to Matthew 6:25-34, that portion of the Sermon on the Mount that assures God's providence. Dr. Sevier's response to that makes clear the change in his position: "Yes, and it ought to be in his word--not in ours. It's for him to say to us, not for us to say to him." As if testing Mary further, he comments that she seems "inclined to settle down and be satisfied with poverty." Mary quotes from II Timothy 6:8, "Having food and raiment . . . to be

therewith content." The doctor points out, "It's one thing to be content with God's providence, and it's another to be satisfied with poverty" (DS, pp. 457-58). Mary assures that she is not satisfied with it but confesses she was "about to surrender" to it. It is then that Dr. Sevier, assuming his responsibility as the human element in God's providence, proposes the philanthropic work in John's memory.

In Dr. Sevier's request that his own name not be mentioned in connection with these philanthropies, he is responding to Matthew 6:1-4, that section of the Sermon on the Mount that enjoins no show of doing alms (DS, p. 462). The reader is here reminded of the narrator's comment early in the novel about Dr. Sevier's practice: ". . . he laid his left hand on the rich and his right hand on the poor; and he was not left-handed" (DS, p. 6). Even before the doctor came to know poverty as he was eventually to know it through the Richlings, he had been generous in his services at the Charity Hospital. His plan for Mary to carry on John's philanthropies with his help is indication of his growth and is entirely natural to his essential characterization.

The narrator's report of Mary's accomplishments in this philanthropic project Dr. Sevier has outlined offers a final reference to the Sermon on the Mount:

. . . they say her actual words and deeds were but the seed of ultimate harvests; and that others, moreover, seeing her light shine so brightly along this seemingly narrow path, and moved to imitate her, took the broader way, and so both fields were reaped. (DS, p. 465)

The allusion to Mary's fulfillment of Matthew 5:16 is apparent: "Let your light so shine before men, that they may see your good works and glorify your Father which is in heaven."

The Sermon on the Mount thus provides Cable with a network of references, allusions, and echoes, but other uses of the Bible in Dr. Sevier center on the motif of patience. About a year after their hardships begin, Mary assures John that his patience will be rewarded. John's difficulty in finding a job prompts him to allude ironically to Proverbs 31:27 when he says to her, "The bread of idleness is getting too bitter" (DS, p. 235). Patience, however, is a virtue that John cultivates, and near his death, he asks Dr. Sevier to read four verses of scripture (James 1:2-5) to him. This passage expresses the benefit of trial and temptation as "the trying of your faith worketh patience," the importance of patience, and the wisdom that man may obtain from God, as John explains to Dr. Sevier, "to let patience have her perfect work" (DS, p. 450).

As John has grown in patience and wisdom, Dr. Sevier has grown in Christian grace, mercy and charity. Near the end of John's life, Dr. Sevier confesses to the dying man:

. . . lately--only just here, very lately, I've learned to call the meekest, lovinest One that ever trod our earth, Master; and it's been your life, my dear fellow, that has taught me.

After this tribute to John's example, the doctor goes on to say:

Nature herself appoints some men to poverty and some to riches. God throws the poor upon our charge--in mercy to us. Couldn't he take care of them without us if he wished? Are they not his? It's easy for the poor to feel, when they are helped by us, that the rich are a godsend to them; but they don't see, and many of their helpers don't see, that the poor are a godsend to the rich. They're set over against each other to keep pity and mercy and charity in the human heart. If everyone were entirely able to take care of himself we'd turn to stone. . . . God Almighty will never let us find a way to quite abolish poverty. Riches don't always bless the man they come to, but they bless the world. And so with poverty; and it's no contemptible commission, Richling, to be appointed to bear that blessing to mankind which keeps its brotherhood universal. (DS, pp. 446-47)

One is reminded in this speech of Cable's friend, Andrew Carnegie, the philanthropist, who wrote--and practiced what he wrote--that the "man of wealth" must become

the mere agent and trustee for his poorer brethren, bringing to their service his superior wisdom, experience, and ability to administer, doing for them better than they would or could do for themselves³⁴

Dr. Sevier's speech, of course, reflects Cable's thematic matrix of interdependence--man must be his brother's keeper.

Just as Cable has used Biblical principle to give substance to his thesis in Dr. Sevier, he also uses the

Bible as a source of metaphor and allusion to enhance his art. For instance, John Richling's story is another of those that Cable links to the Parable of the Prodigal Son (Luke 15:11-32). Certainly John does not waste his substance (he has none), and he does not spend his days in riotous living (his living is righteous, not riotous). Cable, nevertheless, echoes the parable in the young man's leaving his father's house to go to "a far country" and his beginning "to be in want." Further Cable suggests the parable when Dr. Sevier hears at a dinner party that John's parents look upon their son as "worse than dead and gone forever," and one of the guests, noting John's mother's subservience to her husband, suggests that if the father dies "maybe the prodigal would come back and be taken in" (DS, p. 186). Too, when the narrator describes John's encounters with business men "of that wretched sort that indulge the strange vanity of keeping others waiting upon them by promises of employment," he uses imagery echoing the verse of the parable that says the young man "would fain have filled his belly with the husks that the swine did eat" (Luke 15:16): John "believed them, liked them heartily because they said nothing about references, and gratefully distended himself with their husks" (DS, p. 233). Cable's effect in establishing these links to the Parable of the prodigal Son is to suggest a new parable of the impoverished but patient son whose unjust and unmerciful father,

ironically known as "a great partisan of the church," becomes the prodigal parent--extravagantly wasteful of the love of an exemplary son like John. John's father is the antithesis of the father in the Biblical parable.

The same irony that pervades the vignette of John's father as a dedicated churchman totally lacking in Christian charity is apparent in Dr. Sevier's view of upper class society--venal and prodigal. He sees the flow of money, squandered for vanity, for pride, for hidden sins, for influence, and for position, with only a comparative pittance for bodily needs, even less for spiritual needs, and virtually none for charity to the poor. He also sees the clergy in a grimly ironic image: "John the Baptist, in raiment of broadcloth, a circlet of white linen about his neck, and his meat strawberries and ice-cream"--a far cry from the Biblical John the Baptist whose clothing was camel's hair and whose food was locusts and wild honey (Matthew 3:4, Mark 1:6). Another example is the metaphor used to show society's avoidance of responsibility by "out of sight, out of mind" tactics, described as "Lazarus paid to stay away from the gate" (DS, p. 258), a reference to the Parable of the Rich Man and Lazarus the Beggar in Luke 16:19-31.

There are many other instances, not ironic, of Cable's use of the Bible for metaphor. For example, Madame Zenobia, nursing Mary, is described as moving "as though

she trod on holy ground" (Exodus 3:5, Joshua 5:15; DS, p. 23). The simile suggests the veneration of this fictional Mary, just as Dr. Sevier's reflection on Mary's being thrust out into "the great, wide world: its thorny ways, its deserts, its bitter waters, its unrighteousness, its self-seeking greed, its weakness, its under and over reaching, its unfaithfulness" (DS, p. 26) suggests his initial reverence for her and his concern for her well-being, couched in Biblical metaphor and language. To describe John's ineptitude in job hunting, Cable uses Jesus' restricted commission to his disciples not to go to the Gentiles or to the Samaritans but to the Israelites (Matthew 10:5-6), and ironically twists it to say that John

little dreamed that he had been too select. He had entered not into any house of the Samaritans, to use a figure; much less, to speak literally, had he gone to the lost sheep of the house of Israel. (DS, p. 54)

In short, John had naively applied for work only among "Gentiles" of his former social class, never considering the possibilities of other opportunities elsewhere. When Dr. Sevier is ill, his attending physician considers the worth of the ailing Sevier as compared to that of the Richlings. To show that attending doctor's evaluation of the Richlings, Cable draws on Matthew 10:29, an assurance of God's providence:

In the eyes of the physician, the Doctor's life was invaluable, and these patients, or pensioners, an unknown and, most likely, an inconsiderable quantity; two sparrows, as it were, worth a farthing.
(DS, p. 114)

The implication is that the physician will care for Dr. Sevier and leave the poor, sick Richlings to God's providence. After Dr. Sevier helps John with a loan, John's "joy of relief" is described in metaphor that echoes the celebration of the lame beggar healed by Peter (Acts 3:8): "the blood about his heart still running and leaping and praising God" (DS, p. 158). As in Madame Delphine when smiths are referred to as "African Samsons" (MD, p. 15), such metaphor is used in this novel when a woman of high social caste, dabbling in philanthropy, is called "a sort of Dorcas . . . modified and readapted" (DS, p. 187), and the young rector, serving faithfully through the fever epidemic, is described as running toward it--when others fled--"David-like, swordless and armorless" (DS, p. 284).

Cable also employs short direct quotations from the Bible, as well as allusions of the sort just shown. When Dr. Sevier is advising John to confine his philanthropy to the motive behind the social ill and to be unimpassioned so that real beneficence can "operate scientifically, not emotionally," John wonders what men will say of him if he follows this advice. Dr. Sevier answers by quoting Matthew 25:24, "They will say, 'I know thee, that thou art an hard

man'" (DS, p. 292). The use of this quotation is ironic, for these are the words of the one-talent man in the Parable of the Talents as he excuses himself to the master for burying his one talent. Both the advice and the use of this particular reference show Dr. Sevier's need for more understanding and growth of the kind that he eventually experiences. A reference used more pertinently, perhaps, is John's quoting "Let no man put asunder" (Matthew 19:6, Mark 10:9) from the marriage service as he contemplates sending for Mary (DS, p. 325). Equally pertinent is Cable's use of a specific Biblical phrase within the context of his narrative. For example, when John dies, the narrator says that Dr. Sevier "closed the eyes of one who had committed no fault,--against this world, at least,--save that he had been by nature a pilgrim and a stranger in it" (DS, p. 453). John has been a spiritual pilgrim like those in Hebrews 11:13, "These all died in faith, not having received the promises, but having seen them afar off, and were persuaded of them, embraced them, and confessed that they were strangers and pilgrims on the earth." Another appropriate metaphor is the reference to troops leaving for war as "our offering of first fruits" (DS, p. 370). As the hovering narrator says emotionally, "God accept you, our offering of first fruits!" he echoes Exodus 22:29 that offering of first fruits be made to God. The young men off to war are an "offering" of the first and best young men that Louisiana has.

Writing about the war in this novel gave Cable other opportunities to use the Bible. His description of the atmosphere of pre-war days during the presidential campaign of 1860 echoes the language of Deuteronomy 6:7--

The South was all afire. Rising up or sitting down, coming or going, week-day or Sabbath-day, eating or drinking, marrying or burying, the talk was all of slavery, abolition and a disrupted country. (DS, p. 45)

Cable's participles include some of the verbals of the scripture text which has as its purpose to teach the keeping of the commandments in all of man's activities. In two instances Cable makes comic use of Biblical material. He writes of Narcisse, Dr. Sevier's young Creole assistant, leaving the aunt with whom he lives to go to war, and parodies Proverbs 6:6 as the auctorial voice speaks in Creole dialect: "Egscape fum the aunt, thou sluggard!" (DS, p. 370). In the other example, Mary's guide through the enemy lines is a man named Isaiah, whose conversation with Mary about the Bible provides a glint of humor. As they converse, Isaiah says, "'I come here to talk,' as they used to say in school. D'd you ever hear that piece?" When Mary affirms that she had, Isaiah goes on, "That's taken from Romans, ain't it?" Undoubtedly recognizing that Isaiah has Marc Antony's funeral oration in mind and has confused Shakespeare with the Bible, Mary tells him that it is not. Isaiah says, ". . . I

ain't no brag Bible scholar . . . I used to could say the ten commandments of the decalogue oncet, and I still tries to keep 'em, in ginerally" (DS, p. 406). Isaiah's skill in helping Mary is by no means the less for his lack of skill in quoting either Shakespeare or the Bible.

Cable's penchant for occasional chapter titles from Bible verses is demonstrated twice in Dr. Sevier. Chapter 48, in which John writes the letter telling Mary to return to New Orleans, is entitled "Rise Up, My Love, My Fair One" from the Song of Solomon 2:10. Chapter 60, which describes Mary's philanthropic work after John's death and her sense of his presence still with her, is entitled "Yet Shall He Live" from John 11:25. Such use of scripture is an indication that the Bible was engrained in Cable's thought. Such verses must have been spontaneous choices rather than the result of searching the scriptures for such references.

In Cable's intensely active years between 1885 and 1890 when he engaged in writing and speaking for Negro rights, in organizing the Home Culture Clubs, in teaching Bible classes and writing for the Sunday School Times, as well as supporting his large family by platform readings, he was literally living out the Bible principle that he had used as the underlying thesis of his fiction from Old Creole Days to Dr. Sevier. Cable was his brother's keeper. In the only fiction he published between 1885 and 1894, the same thesis of man's responsibility for man is dominant.

The three long stories or novelettes of this period were all published in Century Magazine: "Carancro" in January and February 1887, "Grande Pointe" in March 1887, and "Au Large" from November 1887 through March 1888. These three were published in book form under the title Bonaventure: A Prose Pastoral of Acadian Louisiana in 1888.³⁵

All three stories are set in Acadian parishes of southwestern Louisiana, a region that Cable knew from his experiences as a surveyor in 1866, from his work with the census report in 1880, and from later visits. Bonaventure Deschamps is the major character unifying these three love stories. In "Carancro" Bonaventure, a Creole boy, grows up in the Acadian household of Sosthene Gradnego. He loves Zosephine Gradnego and is frustrated by her love for Athanase Beausoleil, a Cajun fiddler and fighter, whom Bonaventure betrays to the conscription men. When 'Thanase goes off to war, Bonaventure goes to live with and be educated by the curé. As 'Thanase fails to return from the war, Bonaventure--because of his guilt in helping the conscription men locate 'Thanase and make him go to war--feels committed to search for the missing Cajun. After a circuitous journey through several states, Bonaventure returns home to find that 'Thanase has come back and is marrying Zosephine. Several years after the marriage, 'Thanase is killed in a fight, leaving his wife with three children to care for. For two years Bonaventure helps

Zosephine to educate the children, and then he leaves Carancro to become a schoolmaster elsewhere.

In "Grande Pointe," as the new schoolmaster, Bonaventure wins the friendship of the children and has remarkable teaching success, particularly with two older students, Sidonie Le Blanc and Claude St. Pierre; however, he has difficulty with some members of the community who have been stirred by the local priest's intimations that Bonaventure's efforts are directed toward changing the community by bringing in the railroad and immigrants. The attempt to get rid of Bonaventure fails, because G. W. Tarbox, the very agent his opponents expected to accomplish the task, is won to Bonaventure's cause by the young teacher's sincerity, his enthusiasm for and command of his material, and his responsible concern for his students. Tarbox thus becomes Bonaventure's champion. Both Bonaventure and Claude fall in love with Sidonie, who chooses Bonaventure, leaving Claude to remain with his father.

In "Au Large," the longest and the slowest moving of the three stories, several years have passed, and Sidonie and Bonaventure along with the elder St. Pierre see Claude leave to seek his fortune. Eventually Claude meets and falls in love with Marguerite Beausoleil, daughter of Zosephine and 'Thanase. A second romantic complication in this story involves Zosephine and Tarbox, the bookseller

and self-made man, who befriended Bonaventure at Grande Pointe. Claude's romance is complicated by his father's extreme love for him and by Marguerite's failure to see that Claude loves her as much as she loves him. Tarbox's suit is frustrated because Zosephine has sworn never to marry while her first husband's killer still lives. But finally Tarbox persuades her that revenge is wrong. After a great storm, Tarbox finds the killer--apparently dead of fright from a harmless snake's bite. Tarbox helps to bring Claude and Marguerite together, and at the end of the story the two couples marry. Old St. Pierre joyfully joins in affirming the vows of his son and Marguerite, and Bonaventure and Sidonie participate with kisses and happy tears. This third story is obviously more sentimental and melodramatic than the other two.

Although the three stories are much simpler in plot than that of Cable's earlier fiction, they share with that work the same attention to realistic details of physical setting, certain masterful touches of characterization, and a use of Biblical material in both message and manner. In Bonaventure the curé, as a surrogate for Cable, provides impetus to the major thesis through the influence of his counsel to Bonaventure. When Cable describes the curé, he alludes to events in the life of Elisha in I and II Kings:

. . . one of the Elisha kind, as against the Elijahs; a man of domestic sympathies, whose influence on man was personal and familiar; one of the sort that heal bitter waters with a handful of salt, make poisonous pottage wholesome with a little meal, and find easy, quiet ways to deliver poor widows from their creditors with no loss to either; a man whom men revered, while women loved and children trusted him. (B, p. 28)

In contrast to the characterization of the curé in "Carancro" is that of the self-serving priest in "Grande Pointe," who threatens to withdraw his priestly offices "on the thirteenth Sunday of each quarter, and let Grande Pointe go to the devil" unless the community rids itself of the schoolmaster Bonaventure. The priest's words are compared to the "harsh barking of a shepherd dog" and his threat to the cutting off of "the spiritual tablecrumbs with which the villagers had so scantily been fed" (B, p. 100). With this description implying the priest is more shepherd dog than shepherd, there is also the implicit comparison of the priest to the rich man in the Parable of the Rich Man and Lazarus (Luke 16:19-31).

It is the benevolent, Elisha-like curé who has profound influence upon Bonaventure. As the youth's teacher, friend, and spiritual counselor, the curé reflects upon Bonaventure's dark struggle with his feelings about Zosephine and 'Thanase. The curé's interior monologue reveals both the theme of selfless service and use of Biblical metaphor as he thinks:

There will be no peace for him, no sweetness of nature, no green pastures and still waters, within or without, while he seeks life's adjustments through definitions of mere right and rights.

The curé continues this meditation with an apostrophic utterance:

No, boy; you will ever be a restless captive, pacing round and round those limits of your enclosure. Worse still if you seek those definitions only to justify your overriding another's happiness in pursuit of your own. (B, p. 35)

Self-forgetful service for one's brother-neighbor is the curé's ideal.

To plant the seed of this principle in Bonaventure's mind, the curé provides a dictation exercise for his student:

Happiness pursued is never overtaken . . . because, little as we are, God's image makes us so large that we cannot live within ourselves, nor ever for ourselves, and be satisfied. . . . It is not good for man to be alone . . . because rightly self is the smallest part of us. Even God found it good not to be alone, but . . . to create objects for His love and benevolence. . . . And because in my poor, small way I am made like Him, the whole world becomes a part of me.

He goes on to explain:

God is a very practical God. . . . when he gave us natures like His, He gave men not wives only, but brethren and sisters and companions and strangers, in order that benevolence . . . and even self-sacrifice, --mistakenly so called,--might have no lack of direction and occupation; and then bound the whole human family together by putting every one's happiness into some other one's hands. (B, pp. 36-37)

In these passages Cable draws on ideas from Genesis about the creation of man and New Testament teachings on loving interdependence and man's responsibility in the human family.

When Bonaventure sets out to find 'Thanase, the curé's thoughts mirror New Testament teaching of self-denial and self-sacrifice (Matthew 10:39, Matthew 16:25; Mark 8:25; Luke 9:24, John 12:15) as he thinks about Bonaventure: ". . . if he finds no one, yet he may succeed in losing himself" (B, p. 44). That Bonaventure profits spiritually from the teachings of the curé and exemplifies the spirit of caritas is borne out in the last two stories as his example touches and influences his associates. For example, in "Grande Pointe" Tarbox finds that Bonaventure is "teaching four better things than were ever printed in any school-book,--how to study, how to think, how to value knowledge, and to love one another and mankind" (B, p. 135). Tarbox is so moved by that quality of benevolence in Bonaventure that what he intends to denounce as fraud, he ultimately defends as integrity. Bonaventure's effect on Tarbox is shown in "Au Large" also when Tarbox pays tribute to the schoolmaster in refusing to countenance Zosephine's desire for revenge on her husband's killer. Tarbox urges her to abandon revenge and promises to help her "learn to say 'forgive us our trespasses'" (B, pp. 246-47). The reference to the petition from the model prayer in Matthew 6:12 and Luke 11:4 strikes another note on the theme of interdependence

in that man's forgiveness from God corresponds to man's forgiveness of his fellowman.

Bonaventure's example and influence affect Claude St. Pierre and his father also. In discussion with the elder St. Pierre, Bonaventure points out that the old man's unselfish act in sending his son to be educated exemplified "the great rule of civilization": "Every man not for self, but for every other!" St. Pierre says he doesn't see that education or religion makes any difference, but he does see that the way of the world--Bonaventure excepted--is "every man look out for hisself and his li'l' crowd." Bonaventure replies that ". . . the education that make' no difference is but a dead body! and the religion that make no difference is a ghost!" (B, p. 185). He explains to St. Pierre that civilization and religion are one, like body and soul. He says,

. . . in God's religion is comprise' the total méchanique of civilization. We are all in it Each and every at his task, however high, however low, working not to get, but to give, and not to give only to his own li'l' crowd, but to all, to all! (B, p. 186)

Thus Bonaventure takes over as Cable's spokesman and passes along in "Au Large" what the Curé had taught him in "Carancro."

Cable uses further Biblical reference when Bonaventure alludes to Luke 6:38 on giving, and the elder St. Pierre, who misses his son away at school, asks Bonaventure, "You

t'ink God want me to give my son to whole worl'?" Bona-venture answers, "He gave His first. He started it. Who can refuse, He starting it? And thou wilt not refuse. . . . Well art thou nominated 'St. Pierre' for on that rock of giving--" The old man interrupts to say,

Mo' better you call me St. Pierre because I'm a fisherman what cuss when I git mad. . . . You dawn't want me to git Claude back in Gran' Point'. You want me to give, give. Well, all right! I goin' . . . give myself, me to Claude. . . . I dawn't give my son to nobody; I give myself to Claude. (B, pp. 186-88)

Cable in this passage has woven in references not only to Luke 6:38 but also to John 3:16 (God's giving his son) and Matthew 16:18 (Peter, the rock). By having the father decide to leave Grande Pointe and "give" himself to his son, Cable adds humor and lays more foundation for Marguerite's assumption that Claude loves only his father. As he often did in dealing with love between man and woman, Cable uses Edenic images as he describes Zosephine's pondering her daughter's apparently unrequited love for Claude:

But what may a maiden do, or a mother bid her do, when she looks upon the youth so shaped without and within to her young soul's belief in its wants, that all other men are but beasts of the field and creeping things, and he alone Adam? (B, pp. 177-78)

Another example of Cable's use of Biblical names in this work is in the reference to the tradesmen in sundry small villages of the Acadian region as "Isaacs and Jacobs"

(B, p. 226). Another kind of reference is found in Claude's question of where he and his father should go after he leaves his job with a surveyor. As he thinks of Grande Pointe, his birthplace, Claude realizes that such a choice is impossible and quotes Nicodemus in John 3:4, "Can a man enter a second time into his mother's womb?" (B, p. 221). They go to Vermilionville where new life begins for him when he and Marguerite are brought together.

A good example from Bonaventure of Cable's ability to create a web of Biblical allusion--in this case, drawing on references from Genesis, Job, and the Psalms--is the auctorial comment on Nature after the great storm in

"Au Large":

. . . how beautiful, how gentle was Nature after the transport of passion! Shall we ever subdue her and make her always submissive and compliant? Who knows? Who knows what man may do with her when once he has got self, the universal self, under perfect mastery? See yonder huge bull-alligator swimming hitherward out of the swamp. . . . Once he was man's terror, Leviathan. The very lions of Africa and the grizzlies of the Rockies, so they tell us, are no longer the bold enemies of man they once were. "Subdue the earth"--it is being done. Science and art, commerce and exploration, are but parts of religion. Help us, brothers all, with every possible discovery and invention to complete the conquest begun in that lost garden whence man and woman first came forth, not for vengeance but for love, to bruise the serpent's head. But, as yet, within us and without us, what terrible revolts doth Nature make! what awful victories doth she have over us, and then turn and bless and serve us again! (B, pp. 291-92)

The passage serves as a tapestry of allusion, but it is also evidence of Cable's didactic impulse. The passage is

almost a sermonette on man's ecological interdependence. It is certainly another declaration of Cable's belief, vigorously offered in his religious writing, that religion encompasses all of life and of his conviction that all men are brothers within that life, fraternally obligated to love and service.

One passage clearly defines and summarizes what it means for man to be his brother's keeper. As a part of the description of young Bonaventure carrying out his quest, it provides evidence of the curé's influence and foreshadows the belief and behavior of Bonaventure in the remainder of the book:

. . . whatever wrought to enlighten the unlettered, whatever cherished manhood's rights alike in lofty and lowly, whatever worked the betterment of the poor, whatever made man not too much and not too little his brother's keeper,--his keeper not by mastery, but by fraternal service,--whatever did these things was to him good religion, good politics. (B, p. 50)

Cable has here capsulated the Biblical ideal that informs his fiction from Old Creole Days to Bonaventure and that formulated his own code of living.

Bonaventure, like Dr. Sevier, belongs to the period of Cable's deepest involvement in social reforms. And like the earlier novel, there are two Cable spokesmen for whom Bible reference becomes text in a manner far more didactic than that of earlier fiction. As John Richling and eventually Dr. Sevier spoke for Cable, so did the curé

and Bonaventure. Certainly Cable's greater and more didactic--and somehow less witty--use of Biblical references reflects his absorption in humanitarian reform.

Cable's next work of fiction published in book form after Bonaventure was John March, Southerner, a strange compound of literary realism, genteel sentimentality, and mordant satire. As an amalgam of Cable at his best and at his worst, it provides evidence of the detrimental influence, according to Edmund Wilson, of the "northern editors" whose "slow strangulation of Cable as an artist and a writer is surely one of the most gruesome episodes in literary history."³⁶ With the publication of Bonaventure in 1888, Cable had begun to work on this new novel early in 1889 while on lecture tour, and during the summer he had done his customary careful research on locale and background material. By mid-October of that same year, he had completed the first chapter.³⁷ Cable wanted this work to be a true picture of the post-Reconstruction South, presenting all the problems and concerns he had learned well during his crusade for human rights--issues of Negro suffrage, segregation in public assemblies, public education, land speculation, industrial development, immigration, use of natural resources, political chicanery and corruption. As Arlin Turner observes, "the hope of the South" in dealing with these concerns, according to Cable's vision,

"lay in the leadership of perceptive men who could rise, through mastery of themselves and their surroundings, to the demands made on them." Cable's design was that in his "struggle for self-mastery" John March should ultimately manifest "an unwavering devotion to the welfare of those around him."³⁸ In terms of Biblical truth, March would learn to be his brother's keeper.

Turner's account of Cable's submission of portions of his manuscript to Century Magazine, of correspondence with editor Richard Watson Gilder, and of revisions and rejections, validate Wilson's criticism of "Northern editors." Both Robert Underwood Johnson and Clarence Buel had participated with Gilder in judging the early submissions of this manuscript. When Gilder rejected the novel for the third time in June 1893, he commented on the "innate disagreeableness" pertinent to "conditions described." Having admonished Cable earlier about didacticism, particularly with Dr. Sevier,³⁹ Gilder also found "salutary purpose" an irritant in this new work.⁴⁰ As editor of the country's most prestigious magazine, Gilder was "the very epitome of the genteel tradition of polite ideality" that dominated the magazines at that time.⁴¹ He had written Cable of "great hopes" that the next book would follow the pattern of "Bonaventure the Beautiful."⁴² Louis Rubin, who defends John March, Southerner against the charges of

didacticism by Gilder and later by others, points out that Cable must have come to realize that what Gilder considered "nonliterary, didactic material" was any semblance in the story of "anything of political and social relevance, regardless of how it was used or in what form it appeared." Gilder objected to "unpleasantness" and wanted Cable "to deal with no material that would offend the sensibilities of his readers"⁴³--Northern or Southern. The time was such that Cable must face, through his editors, the Southern readers' antipathy toward his ideas of right and justice and the Northern readers' apathy brought on by a waning idealism that found more important concerns in economic and industrial matters than in human rights.⁴⁴

That Cable tried to accommodate his material to the demands of editors may have been due in part to his need for money to support the two households for which he had made himself responsible since 1878 when his brother-in-law James Cox had died in the fever epidemic and left Cable's sister Nettie with three children to rear. In addition to Nettie and her children, Cable was also responsible for his mother and his sister Mary Louise, as well as for his own large family--his wife and seven children. After he left accounting in late 1881 to make a career of writing, his main source of income had actually been platform readings and lectures.⁴⁵ With the children in both households growing up, more money than ever was needed, and it was

important that he find a market for as much of his writing as possible. To find that market, he must satisfy editors. To do so, he did not compromise his moral principles, but he could not always adhere to the artistic principles that had shaped Old Creole Days and The Grandissimes.

This novel, developed under the working title Johnny Reb and then changed to Widewood, was finally accepted for serialization as John March, Southerner by Edward Burlingame and Charles Scribner of Scribner's Magazine and was published in twelve installments--January-December, 1894. Rewriting and revision continued during its serialization. As Arlin Turner explains, in book form it was dated 1894 but "delayed for Cable's revision" and was actually released to the public by the Scribner publishing company on February 11, 1895.⁴⁶

Cable sets the opening of this novel in late spring 1865 in Suez, Dixie (patterned after Marietta, Georgia), "in the very heart of what was once the 'Southern Confederacy'" (JMS, p. 1). The plot chiefly concerns the interaction of three major families, other inhabitants of Clearwater County, and a few outsiders interested in land and industrial development. As in all of the earlier fiction, Cable again uses an omniscient intrusive narrator to trace the growth and maturation of John March from the beginning of the novel when he is eight years old to the time in his early manhood when he has learned to understand

and control himself and is ready to do battle for "truth and justice." March is the son of Judge Powhatan March of Widewood and his wife Daphne, a would-be poetess. Judge March, a devoted husband and father, dies leaving his son the Widewood property and also leaving him the ambition held by John's grandfather and great-grandfather "to fill these lan's with a great population, p'osp'ous an' happy" (JMS, p. 63). This ambition has not been nurtured in the spirit of land speculation and exploitation of natural resources but out of regard for community welfare that free men might thrive. John's mother, Daphne March, is a vain, foolish clinging vine of faint and frail Southern womanhood whose poetic tendrils are obvious grafts from the works of popular poets of the time. John's own character owes little, if anything, to his mother's influence.

When John goes to Rosemont to be educated, his life becomes directly involved with that of Major John Wesley Garnet, a one-time circuit rider and minister who has served in the Confederate Army and who operates Rosemont College for boys and Montrose Academy for girls. Major Garnet, a hypocritically pious entrepreneur posing as a great community benefactor and religious leader, is finally exposed as a land speculator, a perpetrator of fraud, and a Don Juan who after his wife's death, juggles relationships with three women--the Montrose French teacher, the wife of his best friend, and the widowed mother of John March. If

Daphne March is the clinging vine, Rose Garnet, the major's wife, is the veritable flower of Southern womanhood-- beautiful, sweet, strong, and true. The Garnets' daughter Barbara adores and emulates her mother and heartily distrusts her father. The romance between Barbara and John March is inevitable in spite of John's adolescent infatuation with Fannie Halliday and of Major Garnet's scheme to defraud John of his property.

Fannie Halliday is the daughter of General Launcelot Halliday, a Confederate veteran and man of principle, who manages to gain and hold public office during Reconstruction. Fannie, who is older than John, eventually marries Jeff-Jack Ravenel, another Confederate veteran and hero, who, as a newspaper editor, appears as both friend to John and near-accomplice to Garnet.

Among the Negro characters are the former slaves of Rose Garnet's family: old Leviticus Wisdom and his wife Virginia, Johanna Wisdom, and Cornelius Leggett, mulatto stepson of Leviticus. Although Cornelius is an audacious rascal and a lecher equal to Garnet, he is no ordinary minstrel-show buffoon. He is, in fact, a promoter of Negro opportunity and a champion of public education. As Rubin indicates, Cornelius "politically represents the side of right; whereas for all Jeff-Jack Ravenel's personal integrity, he is politically on the side of wrong."⁴⁷ Significant outsiders as characters in the novel are Henry Fair

and his parents, representing Northern interest in the land and resources of this Southern community for human improvement rather than exploitation.

Most of the characters have dimension and are realistically human--none represent pure evil or absolute perfection. Characterization in general and the milieu in particular contribute to the strong realism in this novel. The saccharine sentimentality of the love story with the narrator's sometimes twittery comments, apparently pleasing to Cable's editors, is somewhat offset by the rather salty, often bitter, satire that Cable employs in characterization and in dialogue.

Cable makes greater use of the Bible in John March, Southerner than in any other work. In this novel is some of his most effective use of Biblical allusions, direct quotations, figures of speech, and humorous dialogue. He employs Biblical reference particularly in some of his satirical thrusts at the church community. With the exception of Garnet and his kind, most of the church members behave conventionally as "good" and "decent" people, flawed by attitudes of white supremacy and by materialistic values. Such flaws were to Cable symptoms of serious spiritual illness--a sickness unto death. He satirizes members of the church fellowship by assigning them names that are or may be associated with death, dying, the funeral service, graveyard burial. At one point

early in the novel, he deliberately clusters the names of all these people in one passage of dialogue when John's mother suggests that, to alleviate loneliness at Rosemont on Sunday afternoons when he cannot come home, he might visit their friends in Suez: "Mary and Martha Salter, Doctor Coffin or Parson Tombs, the Sextons, or Clay Mattox. . . . Cousin Hamlet Graves or his brother Lazarus" (JMS, p. 90). Cable, who obviously enjoyed verbal play, apparently took some sardonic pleasure in giving these characters names that would hint at the spiritual condition of the church.⁴⁸ Allusion to the story of Mary and Martha and their brother Lazarus of Bethany (John 11:1-44) is plain. Perhaps also implicit is the idea that Christ is needed to raise this community from the dead as he raised Lazarus. To see Hamlet along with Graves amid such other words as Coffin, Tombs, Sextons, Clay, and Mattox (mattocks) suggests the grave digging scene in Hamlet, a play that concerns a diseased state, corrupt and death-ridden. Salter suggests Psalter, a book containing Psalms often used in special services such as funerals.

Ironically, it is talk of a revival--emblem of spiritual rebirth--that accentuates the spiritual death in this church. Garnet, the essence of Pharisaism like that denounced by Jesus in Matthew 23, opposes a joint revival of white and black churches proposed by the president of the black "university." Garnet says to Doctor Grace, one of

two in the white church who favor a union service:

. . . the whole thing would be a complete frazzle.
 . . . take a graceless young fellow, say like John March. How are you going to get him to come up here and kneel down amongst a lot of black and saddle-colored bucks and wenches? . . . we'll create dissension--in a church where everything now is as sweet and peaceful as the grave. (JMS, pp. 209-10)

Much earlier in the story Parson Tombs has offered a prayer against socializing the two races, prefacing his petition with "Thou knowest thy servant has never mixed up politics and religion" and concluding with a twisted allusion to Matthew 19:6 as he prays that "the machinations of them who seek to join together what God had put asunder may come to naught" (JMS, p. 54).

That the church is not completely dead is indicated by the comment of the oldest member, who takes a stand with Dr. Grace:

I don't think the churches air a-behavin' they se'ves like Christians to the niggehs anywheres. I jest know ef my Lawd an' Master was here in Dixie now He'd not bless a single one of all these separations between churches, aw in churches . . . I'm faw invitin' them people . . . an' I don't give a cent whether they set up-stairs aw down. (JMS, p. 209)

Though this speaker represents Cable's own view,⁴⁹ he has no effect on the decision. The opposition is not to a revival but to a revival with the Negroes. In fact, one member, demonstrating the material concerns of Tombs' congregation, insists that the church must be replastered and

adds, ". . . I don't see how we goin' to do it 'ithout we have a outpourin' o' the spirit that'll give us mo' church membehs" (JMS, p. 210). Such motivation for a revival suggests the metaphor of the "whited sepulchre" in Matthew 23:27.

Parson Tombs allows the matter to drop. A day or so later the black university where the joint-revival idea originated, incenses the white community by enrolling three white girls from outside Suez, and Garnet declares that the "Black-and-Tannery's effort for a union revival meeting" now lies "as dead as Ananias" (JMS, p. 210). That Garnet, hypocrite and liar, should allude to a Biblical character struck dead by God for lying (Acts 5) is an ironic touch. When Garnet learns that some of his students are enthusiastic about having a revival, he decides that they have been "divinely moved" and sends Tombs a note, quoting I Kings 18:41, "Get thee up, brother . . . for there is the sound of abundance of rain" (JMS, p. 211). A revival is planned then for the two white congregations in Suez without consideration for the black "university" students at all. Garnet looks upon "his" revival as "a divine vindication against the missionary solicitude of an alien institution's ambitious zeal" and boasts, "My brethren, it's a heavenly proof of the superior vitality of Southern Christianity" (JMS, p. 211). The irony in Garnet's claim is clear: plans for a revival excluding the blacks is evidence of that

spiritual sickness unto death. When the revival begins, the narrator describes the assembly; then in terms of the congregation's white supremacist attitude that considered the black man virtually a non-person, he adds cynically: "All sorts came--black and yellow being no sort--all sorts came" (JMS, p. 246). Such a passage is as satirical in intent as an earlier assertion by Garnet--who had contributed fifty cents--that the white people helped the colored people build their church. Then pointing to the sidewalk, he says, "Our chain-gaing did that, sir; made the bricks and laid the pavement" (JMS, p. 141). Juxtaposition of church and chain-gang is evidence of Cable's satirical effort to point up the lack of Christian charity in this white community of which Garnet is a spiritual leader. Chain-gangs were overwhelmingly black as Cable knew well. The reference to brick-making is a subtle suggestion of the "brick-making" of the Israelites in bondage in Exodus 1:14, a hint here that the freedman is still in bondage.

In contrast to the sterility and exclusiveness of the white congregations of Suez is the inclusive and vibrant spirit of the black "university" community. Using a Biblical style to begin, Cable writes, "It came to pass in those days that an effort to start a religious revival issued from Suez 'University!'" He tells of the rejoicing over the school's "increase in numbers" and of prayers offered "for gifts of grace to crown these temporal good

fortunes." When the president of the school "wires" the board in New York the "glad news" of spiritual strength, the board replies with an appropriate text (Exodus 14:15), "Speak unto the children of Israel that they go forward!" (JMS, p. 207). The president is so filled with joy and encouragement that he preaches in the next Sunday chapel from the text (II Kings 7:10) "We do not well: this is a day of good tidings, and we hold our peace So they came and called unto the porter of the city" (JMS, p. 208). This text, Cable explains, is from "the story of the two [sic] lepers who found the Syrian camp deserted in the siege of Samaria."⁵⁰ The implication is that the president is moved by the experience of the lepers who, aware of the good fortune in finding food, drink, and other things left by the Syrians, go out to share the "good tidings." The president, in spirit analogous to that of the lepers, goes that very afternoon to propose to Parson Tombs the idea of sharing a spiritual blessing through a union revival. Indicative of symbolic leprosy is the president's humble offer that the "university students" should "occupy only the gallery" if a union service can be held in Tombs' larger church (JMS, pp. 207-08). The ironic contrast between the spirit of thanksgiving, charity, and humility in the black church community and the attitude of materialism, white supremacy, and pride in the white church is plain.

Garnet's earlier reference to John as a "graceless young fellow" is reflected also in Tombs' concern for John's soul. Meeting him on the road, the parson detains John by saying, "This is the Lawd's doin' an' mahvellous to ow eyes, meetin' up with you this way." He then invites John to the revival but John demurs, and the pastor goes on to press the matter in speech sprinkled liberally with Biblical reference:

It's the spirit's call [Acts 13:2]! It may never come again, brotheh! What if in some more convenient season Gawd would mawk when yo' fear cometh [Proverbs 1:26]? . . . You know the holy books says, Come, faw all things ah now ready [Luke 14:17] . . . there's a wrath to come . . . O flee from it [Matthew 3:7, Luke 3:7, I Thessalonians 1:10]! Come to the flowing fountain [Revelation 21:6]! One plunge an' yo' saved!

The old parson says then that even when John seemed "bound to go to the bad," he had not lost hope and had said to himself, "Satan's a-siftin' of him! He's in the gall o' bitterness [Acts 8:23] jess as I was at his age!" The pastor next notes the change for the better he has observed in John and continues his harangue:

. . . an' yit 'ithout the least sign o' conversion . . . it's restrainin' grace [Romans 2:4]! . . . Next'll come savin' grace [Ephesians 1:7], and then repentance unto life [Ezekial 18:21, 22, 27, 28]. Straight is the way [Acts 11:18], an' I can see right up it!

John's response points up the superficiality of a judgment based on outward appearances as he says, "Why, sir, I'm

worse today than I ever was, only it's deeper hid. If men went to convict camps for what they are, instead of what they do, I'd be in one now." The parson assesses John's comment as evidence of one more step in the fundamentalist formulaic pattern of conversion and exclaims, "Conviction of sin! Praise Gawd, brotheh, you've got it. O bring it tonight to the inquirer's seat!" (JMS, pp. 215-17).

Cable stresses the church's emphasis upon the mechanical structure of a "conversion" experience as John tells the parson that he has no inquiries to make and that he knows the "plan of salvation" perfectly. He begins to recite as if by rote:

We're all totally depraved, and would be damned on Adams' account if we wa'nt, for we've lost communion with God and are liable to all the miseries of this life, to death itself, and the pains of hell forever; but God out of his mere good pleasure having elected some to everlasting life, the rest of us--O I know it like a-b-c. Mother taught it to me before I could read. Yes, I must, with grief and hatred of my sin, turn from it unto God--certainly--because God, having first treated the innocent as if he were guilty, is willing now to treat the guilty as if he were innocent, which is all right because of God's sovereignty over us, his propriety in us, and the zeal he hath for his own worship (JMS, p. 217)

This recital of the "plan of salvation" echoes the language of the Westminster Confession and reflects Cable's own early training in Calvinist doctrine.

Although at the time of this encounter with the pastor, John does not feel he is fully ready to repent, he does attend the revival. Cable's description of the

revival is a rendering realistic in detail, satirical in tone, and plentiful in Biblical references that again support both the realism and the satire. Garnet's revival sermon text, "Be sure your sin will find you out" (Numbers 32:23) represents Cable's ability to blend realism and satire. Such a text is exactly the kind a revivalist of that period would choose, and this particular text used by a hypocrite like Garnet provides the necessary element of irony to make effective satire. The narrator comments ironically on the congregation's marvelling at "the life-likeness with which he [Garnet] pictured the torments of a soul torn by hidden and cherished sin." To compound the irony of his text, Garnet declares that man must subdue three things--"will, pride, and appetite"--and his daughter Barbara, hearing the sermon, knows that these are "the three most utterly unsubdued things that he embodied" (JMS, pp. 246-47).

After the sermon, Garnet's altar call for the conversion of sinners is a patchwork of Bible references:

Who is on the Lord's side [Exodus 32:26]? . . . Whoever will, let him come [Mark 8:34] . . . Oh, my brother, two men shall be in the field; the one shall be taken and the other left [Matthew 24:40]; which one will you be? Come, my weary sister; come, my sin-laden brother. O, come unto the marriage [Matthew 22:4]! Now is the accepted time [II Corinthians 6:2]! The clock of God's patience has run down and is standing at Now! . . . This night thy soul may be required of thee [Luke 12:20]! Two women shall be grinding together; the one shall be

taken, the other left [Matthew 24:41]. O, my sweet sister, come! be the taken one! . . . The angel is troubling the pool [John 5:4]; who will come down first to the waters? . . . whosoever comes first . . . will win a crown with many stars [Revelation 12:1]
 (JMS, pp. 248-49)

After Garnet finishes his exhortation, Parson Tombs prays a long prayer while a visiting missionary from China pleads with John in his pew. Before the end of the pastor's marathon prayer, John March goes forward and kneels in the "anxious seat." The reader does not feel any intensity of commitment in John's "conversion." Rather the emphasis has been on manipulation of the "sinner" by emotional pressure exerted in the revival meeting atmosphere. John's commitment comes toward the end of the novel and grows from his experience and belief, not from revival coercion. The satiric tone of the entire revival scene is similar to that of an earlier passage when after "a specially indigestible sermon"--as the narrator cynically phrases it--an enthusiastic female tells Garnet that such a sermon should be "followed by a great awakening" (JMS, p. 91). The narrator's ironic implication is that if Garnet's sermon were followed by a genuine awakening to the man's true nature, diagnosis of spiritual dyspepsia would result.

In discussing John's conversion, the narrator speaks of it as "a new leaf" on which John has

subscribed with docile alacrity to every ancient grotesqueness in Parson Tombs' science of God, sin,

and pardon; and then had stamped Fannie's picture there, fondly expecting to retain it by the very simple trick of garlanding it round with the irrefragable proposition that love is the fulfilling of the law!

The tone of this passage is satirical; however, the sentence that follows it concerns the power in love's fulfilling of the law--an allusion to Romans 13:10--and is spiritual rather than satirical in tone:

But not many days had the leaf been turned when a new and better conscience awoke to find shining there, still wet from God's own pen, the corollary that only a whole sphere of love can fulfil the law's broad circumference. (JMS, p. 262)

The shift is made quickly from satire to sincere religious sentiment. Cable will satirize religious dogma and cant, but he will not satirize the principle of caritas, the love for God and for man that Cable himself lived by.

At no point in the novel is John's basic integrity or goodness of heart in question. Prior to his conversion experience, he shows magnanimity of spirit by saving Cornelius from a mob (JMS, p. 127). John's conversion at the revival is more a ritualistic affirmation of community expectation than it is any radical change in the inner man. By contrast, Garnet, whose outward show makes him seem the model of piety and goodness to the community, is revealed to the reader as patently corrupt. Cornelius, the mulatto ex-slave turned politician-business man, and Garnet's daughter Barbara are two who fully understand

that Garnet's public image does not represent his real nature. When Barbara, for example, realizes her father's dishonest intentions regarding the land deal, she tries to thwart him, and Garnet becomes so furious that he strikes her. In reaction Barbara, quoting Acts 23:3, says to him, "God shall smite thee, thou whited wall" (JMS, p. 189). Cable has appropriately chosen Paul's words to the high priest Ananias before the Sanhedrin after Ananias had ordered attendants to smite Paul on the mouth. The image of the whited wall signifies Barbara's recognition of false piety masking corruption. As noted earlier, Cable also links Garnet to another Ananias--one who lied and was struck dead for it (Acts 5:1-10). Garnet's obfuscation of truth is seen early in the novel. One example is in his misuse of the text "But I was born free" (Acts 22:28) in his "written and memorized" sermon delivered "extemporaneously" at Montrose-Rosemont Baccalaureate services. Garnet uses the text to suit his own purposes, to rail against freedmen and "alien lawmakers" as he "'voiced the times' without so much as touching those matters which Dixie, Rosemont's Dixie, did not want touched." Alluding to his text, Garnet says,

It was to a man who had bought his freedom that Paul boasted a sort that could not be bought! God's word for it, it takes at least two generations to make true freemen: fathers to buy the freedom and sons and daughters to be born into it.

Recognizing Garnet's purpose, General Halliday comments to Fannie on Garnet's sermon: "He's out of focus again; claiming an exclusive freedom for his own set" (JMS, pp. 131-32).

When Garnet's avarice, fraud in land-deals, and concupiscence become public knowledge after the shooting of Proudfit, the husband of his mistress, Garnet pretends deep remorse, confessing his "awful sin" to John and Tombs, and says,

Now that I have purged my sin-blackened soul of all its hideous secret and evil purposes! The thorn in my flesh is plucked out and I cast myself on the mercy of God and the charity of his people.

Garnet's allusion to Paul's "thorn in the flesh" given "lest he be exalted above measure" (II Corinthians 12:7) is ironic in that Garnet hopes that his great show of repentance will exalt him above any measure of community censure. He continues his appeal as he says,

God only knows what I have suffered and must suffer!
 . . . I pray He may lop off every unfruitful branch of my life--honors, possessions--till nothing is left but Rosemont, the lowly work he called me to Himself!
 Let Him make me as one of His hired servants!

This passage combines two Biblical references. The "unfruitful branch" is an allusion to John 15:2, from Jesus' discourse using the metaphor of himself as the "true vine" and believers as the branches. The second Biblical

reference is in Garnet's use of Luke 15:19, the Prodigal Son's intended confession and petition to his father: "Father, I have sinned against heaven and before thee. And am no more worthy to be called thy son: make me as one of thy hired servants." Both allusions are ironic: Garnet is trying to hold on to Rosemont, land that rightfully belongs to John; and, in the role of the prodigal son, Garnet has no real intention of returning to God, his Father. Again Garnet uses scriptural appeals for his own manipulative purposes in these allusions and in the reference to his "calling." As Garnet's revelations continue, John is angered and commands Garnet to stop when the culprit tries to explain his romantic and financial entanglement with Mademoiselle Eglantine, the Montrose French teacher, and Mrs. Proudfit, who, Garnet says, betrayed him to her husband after Garnet's "faithful refusal" to break off his engagement to John's mother. In trying to calm John's rage at Garnet's request that John give a message to his mother, Tombs invokes scripture when he says, "O John, 'in wrath remembeh mercy!'" (Habbakuk 3:2). When the pastor suggests that the three of them kneel and ask God for "equal love an' wisdom," John senses Garnet's lack of genuine repentance and his willingness to perjure himself further by kneeling for prayer with Parson Tombs. As Garnet prepares to kneel, John implies comparison of Garnet

with the lying Ananias of Acts 5:1-10 when he says to Garnet, "I wouldn't do that, sir. . . . I don't suppose God would strike you dead, but--I wouldn't do it, sir" (JMS, pp. 489-91). This scene with Garnet, Tombs, and John is a demonstration of Cable's most effective use of the Bible for realistic and satirical purposes in dialogue.

While Ravenel's Suez Courier carries an account of the Garnet-Proudfit affair, a minor character named Shotwell condemns the piece as "suspended in a circumambient air of silence," noting, however, that the Pulaski Clarion has published editorial comment, which, "while mingling solemn reprobation with amazed regrets, admitted that a sin less dark than David's had been confessed from the depths of David's repentance" (JMS, p. 497). The editorial allusion to David's sin of taking Uriah's wife and sending Uriah to his death makes an ironic comparison to Garnet's sin. More ironic is the generous tone of the editorial. This newspaper reference provides a useful link between the "repentance" scene and the information given by the narrator that Garnet left Suez with his mistress and became a "platform star" billed as the "eloquent Southern orator, moralist and humorist" and booked for the Y. M. C. A. lecture circuit with his speech "Temptation and How to Conquer It" (JMS, p. 505). There is strong realism, as well as satire, in the residual effect of Garnet's going relatively unpunished by the world and of his profiting materially rather than spiritually from his experience.

Pointing up materialism as a concern in this novel, Cable sketches a scene on a train when some passengers discuss renting church pews. One of them doesn't "see why a rich man shouldn't have what he was willing to pay for, as well as a poor man." In a similar tone another replies, fusing Psalm 24:7,9 and Proverbs 22:2, "Lift up your heads, O ye gates, the rich and the poor meet together, yet the Lord is the maker of them all!" (JMS, p. 325) The narrator comments ironically that John "left them deep in theology." Their so-called theology is as shallow as the glib fusion of these texts suggests. Cable uses fusion and parody in an apostrophic passage that the narrator addresses to John on an occasion when he over-sleeps:

Rejoice, oh, young man, in your project, but know that old men, without projects, hearing will not hear-- until they have seen their mail and their cashier; the early worm rarely catches the bird. (JMS, p. 346)

Despite the obvious jocularly intended, this blend of Ecclesiastes 11:9, oblique reference to Matthew 13:14, faint reminder of Joel 2:28 and Acts 2:17, and parody of a familiar adage is not evidence of Cable at his best in use of scripture. More effective is the satirical note in the passing allusion to I Corinthians 13 in Ravenel's reflection on the nation's notice of Dixie's economic and political development as being "hardly in faith, yet with

a certain highly commercial hope and charity" (JMS, p. 458). In contrast to these passages reflecting the materialism of the period is a passage that illumines the altruistic dream of John, his father, his grandfather, and his great-grandfather to colonize Widewood. Parson Tombs, alluding to the Parable of the Lost Sheep (Matthew 18: 12-15, Luke 15:3-7), speaks of what the pioneer patriarch's reaction would have been to present development plans. He tells John that if his great-grandfather March had had the opportunity to turn the Widewood tract into

hund'eds o' p'osp'ous an' pious homes he would 'a' given ninety-nine hund'eths away faw nothin' rather than not see that change; yes, an' had mo' joy oveh the one-hund'edth left to him than ovah the ninety an' nine to 'a' kep' 'em as the lan's of on'y one owneh an' one home. (JMS, p. 295)

Some of the humor in this novel depends upon verbal play pertinent to Biblical reference as Cable uses Matthew 23 and Luke 18:9-14. Outward righteousness and inward corruption, like that of Garnet, are subjects of Matthew 23, a discourse denouncing the hypocrisy of the Pharisees and scribes; and spiritual pride and self-exaltation are subjects of Luke 18:9-14. By a humorous merger of these texts, Cornelius Leggett in a speech before the legislature explains the political conflict and turmoil between freedmen and their former masters:

This, Mr. Speaker, are that great wahfare predicated in the New Testament, betwix the Republicans an'

sinnehs on one side an' the Phair-i-sees on the other. The white-liners, they is the Phair-i-sees! They is the whited sculptors befo' which, notinstan'in' all they chiselin', the Republicans and sinnehs enters fust into the kingdom! (JMS, p. 62)

In the confusion of sepulchre with sculptor and publican with Republican, the speech becomes a burlesque, but a burlesque that hints at serious statement.

Cornelius is a rascal and a comic figure as well, but he also represents one voice for civil rights in this novel. Often his speech is sprinkled with Biblical quotations and misquotations in a mingling of serious political ideas and ridiculous verbal play. For example, in a long discussion about the "New Dixie projeckin'" and political and personal ambitions within the state, John questions Cornelius about his "school funds," and Cornelius, quoting Romans 6:1 on misuse of privilege, replies, ". . . all straight an' comp'ehensive. An' what shell we say then? Shell we commit sin that grace may aboun'?" He begins then to expound his "chicken-pie policy" (a something-for-everybody concept) as opposed to the governor's "whole hawg or none" stand. He says,

. . . they must be sufficient plenty o' chicken-pie to go round. An', Mr. March, if she don't be round, she won't go round. 'Tis true the scripiter say, To them what hath shell be givend, an' to them what hath not shell be takened away that which seem like they hath; but the scripiter's one thing an chicken-pie's anotheh.

Cornelius alludes here to Matthew 25:29, the penalty for unfruitfulness in the Parable of the Talents. As he continues, his commentary is that paradoxically meaningful blend of Biblical allusion and verbal play observed before: ". . . thass anotheh thing the scripters evince--that ev'y man shall be jedge' by his axe. Yass, seh, faw of co's ev'y man got his axe to grime. . . ." He goes on to discuss "public" and "private" axes, "grime at the same junction" and concludes:

On'y we must take tu'ns tunnin' the grime stone. You grime my axe, I grime yo's. . . . Now, shell me an' you fulfil the scripiter--' The white man o' the mountains an' the Etheropium o' the valleys shell jine they han's an' the po' man's axe shell be grime'? . . . White man ain't eveh goin' to lif hisself up by holdin' niggeh down, an' that's the pyo chaotic truth Ef you wants to make a rich country, you ain't got to make it a white man's country, naw a black man's country, naw yit mix the races an' make it a yaller man's country you got to make it a po' man's country. . . . I mean a country what's good faw a po' man (JMS, pp. 119-22)

Cornelius' discourse opens with a general allusion to the Biblical teaching that man will be judged by his acts or works (Matthew 16:27, I Peter 1:17, Revelation 20:12), makes a semantic shift (born of Cable's dialectal spelling axe) to the folk-saying that everybody has an axe to grind, makes a point therein about human interdependence, and moves on to voice some of Cable's own political views after an oblique allusion to Psalm 68:31 and a stroke

that calls for united effort of both races to help the poor and to bring prosperity to the whole country. This entire passage is significant for the underlying themes--the Biblical one of man's responsibility for his brother-neighbor and its corollary, the political one of human rights and equal opportunity. This passage is important, too, as an example of what must represent editorial interference or influence, for here, as elsewhere in this novel, Cable has tried to disguise ideas that might otherwise have been editorially termed "too didactic," and his method has been to blend his ideas with Biblical allusions, folk wisdom, and linguistic absurdities for comic effect, all presented in black dialect. Providing another example of Cable's serio-comic intent, Cornelius is to John March what the Roman centurion, Cornelius, in Acts 10, is to Simon Peter.

Cable also makes humorous use of Biblical reference in scenes that have no particular political bearing. For instance, the courtship of Cornelius and Daphne Jane, a maid in the March home, becomes a showcase of comic characterization with the lovers assuming roles as "Saampson" and "Delijah." Cable develops an amusing dialogue between the two characters, a dialogue that has its source in the story of Samson and Delilah in Judges 16 (JMS, pp. 281-85). There is a continuation of the Samson-Delilah motif in a later reference to Cornelius' telling the

secrets of the construction company to his "Delijah," who has in turn revealed her knowledge to Johanna. The narrator comments:

There is a kind of man--Mr. Leggett was such a one, Samson was another--who will tell his most valuable or dangerous secrets to any woman on whose conquest he is bent, if she only knows how to bid for them. And there are "Delijahs" who will break any confidence and risk any fortune, nay, their own lives, to show a rival she has been eclipsed. (JMS, p. 395)

Thus Cable uses Biblical material for comic effect and for characterization.

Three brief examples demonstrate Cable's light touch with Biblical allusion for mildly humorous purposes. When Barbara Garnet suggests that the Wisdoms should name their own price for catering the surprise anniversary party for Parson and Mrs. Tombs, Virginia's reply parodies Matthew 6:34, "Sufficient unto de price is de laboh theyof, an' we leaves dat to yo' generos'ty" (JMS, p. 275). Alluding to Matthew 5:13 when he introduces Johanna to Henry Fair, John says of the ex-slave, "Johanna's the salt of the earth, Mr. Fair. Don't often see best salt that color, do you?" (JMS, p. 480) On another occasion, John is explaining to Henry that mortgages on Widewood were used "to improve the interior of our smoke-house--sort o' decorate it with meat." Henry, replying with the same comic tone, uses an allusion to the Prodigal Son (Luke 15:14): "Ah, you wasted your substance in riotous living!" (JMS, p. 184).

Henry's jocular allusion to the Prodigal Son is not the only such reference relevant to John; however, the other one is not intended humorously. In his adolescent years when his love for Fanny is burgeoning, John hears her singing "the repentant prodigal's resolve" and is moved to tears in his guilt, recalling the lies he had told to hide the truth of a brutal and spiteful beating given him when he was eight years old by Cornelius, lies that left the impression that he had been ill-treated by his kind, good father. When Fannie sings, "Father, I have sinned against heaven and before thee, and am no more worthy to be called thy son" (Luke 15:21), John applies these words to his own case (JMS, p. 59). During those adolescent years Fannie is the major attraction in Sunday School and church for him. He hears her voice alone in the midst of choral singing. The narrator says that when Fannie sang "'He shall come down like rain upon mown grass' [Psalm 72:6], the notes themselves were to him the cooling shower" (JMS, p. 91). John's crush on Fannie, his Sunday School teacher, provides various opportunities for Biblical reference such as the scene in which Fannie "promiscuously" asks, "What new commandment was laid on the disciples? . . . Ought we not to keep this commandment?" Fannie's first question refers to John 13:34, the "new commandment" to "love one another." John's "heart" answers the second affirmatively (JMS, pp. 77-78).

Other uses of Biblical allusion, somewhat less sentimental, are quite helpful in characterization. For instance, John becomes exasperated with his mother's hysterical weeping over something she thinks she has seen. He begins to chide, "O Lord! Mother--" She interrupts, "My son, you've broken the second commandment!" (JMS, p. 259) The allusion is useful in helping to portray Daphne March as it fits in well with the rest of the often amusing dialogue in this scene, which satirizes the code-like behavior of this delicate Southern "lady."

Cable frequently uses truncated quotations in his dialogue. For example, when General Halliday remonstrates with John for his hot temper, he counsels, ". . . you'll never be worth powder enough to blow you to the devil till you've learned to let the sun go down on your wrath!" (JMS, p. 232) Halliday alludes to Ephesians 4:26, "Be ye angry, and sin not: let not the sun go down upon your wrath." Halliday omits the negative in the portion he quotes, but the semantic effect is the same. On an occasion much later when the General is again trying to advise John, the young man resists and says in part, ". . . It's the culpable who are careful, sir." Halliday agrees, but he adds, quoting from Proverbs 22:3 and 27:12, ". . . and 'the simple pass on and are punished.'" (JMS, p. 403). The unquoted first part of this text, "A prudent man foreseeth the evil and hideth himself" completes the

General's implication of John March's lack of prudence in dealing with the development company's power structure (Garnet and others) and the folly that will bring trouble to him. Early in the novel when Halliday has been in New Orleans fraternizing with Reconstruction authorities, Judge March, in reference to the General's seemingly un-Southern behavior, says to his friend, ". . . gentlemen may cry Peace Peace, but there can be too much peace, sir!" (JMS, p. 50) The judge's comment is an inverted allusion to Jeremiah 6:14 and 8:11, "Peace, peace; when there is no peace," as well as an allusion to Patrick Henry's "Liberty or Death" speech before the Virginia Assembly.

Cable uses a number of references from Psalms in this novel. For instance, when John March is wounded in protecting the General, Garnet quotes Psalm 55:2 as he comforts Judge March, "Cast your burden on the Lord, Brother March" (JMS, p. 74). Johanna's cries of grief at the death of Rose Garnet are a medley of phrases from Psalms 24:7, 9 and 9:14 as well as II Kings 2:12 and 13:14 as she wails, "Oh, de chariots of Israel! de chariots of Israel! De gates of glory lif'n up dey head! . . . Too late! Too late! De daughteh o' Zion done gone in unbeseen!" (JMS, p. 191) The Psalms are the sources for expressions of joy as well, for when Leviticus and Virginia return to Suez, they are so glad to see Barbara again that Leviticus cries out, "O bless the Lawd my soul! is that my little Miss

Barb . . ." (JMS, p. 272). Leviticus' expression of glad thanksgiving comes from Psalms 103:1,2 and 104:1. In describing his wife's surprise and happiness at the anniversary party, Parson Tombs uses Psalm 23:5 as he says, ". . . heh cup run oveh" (JMS, p. 300).

The name of the ex-slave Leviticus is, of course, Biblical in origin. Cable plays upon this name and makes it an essential comic part of the characterization. For example, when Barbara asks Leviticus to explain to Yankee Henry Fair what a jamboree is, Leviticus prefaces his explanation with a quotation from Biblical wisdom literature (Ecclesiastes 3:1) and says,

. . . to ev'thing they is a season, an' a time to ev'y puppose. . . . when we South'enehs speaks of a jamboree, a jamboree is any gatherin' wherein the objec' o' the getherin' is the puppose fo' which they come togetheh, an' the joy and the jumble ah equal if not superiah to each otheh.

Virginia Wisdom, his wife, "either in admiration or amusement" at this "wisdom" from Wisdom, wonders "ef he git dat fum books aw ef he pick it out'n his own lahnin'" (JMS, p. 304).

Allusions to Biblical names and characters occurs in scenes like the one in which Colonel Proudfit suggests that John join him and Captain Shotwell for a drink, and Shotwell reminds Proudfit that their "able young friend belongs to Gideon's ba-and now" (JMS, p. 405). Shotwell's reference is apparently to John's recent conversion at the

revival, for a fresh convert would surely abstain, as John does, from strong drink. "Gideon's band" is a choice phrase of Cable's and an allusion to the story of Gideon and his relatively small band of followers who withstood and defeated much greater forces (Judges 6-8). As Gideon was a symbol for Cable of singular courage and faithful obedience to God, Shotwell's use of the term is intended to express more about John than just a reference to the revival conversion. Shotwell is given another speech in which Cable uses other favored Biblical characters. Shotwell, bemoaning Martha Salter's rejection of his marriage proposal, says, "I'll neveh p'pose to her by da-aylight again! I don't believe Eve would 'a' ma'd Adam if he'd p'posed by da-aylight" (JMS, p. 498). Cable often used Adam and Eve as emblematic of romantic love, as indicated here.

There are references, too, to Satan and demonic elements in this work. When Barbara facetiously tells John that she is going to the revival because "all bad people are cordially invited," John--quoting the devil or unclean spirit cast out of the Gadarene demoniac in Mark 5:9--says, "My name is Legion, too" (JMS, p. 233). Another instance occurs in which talk of the devil is treated lightly in content but purposefully in delineation of the characters of Parson Tombs and Daphne March. On an excursion train Tombs explains to "Sister March" and the

Graves brothers that

Satan--though sometimes corporeal--and in that case he might be either unicorporeal or multicorporeal--and at other times incorporeal--as he might choose and providence permit--and mark you, he might be both at once on occasion--was by no means omnipresent, but only ubiquitous.

The discussion provides more insight to the nature of Tombs than it does to that of Satan, as the passage just quoted permits the reader to view Tombs as a kind of Polonius in the "preacher" role with such soporific exegesis as this. As the conversation about Satan and his powers continues, the reader sees another side of Tombs that accounts in part for the love his parishioners have for him. When Lazarus Graves makes a supposition about Satan's presence on that very train, the parson responds to Lazarus' humorous intent and agrees, but "Sister March" does not join in the harmless laughter, for she does not find "a parson's smiling mention of the devil . . . a good joke." The narrator stresses that she "never laughed at the prince of darkness, nor took his name in vain." Characteristically, instead of joining the others in guileless fun, she begins to speak of the devil's "darts." That other side of Parson Tombs--Tombs as pastor, not preacher--is presented in his reply to "Sister March": "I reckon his darts, fifty times to one, ah turned aside fum us by the providence that's round us, not by the po' little patchin' o' grace that's

in us" (JMS, p. 161). Thus in this brief scene, centering on conversation about a Biblical concept, Cable has been able to inject humor, to provide additional substance to the portrayal of two characters, to suggest the virtue of cheerfulness, and to express a faith in providence that is convincing.

For Cable the Bible was a rich source of imagery. When they come upon a dying black man who has been shot by white men in "pyo devilment," John and his father do for the man what they can in the spirit of the Good Samaritan. Just before he dies, the man says, "I'm gwine fasteh dan docto's kin come. I'm in de deep watehs. Gwine to meet my Lawd Jesus" (JMS, p. 67). "Deep watehs" is his metaphor for death from Psalm 69:2. Another metaphor, "showers of blessing" (JMS, p. 212), referring to revival expectations, is from Ezekiel 34:26. Also an Old Testament metaphor from several texts (I Samuel 13:2; II Samuel 19:8, 20:1, 20:22; II Kings 14:22) is "every man to his tent" used by Tombs to describe his party guests returning to their own homes (JMS, p. 297). From the New Testament comes Virginia's allusion to Leviticus' "flock" when she says, "De laymbs is bleeds to be fed . . . evm if dey is black" (JMS, p. 274). The concept of the pastor as shepherd of his congregation (flock) is apparent here as is Jesus' command to Simon Peter in John 21:15, "Feed my lambs." The call for Leviticus and Virginia to come and help with the

Tombs' anniversary party is referred to as "a Macedonian cry" (JMS, p. 274), a metaphor from Paul's vision in Acts 16:9.

Cable's use of simile drawn from Biblical source ranges from the ornate to the simple in style. An example of the more elaborate is a sentence that suggests John's mischievous behavior as a Rosemont student. The sentence begins with a parody of I Timothy 6:10 and concludes with a simile based on Genesis 3:8. The narrator is discussing John's insecure spiritual state as he says,

At times he [John] was shaken even in the belief that the love of fun is the root of all virtue, and although he called many a droll doing a prank which the law's dark lexicon terms a misdemeanor, for weeks afterward there would be a sound in his father's gentle speech as that of the voice from which Adam once, in the cool of the day, hid himself. (JMS, p. 90)

Another unusual simile is in the description of the somewhat inhibited but nonetheless enraptured response of the audience to Garnet's revival sermon as the narrator alludes to Exodus 20:16 by saying, "As he [Garnet] closed there rested on the assemblage a silence and an awe as though Sinai smoked but could not thunder" (JMS, p. 247).

A much simpler figure is the confession in one of Parson Tombs' congregational prayers as he refers to the "Job-like loathsomeness of every one present" (JMS, p. 130). As Job's loathsomeness was a physical (skin) condition (Job 7:5), that of the congregation is implicitly a

spiritual (sin) condition. When Henry Fair tries to persuade Barbara to marry him, he suggests that love can grow "like that of Isaac and Rebecca, out of a union made stronger than the ties of blood, by troth and oath" (JMS, p. 434). The simile alludes to the story of Isaac and Rebecca in Genesis 24, but Fair's persuasion cannot overcome Barbara's love for John, who wins her in the end.

Like other works by Cable, John March, Southerner has chapter titles that reflect Biblical sources. In Chapter 19, "Mr. Ravenel Shows a 'More Excellent Way,'" Cable takes the phrase "a more excellent way" from I Corinthians 12:31, a verse that provides the transition to the great Chapter 13 of I Corinthians; however, Ravenel's "way" in this chapter has no bearing upon the Biblical context. Two of the chapter titles are the same as titles of Old Testament books--"Exodus" and "Leviticus." Chapter 7, "Exodus," recounts the scene in which the ex-slaves, the Wisdoms, leave the Garnet home after the merciless beating given Cornelius by Major Garnet. Though they are no longer in legal bondage, the exodus represents their leaving all reminders of that former slavery. Chapter 47, "Leviticus," is about the return visit of the Wisdoms to Suez. One title derives from a Biblical place, "Jordan," Chapter 32. This chapter concerns the death of Rose Garnet--the Jordan River representing the "deep waters" of death. Chapter 48,

"Delilah," relates the conquest made by Daphne Jane "Delijah" of Cornelius "Saampson."

Because John March, Southerner is a long work set in a community located in the Bible belt and has several characters who are clergymen, Cable makes more use of Biblical reference in this novel than in any other. With such a setting and such characters, his use of the Bible as a source for quotation, allusion, and figures of speech and as a support for humor and satire contributes to the realism of the work. His use of the Bible for artistic purposes is more apparent in this novel than for thematic purposes. In this regard, there is marked change from the use made in Dr. Sevier and Bonaventure, where major characters, as noted earlier, use Biblical reference as a text to support the thesis that man is his brother's keeper. In John March, Southerner, many of the scenes, satirical and otherwise, convey the need of Christian charity, truth, and justice in the lives of the characters. Because this novel is a Bildungsroman, John March must grow and learn by experience what his duty is; therefore, only near the end of the work does he realize what his commitment must be. His commitment does not come with the revival experience but after he has had experience of the world, has been tested and tried, and has come to know himself. Then he makes the commitment that underscores

Cable's major thesis in this and other fiction from 1873 to 1895.

Speaking to Henry Fair, John declares his stand:

. . . I know my capabilities. I'm not in such a fierce hurry for things as I used to be, but I've got what brains I ever had--and spine, too--I know that even without your offer there's a better chance for me North than here. But--O it's no use Fair, I just can't go! . . . I spent a year in Europe coaxing men to leave their mother-country for better wages in this. . . . it brought one thing to my notice: that when our value is not mere wages, it isn't every man who's got the unqualified right to pick up and put out just whenever he gets ready. . . . right down there in those streets truth and justice are lying wounded and half-dead, and the public conscience is being drugged! We Southerners, Fair, don't believe one man's as good as another; we think one man in his right place is worth a thousand who can't fill it. My place is here! . . . How I'm to meet this issue God only knows, but who'll even try to do it if I don't? Halliday's too far off. Ravenel looks on as silent as a gallows! . . . Father Tombs has grown timid and slow-sighted, and the whole people, Fair, the whole people! have let themselves be seduced in the purse and are this day betrayed as foully in their fortunes as in their souls! (JMS, pp. 482-83)

In spite of the somewhat inflated rhetoric, the speech is a noble statement of commitment to stay and fight for truth and justice in the altruistic spirit of caritas against the forces and effects of selfish, corrupting materialism and prejudice that anesthetizes the people of Dixie. The speech suggests a comparison with the Parable of the Good Samaritan (Luke 10:25-37), for just as the Samaritan took care of and brought back to health the man from Jerusalem found "lying wounded and half-dead" on the Jericho road, John intends to resuscitate and uphold the "truth and

justice" that he sees "lying wounded and half-dead" in the street. The "drugged" public conscience of which John speaks is comparable to the apathy and indifference of the priest and the Levite, devoid of charity, who pass by on the other side of the road, leaving the man in need. John's question "who'll even try to do it if I don't" obviously reflects the Good Samaritan's attitude of responsibility that means love of neighbor and "keeping" of brother.

This speech is especially significant as it combines the Biblical themes of Cable's earlier fiction with those of his political essays. In it we hear both the voice of the Christian who is his brother's keeper and the voice of the nabi', advocate of social justice, empathic mercy, and humble faith in God's truth, as summarized by Micah 6: 8. The oracular element in John's speech derives in part from Cable's own conviction expressed in a letter of May 1888: "The New South of Coal, Iron and Spindles which our commercial American mind is so tickled with must be kept well to the fore, but with constant implication that ideas and fundamental principles of justice and order are just as paying and necessary investments as mines and mills."⁵¹ Despite the less than salubrious doctoring of the editors (perhaps best exemplified by the dosage of syrupy sentimentality--prescribed for genteel female readers and administered by the hovering narrator--in

the final paragraph of the novel), the health of John March, Southerner is in Cable's use of the Biblical principles of love, mercy, truth, and justice.

Philip Butcher's claim that religious conviction plays no role in this novel and that John March as hero is "a convert to the new national faith--materialism" is the result of gross misreading.⁵² Equally erroneous is Butcher's contention that "Cable's personal integrity was on the decline."⁵³ Wrong, too, is the suggestion that Cable's abandoning the role of social critic can be explained by Butcher's smug and snidely sententious assessment that "Many a zealous young reformer has turned staunch conservative by middle age; more than one social critic has become a social climber."⁵⁴ Neither of the scholars who know Cable best--Turner and Rubin--shares Butcher's cynical view. Having met "nothing but defeat, rejection, incomprehension wherever he turned," as Rubin points out, after John March, Southerner Cable was to become "a romancer pure and simple." Rubin's analysis of Cable's reason for turning from social criticism and literary realism is sound and can be supported by the facts of Cable's life. As Rubin explains,

. . . in truth, given his talents and his capabilities, he realized that there was little else he could do along either line. And like many another good man who had done his best and lost, he now drew back into himself, and did not want to hear or think further about it. His silence was not an indication of his not caring

any more so much as of caring so deeply that he could not bear to think about it.⁵⁵

By the mid-nineties there was no doubt that Cable's cause was lost. After the Compromise of 1877, with the withdrawal of federal troops from the South and the restoration of political powers of white supremacists in the "solid South," the chances of equity for the freedman decreased progressively through Supreme Court decisions of 1883, 1896, and 1899,⁵⁶ through Southern poll tax requirements, literacy tests, and white primary laws depriving the black man of the vote, and through proliferation of Jim Crow laws in the South. The North had grown indifferent to the Negro question in the times of depression, labor strife, and immigration concerns. Economic interests took precedence over civil rights throughout the country. Realizing finally after more than twenty years of struggle that the cause was lost, Cable temporarily abdicated the role of nabi', but he did not cease to be "God's agent" or "his brother's keeper" in the practical affairs of his life. John March, Southerner is in fiction his farewell to social criticism until the very end of his writing career. This book reveals--in Cable accommodation of editorial demands as well as in his scathing satire of materialistic, white-supremacist Christians--the temper of the time. His use of Biblical reference to produce this satire is more effective in this novel than is the more didactic use of

Biblical reference as obvious text for Cable's spokesmen in Dr. Sevier or Bonaventure, produced in the period of his deepest involvement in his campaign for reforms. Although it is a flawed work, John March, Southerner in literary merit comes closer to Old Creole Days and The Grandissimes than either Dr. Sevier or Bonaventure.

FOOTNOTES

¹ Arlin Turner, George W. Cable: A Biography (1956; rpt. Baton Rouge: Louisiana State Univ. Press, 1966), p. 75.

² Subsequent references to these seven stories are to Old Creole Days (New York: Charles Scribner's Sons, 1926) and will be cited parenthetically in the text as OCD.

³ The allusion is to the exhortation in Hebrews 13:2, "Be not forgetful to entertain strangers: for thereby some have entertained angels unawares." This reminder immediately follows another pertinent to Cable's theme: "Let brotherly love continue."

⁴ See Turner, p. 50, on "A Life-Ebbing Monography."

⁵ Philip Butcher, George W. Cable (New York: Twayne, 1962), p. 43.

⁶ Turner, p. 61.

⁷ Turner, p. 63, indicates that "Posson Jone'" of all Cable's stories . . . had widest and most distinguished commendations in his lifetime." Louis D. Rubin, Jr. in George W. Cable: The Life and Times of a Southern Heretic, Pegasus American Authors Series (New York: Western, 1969), p. 55, suggests, however, that the great difficulty Cable had in placing "Posson Jone'" for publication "had the effect of helping to convince him that this kind of broad, detached humor, which took no sides and made sport of the naiveté of Protestantism was an unprofitable literary business."

⁸ Smyrna Church is named for one of the seven churches to whom the Book of Revelation is addressed (1:11). The passage directed to Smyrna (2:8-10) speaks of this church's spiritual riches in spite of material tribulations and poverty; then prophesies ". . . the devil shall cast some of you into prison, that you may be tried"; and enjoins faithfulness "unto death" with "a crown of life," the promised reward. This choice of name for this one of Jones's churches was carefully made, for Jones is representative of the kind of Christian that made up the Biblical Smyrna Church. Bethesda is named for the pool of Bethesda, the site of Jesus' miraculous healing of the man who had been lame for thirty-eight years (John 5:2-9).

⁹ Henry Fielding, The History of the Adventures of Joseph Andrews, And of His Friend Mr. Abraham Adams, ed. Martin C. BATESIN (1742; rpt. Boston: Houghton Mifflin Company, 1961), p. 12.

¹⁰ Martin BATESIN, "Introduction," Henry Fielding, Joseph Andrews and Shamela (Boston: Houghton Mifflin, 1961), p. xxxii.

¹¹ Posson Jone' and Père Raphaël (New York: Charles Scribner's Sons, 1909), p. 13.

¹² Edmund Wilson, in "The Ordeal of George W. Cable," The New Yorker, 33 (November 9, 1957), 225, dismisses "Père Raphaël" as "an arid little horror of forced contrivance."

¹³ See, for example, OCD, pp. 153-56, noting among other things, Jones's references to "my niggah" and "yo' yallah boy."

¹⁴ The reader recognizes Colossus' act as one of stewardship in protection of his master and Smyrna's money. Colossus in several respects parallels Jim in Adventures of Huckleberry Finn.

¹⁵ Rubin, p. 59.

¹⁶ Mary Cable Dennis, The Tail of the Comet (New York: Dutton, 1937), p. 61. Several of his biographers refer to Cable's letter to the editor of the Boston Literary World, May 31, 1875, as containing a sentence that was not the truth. The letter written in defense of the Creole dialect used in "Jean-ah Poquelin" included this statement: "Though it does not absolutely prove anything I will add that I am a creole [N.B. lower case c] myself, living today in sight of the house where I was born." Turner, p. 70, calls it "a false assertion that . . . testifies at least to his eagerness to defend the dialect and his certainty of its accuracy." Butcher, p. 99, labels it "a gratuitous fabrication," and Rubin, p. 93, brands it a "lie" that provides evidence of the complexity of Cable's feelings about the Creoles. In his Introduction to a Cable anthology Turner has edited, Creoles and Cajuns: Stories of Old Louisiana (Gloucester, Mass.: Peter Smith, 1965), p. 3, he says the Creoles, "by a definition unquestionably understood locally, had only the purest French and Spanish blood in their veins." He goes on to explain the struggle between Creoles and Americans for control in New Orleans and concludes that after 1851 "the Americans held

ommercial and political dominance while the Creoles were preeminent in social and cultural affairs." Cable's fiction generally depicts Creoles as white colonials of French and Spanish blood, and under this purist definition Cable was no Creole; however, if we keep in mind that early power struggle between Creoles and Americans and its outcome and if we consider Cable's own definition in The Creoles of Louisiana (New York: Charles Scribner's Sons, 1884), p. 42, we understand how Cable called himself a "creole." He said he had "no more serviceable definition of the Creoles of Louisiana than this: that they are the French-speaking, native portion of the ruling class." Using this definition, we can see Cable did not intentionally lie-- he was born in New Orleans, he did speak French, and he was of the ruling class, politically and commercially in control.

17 "My Politics," in The Negro Question: A Selection of Writings on Civil Rights in the South, ed. Arlin Turner, rev. ed. (Garden City, New York: Doubleday Anchor Books, 1958), pp. 12, 15-16.

18 Subsequent references to The Grandissimes: A Story of Creole Life (New York: Hill and Wang, 1957) will be cited parenthetically in the text as G.

19 Wilson, p. 188. It should be noted that no critical attention has been given to Cable's use of the Bible in his writing; and aside from the work of his biographers-- particularly Turner, Rubin, and Butcher--and other general assessments as that of Wilson, relatively little attention has been paid to his fiction. Most of other criticism centers on The Grandissimes. One of the best essays is that of Richard Chase, "Cable's Grandissimes," The American Novel and Its Tradition (New York: Doubleday Anchor Books, 1957), viewing this novel as both a "strongly realistic social novel" and "a poetic melodrama," resulting in "a particularly successful fusion of the novel of manners with romance." In his Introduction to The Grandissimes (New York: Hill and Wang, 1957), Newton Arvin values this novel for its moral insight and its strong sociological realism grounded in familial, political, and racial tension and strife. Louis D. Rubin, Jr., in "The Division of the Heart: Cable's The Grandissimes," The Southern Literary Journal, 1 (Spring 1969), 24-47, praises the novel as "unsurpassed" in its time as a work of "social observation" and for its place as the first novel by a Southerner to confront the racial issue with a serious intent, but he finds it "deeply flawed" by the "mixed motives and clashing

sensibilities" caused by the dichotomy in Cable as social critic and as artist. Elmo Howell, "George Washington Cable's Creoles: Art and Reform in The Grandissimes," Mississippi Quarterly, 26 (1973), 43-53, follows Rubin's lead but is much less convincing as he blames Cable's "failure" as an artist on "a deficiency of the heart," which Howell defines as cold hostility toward the South. Donald Ringe, "The 'Double Center': Character and Meaning in Cable's Early Novels," Studies in the Novel, 5 (1973), 52-62, treats the interaction of dual protagonists in The Grandissimes and Dr. Sevier as necessary to avoid "oversimplification of the social context and the melodramatic division of his characters into heroes and villains." Ringe's essay presents a balanced view and a useful discussion of Cable's artistic, social, and moral intent. John Cleman, "The Art of Local Color in George W. Cable's The Grandissimes," American Literature, 47 (November 1975), 396-410, defends the artistry in Cable's local color as giving cultural richness and a "sense of wholeness, the continuity of atmosphere, style, setting and character" that provides the "essential" nature and strength of this work.

²⁰ Quoted in Arlin Turner, "A Novelist Discovers a Novelist: The Correspondence of H. H. Boyesen and George W. Cable," Western Humanities Review, 5 (Autumn 1951), 346; also in Turner, George W. Cable, p. 90.

²¹ Turner, George W. Cable, p. 90.

²² Rubin, George W. Cable, p. 84.

²³ See G, pp. 10, 38, 100, 117, 145, 167, and 169-73.

²⁴ See Genesis 41.

²⁵ A similar passage occurs near the end of Melville's "Benito Cereno," Billy Budd and Other Stories (Middlesex, England: Penguin Books, 1975), p. 306, when Delano asks "What has cast such a shadow upon you?" Cereno replies, "The negro." The question shows a lack of moral vision on the part of Delano.

²⁶ Subsequent references to Madame Delphine (New York: Charles Scribner's Sons, 1881) will be cited parenthetically in the text as MD.

²⁷ Quoted in Turner, George W. Cable, p. 105.

- 28 Ibid., p. 207.
- 29 Subsequent references to Dr. Sevier (New York: Charles Scribner's Sons, 1893) will be cited parenthetically in the text as DS.
- 30 Lucy Leffingwell Cable Biklé, George W. Cable: His Life and Letters (New York: Charles Scribner's Sons, 1928), pp. 128-30.
- 31 Turner, George W. Cable, p. 161.
- 32 Rubin, George W. Cable, pp. 140-42.
- 33 See "My Philosophy," Good Housekeeping, 60 (June 1915), 632.
- 34 Quoted in Nelson Manfred Blake, A History of American Life and Thought, 2nd ed. (New York: McGraw-Hill, 1972), p. 362.
- 35 Subsequent references to Bonaventure: A Prose Pastoral of Acadian Louisiana (New York: Charles Scribner's Sons, 1888) will be cited parenthetically in the text as B.
- 36 Wilson, p. 212.
- 37 Turner, George W. Cable, pp. 290-91.
- 38 Ibid., pp. 293-94.
- 39 Ibid., pp. 131-32.
- 40 Rubin, George W. Cable, p. 219.
- 41 Rubin, "Politics and the Novel: George W. Cable and the Genteel Tradition" in William Elliot Shoots a Bear: Essays on the Southern Literary Imagination (Baton Rouge: Louisiana State Univ. Press, 1975), p. 66.
- 42 Quoted in Rubin, George W. Cable, p. 220.
- 43 Ibid., p. 219.
- 44 Rubin, "The Road to Yoknapatawpha: George W. Cable and John March, Southerner" in The Faraway Country: Writers of the Modern South (Seattle: Univ. of Washington Press, 1963), pp. 26-28.

⁴⁵ Turner, George W. Cable, p. 285. See also pp. 83, 118, 326-27.

⁴⁶ Ibid., p. 293. Subsequent references to John March, Southerner (1894; rpt. New York: Garrett Press, 1970) will be cited parenthetically in the text as JMS.

⁴⁷ Rubin, George W. Cable, p. 229.

⁴⁸ Other examples of Cable's verbal play with names are the "the Hoponica salesman for Pretzels and Bier," JMS, p. 461; and two detectives, "Smellemout" and "Ketchem" in Kincaid's Battery.

⁴⁹ See "Congregational Unity in Georgia" in The Negro Question, pp. 219-26.

⁵⁰ There are four lepers in II Kings 7:3, not two.

⁵¹ From a letter to Adelene Moffat on May 11, 1888, quoted in Philip Butcher, George W. Cable: The Northampton Years (New York: Columbia University Press, 1959, p. 137.

⁵² Butcher, George W. Cable (Twayne), p. 117.

⁵³ Ibid., p. 119.

⁵⁴ Ibid., p. 125.

⁵⁵ Rubin, George W. Cable, p. 245.

⁵⁶ Richard Hofstadter et al., The United States: The History of a Republic (Englewood Cliffs, N. J.: Prentice-Hall, 1967), p. 477.

CHAPTER V

APOSTLE OF HEROISM: CABLE'S FICTION AFTER 1895

More than time separates John March, Southerner (1894) from the fiction that followed--particularly Strong Hearts (1899), The Cavalier (1901), Bylow Hill (1902), and Kincaid's Battery (1908). After his frustrating experience with John March, Southerner, Cable, defeated by his editors and the spirit of the time, turned from literary realism and social criticism to romance and heroism. We may surmise that in becoming an apostle of heroism, Cable hoped to reform society by indirection and thus obviate the need for the direct social criticism that had become distasteful to the genteel reader and anathema to his editors. Perhaps to account for his change in direction, Cable began even while he was finishing John March, Southerner to define and explain his theory, viewing the role of the story-teller as that of an apostle of heroism in the field of romance.¹

Setting forth some of his aesthetic principles in "After-Thoughts of a Story-Teller," published in North American Review in January 1894, Cable said that the field of romance does not have geographical or chronological boundaries but is wherever man is every day. The story-teller's field is thus "wherever in place or time there is room . . . for wars of the heart against environment,

circumstance, and its own treasons."² Echoing Hawthorne's concern with the truth of the human heart, Cable said that it is "Not actual experience, not actual observation, but the haunted heart" that creates "the true artist, of every sort." Cable went on to say, however, that what the storyteller "reveals of himself comes not from that which is himself alone, but which is only, and recognizably, so many phases of the universal self." Cable thus saw the storyteller's obligation in fiction "as firmly bound by art as history is by morals, to be true to the very white of truth."³ As a statement of critical standard, the last paragraph of "After-Thoughts of a Story-Teller" provided an appropriate transition to his work as romancer and apostle of heroism. In it he expressed the wish that his latest work (then John March, Southerner) be

. . . a pleasing story of the heroic in imagined lives; truth of the passions and affections, not advocated but portrayed; a book with every page good prose, and each of its chapters, as a chapter, good poetry; a book able to keep you . . . always emotionally interested, and leave you profited.

Such work as that, he concluded, should be "a good novel."⁴ Implicit in this statement is the idea that the good storyteller will present his readers with characters who are paradigms of heroism. Though Cable is careful to deny didactic intent in the phrase "truth of the passions and affections, not advocated but portrayed," a hint of instructive purpose is in the aim to leave the reader profited.

We may relate Cable's concern with heroism to efforts earlier in the century to describe and define heroes by Carlyle in Heroes and Hero-Worship (1841) and Emerson in Representative Men (1849).⁵ Though these two writers viewed "Great Men" differently, they were agreed such paragons, in Carlyle's words, "taken up in any way, are profitable company."⁶ Cable's intention to create models of heroism reflects Carlyle's idea. Thus as Cable moved from social criticism and literary realism to romance "pure and simple," he was no less committed to truth--as he understood it--than he had been before. As an apostle of heroism, he continued to show a heart haunted and inspired by Biblical truths offering keys to heroic character, and his work continued to reflect his spiritual and moral investment in Biblical principles.

In Strong Hearts, 1899, his next book after John March, Southerner, Cable offered his definition and description of heroism, as he attempts to unify the three stories collected under that title.⁷ He achieves unification in part by introducing a first-person narrator, rather than using the intrusive omniscient narrator of his earlier fiction--other than within the last nine pages of John March, Southerner when the hovering narrator becomes an "I" with "wife" and enters into the story as participant-observer recounting the fates of the principal characters after the "story" of the novel is complete (JMS, pp.

505-08). The new voice in Strong Hearts is that of Richard Thorndyke Smith, who much resembles Cable himself and who, in a prefatory commentary, presents some of Cable's critical principles as another device to unify the three stories.

To begin, Smith explains analogously by quoting parts of three verses (Genesis 41:25, 26, 32) from the story of Joseph's interpreting Pharaoh's dream of the kine and the corn that his three stories are one story just as the double-feature dream of Pharaoh is prophetic vision of one augury. Cable's beginning this work with a first paragraph made entirely of uncited Biblical quotation in patchwork of this complexity--piecing together three discrete passages--is indicative of his assurance that his reading audience was well-versed in the Bible. Otherwise, the reader might have difficulty understanding Smith's opening:

"The dream of Pharaoh is one. The seven kine are seven years; and the seven good ears are seven years; the dream is one . . . And for that the dream was doubled unto Pharaoh twice, it is because the thing is established."

After quoting these words of Joseph without at first any reference to source, Smith continues,

In other words: Behind three or four sub-titles and changes of time, scene, characters this tale of strong hearts is one. . . . because in each of its . . . separate stories, if you insist--it sets forth, in heroic natures and poetic fates, a principle which seems to me so universal that I think Joseph would say of it also, as he said to the sovereign of Egypt, "The thing is established of God." (SH, p. 3)

The narrator describes this principle "established of God" (Genesis 41:32) in terms that rather vaguely echo some of Cable's critical theory. He says that "religion without poetry is as dead a thing as poetry without religion"; practically speaking, he means "their infusion into all our doing and being." Attempting to be more "explicit," he says that if religion and poetry are taken "in the largest sense possible," then

this cluster of tales is one, because from each of its parts, with no argument but the souls and fates they tell of, it illustrates the indivisible twinship of Poetry and Religion; a oneness of office and of culmination, which, as they reach their highest plane merges them into identity. (SH, p. 4)

By Religion he apparently means the practical application of Biblical principles in a character's life and action, and by Poetry he means the creation of paradigmatic characters, exemplary of the noble virtues to be found in heroic natures.

Greater clarification comes, however, in a passage from "The Solitary" when Smith points Gregory, protagonist of that story, to a "preface" in an unnamed book in his possession that reads:

The seed of heroism is in all of us. Else we should not forever relish, as we do, stories of peril, temptation, and exploit. Their true zest is . . . comradeship with souls that have courage in danger, faithfulness under trial, or magnanimity in triumph or

defeat. We have, moreover . . . a care for human excellence in general, by reason of which we want . . . man every where, the norm, man, to be strong, sweet, and true; and reading stories of such, we feel this wish rebound upon us as duty sweetened by a new hope, and have new yearning for its fulfilment in ourselves. (SH, p. 10)

Thus as Cable turned from social criticism in his fiction, he began to concentrate on those virtues of character, which, ideally, if developed in all mankind, would obviate social criticism. It is apparent from the fictive "preface" quoted above that Cable intended to provide in his own fiction models of "courage," "faithfulness," and "magnanimity" in characters who are "strong, sweet, and true." Strong, true, and sweet are words descriptive of characters who are exemplars of the "three graces of character" that Cable extols in "My Philosophy" as "courage, fidelity, and affection in, to, and for everything."⁸ Wishing to keep the reader "always emotionally interested" and to leave him "profited," Cable no doubt recalled from his close study of The Faerie Queene Spenser's prefatory letter to Sir Walter Raleigh in which he said, ". . . so much more profitable and gracious is doctrine by ensample, then by rule."⁹ Like Spenser, Cable thus intended to provide his reader "a comradeship of souls" who were "ensamples" of virtues he believed essential to the practice of Christian caritas, heroism of the noblest sort. In "Speculations of a Story-Teller,"

published in Atlantic Monthly in 1896, Cable quotes "Richard Thorndyke Smith" as saying,

. . . on fidelity and courage--the one essential to our altruistic as the other to our egoistic integrity--reposes the whole arch of character. On these two commandments rest all true love and heroism.¹⁰

The discussion in this essay and the fictive "preface" in "The Solitary" offer strong evidence of Cable as apostle of heroism, fusing his critical theory of characterization with his personal philosophy of character, founded on Biblically based principles.

Of the stories in Strong Hearts, "The Taxidermist" was the first published, appearing in Scribner's Magazine in May 1893. This story presents a model of magnanimity and Christian charity in the Creole taxidermist, "Pas Trop Bon" Manouvrier, and his wife. Manouvrier is a craftsman of great talent, who tries to express the "soul" of each specimen he treats in his work. Although he builds a grand mansion with the \$75,000 won in a lottery, he and his wife prefer to live and work in his tiny shop in St. Peter Street and allow his indigent widowed sister-in-law to live in the new house. When fire destroys a near-by orphanage, the childless Manouvriers give the new house to the Sisters operating the orphanage, and the sister-in-law joins the convent and thus remains with the house. The liberality as well as the simple goodness of the Manouvriers

exemplifies the magnanimous spirit of caritas and invites the knowledgeable reader to reflect on such scriptures as Matthew 6:19-21, Matthew 25:40, Acts 20:35, and II Corinthians 9:7, as well as the Parable of the Good Samaritan, offering the model for the good neighbor. The only direct allusion to the Bible, other than these thematic implications, is in Smith's account of his participation in the processional to the Manouvriers' new house during the evacuation of the burning orphanage: "I ran ahead with no more shame of the crowd than Zaccheus of old. I threw open the gate, bounded up the steps and spread wide the door" (SH, p. 89). His reference is to the story in Luke 19 of the rich publican of short stature who climbed a sycamore tree that he might see Jesus amongst the crowd and who afterwards was host to Jesus in his own home. Zaccheus' character is transformed by his encounter with Jesus; thus Zaccheus committed himself to give half of all his material possessions to the poor and to restore four-fold anything taken from anyone by false assessment. Cable's allusion not only recalls the liberality of the converted Zaccheus but also suggests the physical comparison between Smith and Zaccheus. Smith, as both Cable's alter ego and alter idem, must be short of stature as Cable was.

"The Solitary," presented first in Strong Hearts, was originally published in Scribner's Magazine in August 1896 as "Gregory's Island," three years after the initial

appearance of "The Taxidermist." In "The Solitary," which was the first story written after John March, Southerner, Richard Thorndyke Smith tells of Gregory, an alcoholic Civil War veteran, rejected by the girl he loves and bereft of material means by his own prodigality and by living that Smith might have labeled "riotous" (SH, p. 16). Gregory's "fear of a drunkard's life and a drunkard's death" (SH, p. 12) eventually drives him to exile himself on an island "clean away from the huge world of men, with all its exactions and temptations and the myriad rebukes and rebuffs of its crass propriety and thrift"--a world in which he had endured the solitude and "secret loneliness of spiritual bankruptcy" (SH, pp. 25-26). When he first arrives on the uninhabited island, Gregory destroys the boat that brought him there that he might encounter in that natural solitude the self that was in bondage to alcohol and worldly ways. His torment is so great that he builds a raft and plans to return to the world and "the cup of madness," but a great storm carries his raft away, and he is left only the provisions and books he had buried in the sand. Having survived both the tempest without and the tumult within, he pledges alliance thenceforth with the sky, sand, and sea of his "wild prison." He is eventually taken from the island by a passing steamer, but he returns within a week with a schooner load of cattle, bought on credit, and with the aim to support himself by

raising the cattle on the marsh grass of his island. The story ends with Smith's telling of Gregory's prosperity and of his plan to remain on the island despite the danger from storms. Smith gives the story an ironic fillip when he reveals in the story's last sentence that the girl who has long ago rejected Gregory for someone else is now Smith's wife.

Cable's use of the Bible in this story of a model of courage is partially rooted in Luke 15 and the Psalms. Although there is no reference to the Parable of the Prodigal Son, comparison of Gregory's state with that of the "lost" son is implicit. In Luke 15:1-32 are three parables of lost things--the sheep, the coin, and the prodigal son. Cable implies comparison with the lost son and the lost sheep--not so much in the plot of the parables as to how the lost was found but in the state of lostness. Gregory as "a lost sheep" is suggested when, after the storm, he turns to the books he had with him--books borrowed from Smith for the most part. He tells the Smiths that he learned "a way of reading by which sea, sky, book, island, and absent humanity, all seemed parts of one whole, and all speak together in one harmony, while they toiled together for one harmony some day to be perfected." The best book for that effect was the Bible, he says. He particularly praises the Psalms, remarking significantly on "the beauty of the twenty-third." The twenty-third is

the only psalm he alludes to by number, but he singles out Psalm 131:1-2 when he quotes,

Lord, my heart is not haughty, nor mine eyes lofty; neither do I exercise myself in great matters; or in things too wonderful for me. . . . Surely, I have quieted myself as a child that is weaned; my soul is even as a weaned child.

The metaphor of the weaned child is particularly applicable to Gregory, weaned away from the world's temptations.

When Gregory tells then of reading "that long psalm with twenty-two parts in it--a hundred and seventy-six verses," the link with the lost son-lost sheep motif is made again as Gregory speaks of feeling "the lines of the last verse sinking into his heart" as he memorizes: "I have gone astray like a lost sheep; save thy servant; for I do not forget thy commandments" (SH, pp. 42-44). In quoting Psalm 119:176, he reveals how this scripture helped him to gain control of his life and to find peace.

The only other pointed allusion is to Mark 9:43-45 and Matthew 18:8, concerning the need to remove sources of temptation. The metaphor Jesus used for this kind of spiritual surgery is that of the hand or foot as offender and the necessity of amputation. Smith has told Gregory of a workman on a steep slate roof and of his courage in remaining at work on the roof even after his shoes had caused him to slip dangerously. The workman had simply removed his shoes and resumed his work. Gregory says,

Your man on that slippery roof kicking his shoes off is a sort of parable to me. If your hand or your foot offend you and you have to cut it off, that's a physical disablement, and bad enough. But when your gloves and your shoes are too much for you, and you have to pluck them off and cast them from you, you find each one is a great big piece of the civilized world, and you hardly know how much you did like it, till you've lost it. And still it's no use longing, when you know limitations, and I saw I'd got to keep my world trimmed down to where I could run bare-footed on the sand. (SH, pp. 41-42)

Gregory makes the distinction that the decision he has made is to cut himself off from things of the world that are spiritual impediments to him whereas the Biblical metaphor of removal of a hand or a foot had to do with amputation of those things which are spiritual impediments to other people. By cutting himself off from things that might make him--that is, his entire self--a stumbling block to others, Gregory is exercising magnanimous courage and is portraying heroism of a high order.

The last story in Strong Hearts, "The Entomologist," is longer than both the other two and comprises a little more than half the number of pages in the book. It was first published in Scribner's Magazine in three installments in January, February, and March 1899. Richard Thorndyke Smith narrates the story of the infatuation of Flora Fontenette, his neighbor's wife, for a German entomologist, whose wife Senda is exemplary in her love for her husband and in her genuine goodness. Fontenette, a Creole, suspects his wife's attraction to the Baron; Smith

observes and tries to help. This story is set in New Orleans in 1878, the year of the great fever epidemic in which Cable lost members of his own family, including his first son. The epidemic blights the incipient romance between Flora and the Baron. The Baron, Fontenette, and eventually Flora become ill; however, before the fever strikes Flora, she has an opportunity to redeem herself by nursing her husband with selfless devotion during the worst of his illness. Fontenette recovers, but Flora's illness is fatal, and the Baron succumbs after a relapse brought on by over-eating during his convalescence. At the end of this novelette, Fontenette and Senda plan marriage in the manner of domestic melodrama in "women's" magazines of the period.

Cable makes more extensive use of the Bible in this work than in the two shorter stories. In describing the entomologist's selfish absorption in his work, Smith says,

He had lost life by making knowledge its ultimate end, and was still delving on, with never a laugh and never a cheer, feeding his emaciated heart on the locusts and wild honey of entomology and botany, satisfied with them for their own sake without reference to God or man. (SH, p. 100)

The allusion to the food of John the Baptist in Matthew 3:4 and Mark 1:6 implies the spiritual isolation of the Baron comparable to the physical isolation of John in the Wilderness. In other figures, Smith refers to the "absolute

Christliness" of Senda, the Baron's wife (SH, p. 161), and alluding to an oft-quoted great-aunt of Senda, Smith calls her "that female Solomon" (SH, p. 137). As she is dying, Flora quotes a stanza she has composed to go with the prayer hymn she had heard black women singing at the cemetery. In the last line she says, "O I'll trust in thy love like Mary Mahgaleen" (SH, p. 202). The implied comparison of herself with Mary Magdalene is obvious. This Mary is the one from whom Jesus cast out seven devils (Mark 16:9, Luke 8:1) and who, according to Christian tradition, may have been a harlot before her encounter with Jesus. Cable apparently has this traditional view of the Magdalene in mind when he creates the simile. If so, he uses it to indicate the intensity of Flora's guilt feelings, not her actual experience.

When the fever epidemic begins, Flora courageously helps nurse Smith's small son and later nurses her husband when he falls ill, though she herself has never had the fever and is not immune. The Smith child dies, and at the funeral Flora is near collapse from exhaustion and grief. She hears black women singing about "Mary Mahgaleen," and in her distraught state she is comforted by the child's old black nurse, who says, ". . . lay yo head on me, an' lay it heavy: dass what I'm use-en to. Blessed is the pyo in haht; she shall res' in de fea' o' de Lawd, an' he shall lafe at heh clamity" (SH, p. 167). The old woman's attempt

at consoling speech is a mixture of Matthew 5:8, Psalms 25:12-13 and 37:7, and Proverbs 1:26. The first from Matthew is the Beatitude: "Blessed are the pure in heart: for they shall see God." The next part is a blend of three verses from the two Psalms, having to do with rest in and fear of the Lord; and the third part is from Proverbs that speaks of divine contempt when divine counsel is ignored, "I will mock at your calamity; I will mock when your fear cometh." Although the uneducated old woman's words of garbled scripture are kindly intended, the ironic effect is to underscore Flora's feelings of guilt because her heart is not pure, for in her thoughts and in her flirtatious behavior she has appeared as an unfaithful wife.

When Smith tells of a message to Senda that went undelivered (one link in a causal chain contributing to Flora's death), he comments, "But 'no battle'--have I already used the proverb?" (SH, p. 186) He has not used the proverb, but his question is more than just a contribution to the conversational tone of the narrative. His reference is to Ecclesiastes 9:11,

I returned and saw under the sun, that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favor to men of skill; but time and chance happeneth to them all.

Ecclesiastes 9 focuses upon evil and death as well as upon chance and time. Later Smith's wife points out the "parable" to be observed in the rare "Psyche" moth, which the Baron had so passionately sought but lost,

lying half in, and half out of the window, still beautiful but crushed; crushed with its wings full spread, not by anyone's choice, but because there are so many things in this universe that not even God can help from being as they are. (SH, p. 203)

The comparison of the moth to Flora is obvious, and the conclusion of Mrs. Smith's "parable" is comparable to the tone of Ecclesiastes 9 and the proverb to which Smith refers when he begins the account of Flora's death, ending with the parable of the moth. Thus the motif of time and chance that dominates the allusion to Ecclesiastes 9:11 is echoed by this parable of the moth. Flora is symbolized by the moth, and her own death is brought on by a convulsion she suffers when frightened by the sound of the window falling shut upon the moth. The causal chain begins with the undelivered message to Senda. Cable makes clear that in nursing the sick in a fever epidemic, the physically able neighbor is his brother's keeper, and thus Senda is elsewhere in the neighborhood when the crisis comes in which she is more sorely needed at the Smiths' house where the Baron, Fontenette, and Flora are all now sick. By chance, Senda does not get the message to come there, and Smith and the old black nurse are therefore responsible for

the three extremely ill patients. Smith leaves the Baron asleep at the time, and goes to Fontenette. Smith is not aware that the old nurse sitting with Flora has fallen asleep and will not know the "moth-mad" Baron in semi-delirium gets up to chase the moth. He lets the window fall accidentally, not knowing that by chance he has both crushed the moth he sought and has frightened Flora to convulsion and decline.

Another allusion that bears examination is Smith's conviction that he senses Fontenette's thoughts after the fever-ridden man has told him of a dream in which Flora showed him a garden of perfect roses. Smith says, "I could feel him, as it were, thinking of his wife, loving her through all the deeps of his still nature with seven--yes, seventy--times the passion that I fancied would ever be possible" (SH, p. 187). The significance of "seven" and "seventy," multiplied, is the clear reference intended to Matthew 18:21-22 as Peter asked Jesus, "Lord, how oft shall my brother sin against me, and I forgive him? till seven times?" Jesus' reply is echoed in Smith's comment, for Jesus said to Peter: "I say not unto thee, Until seven times: but, Until seventy times seven." Cable here emphasizes the depth of Fontenette's love for Flora by suggesting that the Creole obeyed love's imperative of forgiveness.

Perhaps one of the weakest sections of the novelette is one that Cable intended as embodiment of a Biblical theme. Smith tells of a renowned preacher of exceptional boldness preaching a series of sermons on the text "Be thou clean" (Matthew 8:3, Mark 1:41, Luke 5:13), the words of Jesus to a leper he healed. The preacher's first discourse (because it was "a year of state elections") was on "cleanness of citizenship," and the second (because the fever epidemic was beginning) was on the obligation of civic sanitation. Both topics remind us of Cable as social critic; however, Cable's focus is the third discourse, having to do with the "application of this great command to the individual life and character of man and woman." As Smith tells it, the neighbor Bulk and his wife take Smith, his wife, Fontenette, Flora, the Baron and Senda to hear the third discourse of this compelling preacher. They arrive late and comically make their way to Bulk's pew near the front just as the preacher is closing the scripture lesson with "And Noah went in, and his sons, and his wife, and his sons' wives with him into the ark" (SH, p. 1420). This scripture, Genesis 7:7, is used by Cable merely to lighten an otherwise heavy dose of sermonizing.

Some of the main points of the sermon on "Be thou clean" --repeated by Smith--bear upon his narrative. For example, the preacher stresses the "partnership of soul and body,"

saying that physical pleasure cannot be clean unless there is equal spiritual delight. He warns that the "commonest error . . . of those who covet spiritual cleanness is to seek purification of self for self-purification's sake."

Emphasizing concern for others, he continued,

Only those are clean . . . whose every act, motive, condition is ordered according to their best knowledge of the general happiness, whether that happiness is for the time embodied in millions, or in but one beyond themselves.

He points to the mistake in thinking that women are more spiritual than men because "more delicately made." The Bible, he says, makes no such distinction from "Genesis to Revelation." Particularly relevant to the narrative is the next point:

It is amazing how feeble a sense of condemnation women --even as compared with men--often show for the spirit of certain misdeeds if only it be unaccompanied by the misdeed's performance; or what loathing so many of them . . . heap upon certain things without reference to the spirit by which they are accompanied and on which their nobility or baseness, their cleanness or foulness, entirely depends.

He continues with a brief discussion of uncleanness and says, "Nothing is unclean that is to no one anywhere unjust or unkind; and nothing is unjust, unkind, or unclean which cannot easily be shown to be so without inventing an eleventh commandment." He concludes with an echo of Acts 10:15, "What God hath cleansed, that call not thou common," as

he says that no uncleanness is

more foul than that which, not for kindness, or for righteousness, but for a fantastical, self-centered refinement, invents some eleventh commandment to call that common which God hath cleansed; to call anything brutish which the incarnation of the soul has made sacred to spotless affections. (SH, pp. 144-47)

Although Smith has called the sermon "daring" and although it has an effect on Flora, the reader is likely to find it boring and obviously didactic.

After the sermon, countering Flora's comment on a wife's realizing her ideal, Senda says that the only wife who realizes her ideal husband is the wife who idealizes her real husband, and she adds, "I sink you even cannot much Christianity practice vis anybody--close related--vissout you idealize sem." She recalls the sermon they had heard and offers "vun sing se preacher forget to say":

. . . sere is no hussbandt in se whole vorltdt--and also sare is no vife so spiritual . . . and who got a hussbandt so spiritual, sat eser vun . . . can keep sat rule inside--to be pairfect' clean, if sat vun do not see usseh vun idealize. (SH, pp. 156-57)

The Baron is portrayed as so selfish and so insensitive that the reader can understand Senda's need to idealize him and have difficulty understanding why Flora, the "rose" to her husband, is so beguiled by this greedy "caterpillar," as Smith calls the entomologist.

A final reference to the text "Be thou clean" occurs when Flora, dying, gives Smith this message for the entomologist:

Tell him I said it sounds very pretty to call ourselves and each other children of nature, but we have no right to be such. The word is "Be thou clean," and if we are not masters of nature we can't do it. . . . And tell him he has done nothing to grieve for; I was only a dangerous toy, and I want him to love the dear Father for taking it away from him before he had hurt himself. (SH, p. 201)

Though one of Cable's intentions in this work was to examine moral impurity and, in effect, preach against it, the reader here is not so much "profited" as he is perplexed by the fatuous flirtation--considerably short of marital infidelity--and the enormity of Flora's feelings of guilt. The reader's perplexity is followed by a surfeit of cloying sentimentality heavily mixed with obvious didacticism as exemplified by Flora's message to the Baron.

Near the end of the story, Smith has a conversation with Senda as she is being courted by Fontenette in a trans-ocean correspondence, and, recalling the way she "formerly glozed and gilded the entomologist's unthrift," Smith comments to her somewhat playfully, "A good plain business man isn't the least noble work of God, after all." Senda, as usual, tops him by saying, "Se koot Kott makes not all men for se same high calling. If Kott make a man to do no betteh san make a living or a fawtune, it iss

right for se man to make it; se man iss not to blame (SH, pp. 211-12). Senda's use of the phrase "high calling" from Paul's declaration in Philippians 3:14 is not quite in the same conceptual context as that of the scripture, but it effectually helps to delineate her character. Senda is a paradigm of the traits of character that represent heroism in this novelette. She is "strong, sweet, and true."

The fictive "preface" that offers these adjectives-- "strong, sweet, and true"--as ideal standards for aspiring mankind is a direct link to Cable's next novel, The Cavalier, and to Charlotte Oliver, the major female character and paragon of heroism.¹¹ In "The Solitary" Smith says, "I bade him [Gregory] turn to the preface, where--heavily scored by the same feminine hand which had written on the blank leaf opposite, 'Richard Thorndyke Smith, from C. O.' (SH, p. 10)." Then in The Cavalier Smith tells of Charlotte Oliver's giving him the book and of its inscription (C, p. 231). That Charlotte Oliver represents Cable's heroic ideals is clear in the way he characterizes her and especially in this sentence from her creed expressed to a dying Union captain:

I believe in being strong and sweet and true for the pure sake of being so; and yet more for the world's sake; and as much more again for God's sake as God is greater than his works. (C, p. 177)

Cable thought so well of the creed he had given Charlotte

in The Cavalier that he quotes the entire statement of it in "My Philosophy."¹²

Discussing The Cavalier, Arlin Turner records that a story Cable planned in 1893 as a part of the Strong Hearts sequence "threatened to be too long" and was temporarily shelved. When, after giving it intermittent attention between 1896 and 1898, Cable began work again, he intended it to follow Strong Hearts "in the same key" and with "the same thesis, the same tone, the same idea," and to be "told by the same narrator." When he finished the manuscript in April 1900, he was totally pleased with it. This work was published as The Cavalier on October 5, 1901, and it became Cable's only best-seller, having sold a hundred thousand copies by December 25 of that year.¹³

Set in Mississippi during the Civil War, this novel is chiefly the love story of Charlotte Oliver, a Confederate spy-correspondent sometimes known as Coralie Rothvelt (an anagram of her own name), and Lieutenant (later Captain) Edward Ferry-Durand, known as Ned Ferry by his fellow cavalrymen. The narrator is, of course, Richard Thorndyke Smith, a nineteen-year-old cavalryman from New Orleans, who loves and eventually wins Camille Harper, daughter of Major Harper. Smith, at first a quartermaster's clerk under Harper, is early in the novel assigned to Ned Ferry's scouts and becomes enmeshed in the romance of Ned and Charlotte. The prime deterrent to the progress of their love toward

marriage is the fact that Charlotte is already married. Her marriage had taken place less than a year before the novel opens, but it had not been consummated. Shortly after the wedding ceremony Charlotte had learned from a slave girl (given her as a wedding present by the bridegroom) what her new husband was--drunkard, lecher, and murderous traitor to any cause, Confederate or Union. From the time she learned the truth about Oliver, Charlotte "has never gone into her chamber without locking the door; she has never come out of it unarmed" (C, p. 99). Ned Ferry explains to Smith that by "vigilance," "courage," and "sagacity," Charlotte has protected herself against her husband and has served the Confederacy as a spy in the guise of war-correspondent. In one ornate sentence Smith explains the improbable circumstances behind the preposterous marriage:

This amazing Charlotte, bereft of father, brother, and mother, ward of a light-headed married sister, and in these distracted times lacking any friend with the courage, wisdom and kind activity to probe the pretensions of her suitor, had been literally snared into marriage by this human spider, this Oliver, a man of just the measure to simulate with cunning and patient labor the character, bearing, and antecedents of a true gentleman for the sake of devouring this glorious woman. (C, p. 98)

Charlotte had not met Ned Ferry until she became a spy and was his guide through the lines on six occasions prior to his telling Smith about it. With the exception of Scott Gholson--a narrow, hypocritical "religionist," who is the

Adjutant-general's clerk--the entire company sees that Ned and Charlotte are ideally suited to each other. Smith summarizes the novel's major conflict in a sentence that also implies Ned and Charlotte are models of courage, fidelity, and love:

Ned Ferry, loving Charlotte Oliver, yet coerced by his sense of a soldier's duty, had put passion's dictates wholly aside and had set about to bring these murderers [Oliver and his father] to justice; doing this though he knew she could never with honor or happiness to either of them become the wife of a man who had made her a widow, while she, aware of his love, a love so true that he would not breathe it to her while this hideous marriage held her, had ridden perilously in the dead of night to circumvent his plans if, with honor to both of them, it could be done. (C, p. 85)

To complicate the plot, Oliver is assumed dead on two different occasions. His actual death finally comes at a private "execution" arranged by Colonel Dismukes, carried out by Gholson, and witnessed by Smith and another cavalryman, Lt. Helm. As Dismukes says to Smith and Gholson just before the execution, "I've got a job that God A'mighty just built you two saints and me for . . . Heaven ain't a-going to stop that wedding [Charlotte and Ned's], and hell sha'n't" (C, p. 300).

In this novel Cable's most effective use of Biblical reference is in his satirical characterization of Scott Gholson, who by name-association (Ghoul's son) and by sterile religiosity, belongs in the congregation of Tombs, Coffin, Graves, and the like from John March, Southerner.

Philip Butcher asserts that in his sanctimony Gholson is "just such a 'religionist' as Cable had been as a cavalry recruit,"¹⁴ but fails to support his assertion with evidence. Cable's counterpart is obviously Smith, whose character and experiences in this novel more nearly parallel those of Cable than in any other of his works using autobiographical material.¹⁵ Gholson is an insensitive, vindictive, ignorant, and stupid user and mis-user of scripture. Smith describes Gholson as "profoundly unconscious of any shortcomings in his education, which he had gotten from a small church-pecked college of the pelican sort that feeds it raw from their own bosoms" (C, p. 6). Jealously critical of Ned, Gholson says to Smith,

He questions the Bible, Smith, not to me, though; hah, he knows better! . . . I can discuss religion and not get mad, with anyone who don't question the Bible; but if he does that, I just tell you, I wouldn't risk my soul in such a discussion. (C, p. 10)

Smith refers to the "sour legality" of Gholson's moral sense, and the reader sees Gholson portrayed as one of those who keep the letter of the law but violate the spirit, contrary to II Corinthians 3:6 and the warning that "the letter killeth, but the spirit giveth life."

In contrast to the bitter responses inspired by Gholson's smug piety and sanctimonious scorn of those who do not share his narrow rules of conduct, Ned Ferry's caritas elicits Smith's comment:

. . . we loved Ferry for loving each and every one of us beyond his desert, and for a love which went farther yet, we fancied, when it lived and kept its health in every insalubrious atmosphere, from the sulphurous breath of old Dismukes to the carbonic acid gas of Gholson's cant. (C, p. 293)

When the chaplain, "a politic little fellow" whose speech has "the heavy sweetness of perfumed lard," asks him if Ferry is "a believer," Smith records,

In Ferry's defence I maintained that only so much of any man's religion as fitted him, and fitted him not as his saddle or his clothes, but as his nervous system fitted him, was really his, or was really religious. (C, p. 226)

Ferry's religion is the apotheosis of Cable's own.

Cable's skill in characterization by dialogue using Biblical reference is apparent in a speech of Gholson's berating Ned:

Ah Smith, be not deceived! Whenever you see a man bring forth the fruits of the Spirit while he neglects the regularly appointed means of grace, you know there's something wrong, don't you? (C, p. 130)

The speech is effectively ironic, for it reveals Gholson's lack of charity and failure to understand the spirit of the law while, at the same time, it reveals by Gholson's condemnation the Spirit present in Ferry and absent in himself. According to Galatians 5:22-23, ". . . the fruit of the Spirit is love, joy, peace, longsuffering, gentleness, goodness, faith, meekness, temperance: against such there is no law." That Gholson acknowledges evidence of these in

Ferry is completely ironic, for Gholson's concern with the rules of his religion makes him ignore Galatians 5:23 or 5:18, ". . . if ye be led of the Spirit, ye are not under the law." Gholson's admonition "be not deceived," found in Luke 21:8, I Corinthians 6:9, Galatians 6:7, is ironically pertinent--particularly the reference from Luke--as a warning against false Christs or false prophets as Gholson himself is characterized.

Gholson is the most unpopular man in camp. When he shows suspicion of Harry Helm's motives, Helm calls Gholson "a slang-whanging, backbiting sneak," and the furious Gholson gets his gun, ready to kill Helm outright, while he hypocritically mouths a parody of some of Matthew 5:11, as he says, "I rejoice and am glad when I'm reviled and persecuted by the hounds of hell, and spoken evil against falsely for my religion's sake" (C, p. 145). He continues to curse both Ned and Helm, who he thinks are both in love with Charlotte. His jealous and vindictive spirit, coupled with his own hopeless infatuation, moves him to say further,

. . . he [Ned] hates me and my religion; our religion, Smith, mine and yours; because it's put me between him and her. What was that the preacher said this morning? "The carnal mind, being enmity against God, is enmity against them that serve God." O--oh, I accept his enmity! it proves my religion isn't vain! I'm glad to get it! (C, p. 146)

The quotation that Gholson cites is a misquotation of Romans 8:7, "For to be carnally minded is death; but to be

spiritually minded is life and peace." Romans 8 is in part devoted to a discussion of life lived according to the Spirit; hence, Gholson's perversion of this text from this particular chapter is even more ironic as it once more confirms Gholson's utter lack of spirituality.

Near the end of the novel when preparations have been made for the wedding of Ned and Charlotte, Gholson discovers that Oliver is still alive and comes to save Charlotte "from a fate worse than death." Gholson tells Smith that Oliver, with the help of a Yankee deserter, had contrived the report and evidence of his "second" death, just so that Ned and Charlotte would marry to their shame, and he could kill them without blame to himself. Gholson tells of the capture of the Yankee deserter, who had been brought into camp when all but Gholson were asleep. Explaining his own role, Gholson says, "I cross-examined him. . . . God's arm is not shortened that he cannot save [Isaiah 59:1]! He maketh the wrath of the wicked to praise him [Psalm 76:10]!" Gholson's references are not entirely accurate, and they show his corruption of scripture--letter and spirit. He continues: "The man was dying then, but thank God! I choked the whole truth out of him with a halter over a limb, and then for three mortal hours I couldn't start because the squad that took him out to--" Gholson is interrupted by Dismukes who appears and says, "Had to stay with the

hanging-squad to keep his mouth shut, you was going to say, wa'nt you?" (C, pp. 299-300). Then Dismukes organizes his secret execution squad and forces Gholson to be the executioner. Smith describes Gholson's wild rage after the execution: "I had heard church-members curse, but they were new church-members, camp converts, and their curses were an infant's cooing to this." Smith elaborates on Gholson's manic behavior, caused by his having to do something that would be of service to Ned Ferry, and then concludes:

I saw to my delight, that our secret was forever imprisoned in his breast, gagged and chained down by the iron of his inextricable infamy. At dawn he awakened me that he might persuade me to reject the evidence brought against his character by his doings and endurings of the night, and that he might rebuild the old house of words in which he habitually found shelter, too abysmally self-conceited ever to see his own hypocrisy. (C, pp. 305-06)

Aside from the satire connected with Gholson, most of which is darkly comic--if comic at all--there is little use of the Bible in this work for humorous effects. One example is found in Smith's reporting on a letter from Camille with, as he puts it, "the information that poor Mr. Gholson --oh, dear! the poor we have always with us!--had arrived again from camp . . ." (C, p. 292). The allusion to the poor is from Jesus' words to his disciples in Matthew 26:11, Mark 14:7, and John 12:8.

Cable also makes some use of the Bible as a source of metaphor in this work, as, for example, when Oliver is

wounded and first believed dead, Smith mistakenly pronounces him as "Dead as Adam!" (C, p. 221) Although Smith gently deprecates himself as a "religionist," there is no evidence that he shares any of Gholson's "religious" attitudes or prejudices, or that he quotes scripture indiscriminately as Gholson does. Early in the novel, Smith's fellow soldiers in a joking manner implore him to tell one of his dreams "as nice young men in the Bible always did" (C, p. 3). This dream is a parable-like story of a cockerel and a rat, interpreted to represent Ned and Smith. Like dreamers in the Bible, Smith also has a recurring dream. Strangely, this recurring dream of seeing the "dead" Oliver alive proves to be a prophetic vision (C, p. 276), but the early dream of the cockerel and the rat is purely for humor and to introduce Smith as a dreamer.

Another use of the Bible as a source of metaphor is in Chapter 62, entitled with Biblical echoes "A Tarrying Bridegroom," which begins with a description of people arriving for Ned and Charlotte's wedding:

. . . here were all our fairs, not to speak of the General, the Colonel, the Major, idlers of the town and region, and hospital bummers who had followed up unbidden and glaringly without wedding-garments.
(C, p. 295)

This description is an allusion to the Parable of the Marriage Feast (Matthew 22:1-14) just as the title of the chapter, though pertinent to Ned's being delayed, also suggests the Parable of the Ten Virgins (Matthew 25:1-14).

An interesting reference to the Bible itself appears in Smith's mention of Squire Session's offering him the "Bible Defense of Slavery" because he had heard of Smith's "feeling for books" (C, p. 148). Smith says nothing about reading this tract but speaks of putting it down (C, p. 150). Sessions is a hospitable Southerner who is host to the Harper girls and Charlotte. Slavery, as an issue of the war, is not discussed. In fact, the only slave characters are the women associated with Oliver.

In contrast to the vileness of Oliver is Charlotte's purity and nobility, which Cable calls attention to with Charlotte's use of scripture in a note to Ned. When she learns that her husband has been killed by Ned (Oliver's "first" death), Charlotte sends Ned this scripture text, heavily underscored, "Keep thy heart with all diligence; for out of it are the issues of life" (C, p. 235). This scripture text, Proverbs 4:24, is signed by Charlotte Oliver with Oliver heavily underlined. Charlotte's selflessness and magnanimity are also seen in the creed that she professes to the dying Union captain. As she acknowledges her belief in beauty and joy as "the goal of all goodness and of all God's work and wish," she concludes, ". . . above all I believe that no beauty and no joy can be perfect apart from a love that loves the whole world's joy better than any separate joy of any separate soul" (C, pp. 177-78). In a similar tone, Smith tells Ned his belief:

. . . in every problem of moral conduct we confront we really hold in trust an interest of all mankind. To solve that problem bravely and faithfully is to make life just so much easier for everybody; and to fail to do so is to make it just so much harder to solve by whoever has next to face it. (C, p. 137)

There are strong echoes of the principle of caritas in both of these speeches. Charlotte, along with Ned Ferry, represents Cable's ideal of heroism in this novel. While Ned is the cavalier and nonpareil hero, Smith is, in effect, in training--as squire to Ned as knight. Just as these three characters are positive forces of heroism in the novel, Scott Gholson is a negative force, one who inversely exemplifies heroism, as Smith says in Strong Hearts, by a "failure to incarnate it" (SH, p. 5). Both the hate-filled, hypocritical Gholson and the shadowy serpentine Oliver are foils for Ned, Charlotte, and Smith.

Gholson's bitter jealousy, the cause of his hatred for Ned, is almost incosequential, however, compared to that of Arthur Winslow, a major character in Cable's next book, Bylow Hill.¹⁶ This novelette appeared first in serial form in Atlantic Monthly in three issues, beginning in March 1902, and then in book form in March of the same year. Dr. S. Weir Mitchell, the novelist and physician, had given Cable the idea for plot particulars from a case he had known in which a madly jealous husband wrongly suspects his wife and his best friend--a former suitor of his wife--of infidelity, mistreats her brutally, and in his insanity believes he has

killed her. Cable took this case history, fabricating an ending in which the crazed husband, frightened into mad flight by the return of his wife, falls down stairs and dies, thus leaving the path clear to a "happy" ending--the marriage of the noble widow to the even more noble friend. An omniscient narrator tells this story, set in New England, of Arthur Winslow, young rector of All Angels Church, his first parish. Arthur takes advantage of his best friend, Leonard Byington, who is having a problem with his sweetheart, Isabel Morris. Arthur, aware of his betrayal of Leonard's friendship, woos and wins Isabel and then is consumed by aberrant jealousy of Leonard, who had first claim on Isabel's affections.

Arthur's aberration is not apparent to his congregation although the narrator speaks of the success of the "eccentric but gifted" young minister of All Angels Church as being due in large part to the "winsomeness and practical sympathies" of Isabel, his bride, and the "resourceful wisdom and zeal" of Leonard, his friend and churchwarden. The consensus in the congregation is that if Arthur "oftener looked anxious than complacent, so in their time, most likely did St. Paul and St. Peter" (BH, p. 72). Arthur's ability to fill the church is somewhat comparable to that of Garnet, another minister who fails to be what he seems to the world at large. Just as the Suez congregation in John March, Southerner marvelled at Garnet's lifelike

depiction of a damned soul when he preached on "Be sure your sin will find you out," the more worldly All Angels congregation "marvelled at the young rector's grasp of his subject when his text was, 'The heart knoweth his own bitterness'" (BH, p. 79). Cable's choice of Proverbs 14:10 for Arthur's sermon is just as appropriate as that of Numbers 32:23 for Garnet.

Even before their marriage, Arthur confesses to Isabel the anguish he feels but will not tell her the cause is his inordinate jealousy. Then he tells her of the "heavenly wonder" of her speaking lovingly to him and says, ". . . your voice, your eyes, work miracles of healing, and I am whole again" (BH, p. 36). After their marriage, Arthur in one of his moments of remorse tells Isabel that Hell is in his soul and jealousy has consumed his heart and brain, and he implores her to save him from his demons. When she tries to soothe him (even after he had struck her murderously with a lantern just before their child was born), Arthur, goaded by guilt, says, "The very words of Christ are idle to me until I give you up." She assures him that he hasn't any cause to give her up, but Arthur confesses,

Oh, Isabel, I stole! And the curse of God has gone with the theft, and with every step of the thief, from the first day till now. From the first day until now God has lifted that other man up and brought me down.

Then before declaring his bitter hatred of Leonard, he adds, "And yet before God who said, Thou shalt not covet thy neighbor's wife, he loves you this moment--now!--with the love of man for woman" (BH, pp. 164-65). Arthur use of the commandment, Exodus 20:17, helps to show the shifting paranoid associations made by his deranged mind.

Ironically, Isabel, before her marriage to Arthur, tells her mother that Leonard is "too fine and great" for her; and when her mother protests, Isabel says, "Oh, yes, on the plane of the Ten Commandments" (BH, p. 21). Cable, of course, is implying that Leonard's goodness goes beyond the letter of the law. Another early scene that points up Leonard's virtues and Arthur's selfishness is the engagement gathering when Arthur, Isabel, her mother, Arthur's brother Godfrey, Leonard's sister Ruth (just betrothed to Godfrey), Leonard, and his father all pile their hands one-on-one in a ritual pledge of friendship and love. Arthur refers to this pledge ritual as a "laying on of hands," an allusion to an act of the Apostles that elicited the Holy Spirit (Acts 8:15-18, I Timothy 4:14, Hebrews 6:2). Arthur himself is somewhat like Simon in Acts 8:15-18 who wants the presence of the Holy Spirit but whose "heart is not right in the sight of God" and who is in "the gall of bitterness and in the bond of iniquity."

After the marriage, when in the grip of guilt and madness, Arthur, believing he has killed his wife and thrown

her body in the millpond, leads what will be his last service in his church. Cable makes use of parts of the Biblically focused ritual to show both Arthur's guilt and his pain as he reads:

Dearly beloved brethren, the Scripture moveth us, in sundry places, to acknowledge and confess our manifold sins and wickedness, and that we should not dissemble nor cloak them before the face of Almighty God our heavenly Father . . . Almighty and most merciful Father; We have erred, and strayed from thy ways like lost sheep. We have followed too much the devices and desires of our own hearts There is no health in us . . . Have mercy upon us, miserable offenders.
(BH, pp. 196-98)

Arthur's mad guilt and the words of the service apparently combine to cause his physical collapse at the end of the prayer.

Cable uses one other direct reference to scripture in this novel. Ruth Byington, who is devoted to her brother and sees his frustration in not being able to deal openly with Arthur's suspicions and accusations, encourages Leonard's patience by pointing to Psalm 62:5. Leonard reads the words "My soul, wait thou only on God," thanks Ruth, and says "I'm afraid we've kept Him waiting on us" (BH, p. 159). Leonard is the paragon of heroism in his unselfishness, his courage, his fidelity, his magnanimity, and patience. Isabel is Leonard's female equivalent though before her marriage to Arthur she had not thought herself worthy of Leonard.

Cable's interest in providing the reader with such models was again reflected in an essay, "How I Write My Novels," printed in the New York Herald in October 1908, in which he discussed the novel next published after Bylow Hill. The new novel, Kincaid's Battery, was published one month after the essay.¹⁷ In this essay, although he protested that he was "blameless" in the new novel "of trying to prove anything or preach anything," a few sentences later he says that he hopes "this tale of love and constancy. . . . may preach as characters and conduct always will and must whenever they are, as the critics say, convincing." Cable also pointed out that Kincaid's Battery, set in the Civil War, is a story of "a war within a war, a war of beautiful characters (with plenty of faults to make them human and real) against characters ugly and evil, yet not without charm." As a cavalry unit provides ambience for The Cavalier, an artillery battery does the same for this novel. Cable intended this work to be, he said,

a strong combination of character portrayal with plot . . . a conflict of passions, wills, schemes and adventures and tragic fates; and to harmonize these entirely with historic events of the time.¹⁸

The locale of this novel is generally in and around New Orleans but includes Vicksburg at the time of its fall. The story is told by an omniscient narrator, but there are references to Richard Thorndyke Smith, as well as to other

characters from earlier works such as Dr. Sevier, Ned Ferry, Charlotte Oliver, Jules St. Ange, Fontenette, and Grandissime, Fusilier, Frowenfeld, and Innerarity descendants.

The "beautiful characters" pitted against the "evil" ones in this "war within a war" are chiefly the commander of Kincaid's Battery, Hilary Kincaid, and the woman he loves, Anna Callender. The enemy is a charming but virtually amoral Creole, Flora Valcour, who wants Hilary and every material advantage that she can manage to finesse. Flora uses everyone to her own ends. Her confederates are her equally worldly little grandmother and Hilary's cousin, who is enamored of Flora. Flora is an artful hypocrite who convinces Hilary and the Callenders that she is a loyal Southerner and convinces Greenleaf, a Yankee, that she is all for the Union. Her machinations to keep Hilary and Anna apart--even after their marriage vows--provide the offensive of her little war. Both Hilary and Anna represent ideals of selfless love, courage, and fidelity. Like Major Garnet, Scott Gholson, and Arthur Winslow, Flora Valcour as a self-centered dissembler is one of those whose stories, according to Cable, are "negative representations of opposite virtues." As Cable had written earlier in "Speculations of a Story-Teller," the "one great value of stories of simple adventure and love,--of courage and constancy, that is, or their negatives" is that they "tune the heart to these

virtues, and keep it keyed to them in the absence of actual experience and trial." These "trials"--labeled "Spiritual skirmish drills and sham battles"--endured by the "beautiful" like Anna and Hilary against the onslaught of the spiritually "ugly and evil" like Flora, according to Cable, "help to gird the heart for the real fight which may come any day."¹⁹

As the account of Jesus' temptation in the wilderness (Matthew 4:1-11, Mark 1:12-13, Luke 4:1-13) shows, Satan used scripture for his own purposes, and Cable's "negative" characters often quote, twist, or misquote more scripture than anyone else in a work. Although there is comparatively little use of Biblical reference in Kincaid's Battery, Cable uses Flora's allusions to scripture in the portrayal of her character. Part of Flora's charm rests in her wit, though repartee with her grandmother is often vicious like that of a consortium of demons. As the two women watch the city of New Orleans fall to the Union, Flora says to her grandmother, ". . . all shall be for the bes! Those who watch the game close and play it with courage--" The grandmother injects, "And cheat with prudenz--?" In a tone that ironically reminds one of Romans 8:28 (" . . . all things work together for good to them that love God, to them who are called according to his purpose"), Flora completes the sentence for her grandmother, "God is good" (KB, p. 289). Later, Flora reflects on her wisdom in making

Greenleaf believe her to be a Northern sympathizer and rejoices, "How well those words fitly spoken had turned out! 'Like apples of gold . . . in wrappers of greenbacks" (KB, p. 299). Flora's figure here is a play on Proverbs 25:11, "A word fitly spoken is like apples of gold in pictures of silver." Earlier Cable had commented that the character of Flora and of Madame was "essentially fluid" and that one of the principles of their behavior was "to adapt their contours to whatever they impinged upon" (KB, p. 83).

In contrast to Flora--a veritable Duessa--Anna is a Una, absolutely true, the very embodiment of constancy and love. Even Flora says of her, "Anna's the only being on earth I can perfectly trust" (KB, p. 85). Anna's fidelity in love and in friendship is no less constant than her faith in God. She is depicted in earnest prayer several times during the story. In one of her prayers, for example, she alludes to Jesus' assurance to the disciples that with God all things are possible (Matthew 19:26, Mark 10:27, Luke 18:27) as she prays that Kincaid's battery be detained in New Orleans,

Just this one time, oh Lord! With thee are not all things possible? Canst thou not so order all things that a day or two's delay of Kincaid's Battery need work no evil to the Cause nor any such rending to any heart as must be hers if Kincaid's Battery should go to-night? (KB, p. 143)

After the informal wedding vows, Anna says to her husband,

"We know in whom we trust, Hilary; must, must, must trust, as we trust and must trust each other" (KB, p. 220).

The Biblical theme of trust in God is echoed again as Anna and her servants watch the beginning of the siege of New Orleans. One woman moans, "Oh, Lawd 'a' massy!" and another soothes, "Trus' Him, Aun' Jinnie! . . . Y' always is trus' Him!" And Anna reassures them all, "We all of us must and will!" A humorous note is added when Isaac says, "Whoever don't trus' Him, I'll bus' him!" (KB, p. 284)

The same humorous tone is in the description of the slaves' reaction when the house itself is under fire: "But the house stood fast and half a dozen misquotations of David and Paul were spouted from the braver ones of Anna's flock" (KB, p. 286). Cable's implication is that the "misquotations" were from the Psalms and the Epistles. Several of the slaves, like Isaac, have Biblical names--Habbakuk, Israel, and Ben (Benjamin), for example. In his use of Biblical allusion, Cable has Anna, upon hearing of a "great victory," say, "I never heard of such a place--out of the Bible. It sounds like--Shiloh" (KB, p. 228). Such a comment is a deft touch of character portrayal--the devout Southern woman who knows her Bible but little of the geography of another state where the battle had taken place.

One example of Cable's use of Biblical imagery in metaphor occurs when Flora observes Anna and Hilary looking at each other near the beginning of the story, she sees their

glances as "angels ascending and descending," an allusion to Jacob's dream in Genesis 28:12. Another example is the reference to the Creation story from Genesis in the description of the "vast chaotic miscellany of things" collected for the benefit bazaar organized by Anna and the "Sisters of Kincaid's Battery." As the narrator comments, "The Callenders and the Valcours could see, in fancy, all the first chaos of it and all the fair creation that was to arise from it" (KB, p. 181).

With a gentle irony, coupled with reference to trust in God and his justice, Cable treats loyal Southern attitudes toward the war. Before Ft. Sumter is fired upon, one of the minor characters, Confederate General Brodnax, reflects, "In this impending war the South would rise, of course--oh, God is just!" (KB, p. 7). In a similar tone in The Cavalier, Smith's Camille cries, ". . . why don't those poor Yankees give up the struggle? they must see that God is on our side!" (C, p. 164) In contrast, Hilary's farewell to his men when the war is over is the epitome of a liberal attitude. The narrator tells how many of the battery try "to say over again these last words from the chief hero of their four years' trial by fire." The narrator goes on to say:

. . . no full text has come down; but their drift seems to have been that, though disarmed, unliveried, and disbanded, they could remain true soldiers: That the perfect soldier loves peace, loathes war: That no man can be such who cannot, whether alone or among thousands of his fellows, strive, suffer, and wait with

magnanimous patience, stake life and fortune, and, in extremity, fight like a whirlwind, for the victories of peace: That every setting sun will rise again if it is a true sun (KB, pp. 395-96)

There is a veiled allusion to the Prince of Peace both in the references to peace and to the sun (son) that will rise again, a figure that is, in effect, a pun double in meaning--the risen Son of God and each son of the South, defeated but with heroic potential to rise again with faith, courage, and love. Hilary's speech is itself a model of Cable's typical heroic utterance just as both Hilary and Anna are models of his brand of heroism.

A year after the publication of Kincaid's Battery, Scribner published Posson Jone' and Père Raphaël in book form. Cable's next book, published in 1914 when he was seventy years old, was Gideon's Band.²⁰ Philip Butcher is quite right in calling it a "sturdy work" with "more merit" than any book by Cable since John March, Southerner twenty years earlier.²¹ Unlike the rather anomalous Bylow Hill and his two war romances, Gideon's Band combines social criticism with romance as it stresses man's obligation to his brother-neighbor and offers models of heroism that exemplify caritas.

Major plot conflict in Gideon's Band concerns the interaction of the members of two families--the Courteney's and the Hayles--competitors in steamboat transportation, each family having its own fleet to ply the Mississippi. Most of

the immediate action of the story is set in 1852 aboard a Courteney side-wheeler, the Votaress, on her maiden voyage from New Orleans to Louisville. Traveling to Louisville on the Votaress are the wife, daughter, and three sons of Gideon Hayle, commodore of the Hayle fleet. Mrs. Hayle, Ramsay (daughter), Basile (youngest son), and the twins Lucian and Julian are going upriver on this Courteney vessel that they might come back on the maiden voyage of a new boat of the Hayle line. Among the other passengers are the Gilmores, an actor and actress, traveling with "Harriet," their quadroon maid. Others who figure in the story are a Methodist bishop, a backwoods Baptist "exhorter," a senator, a judge, a general, and a squire, all of whom--along with the Hayle twins--represent in varying degrees a cross-section of influential Southern society. These men are much opposed to the "deluge of immigration" that they say is weakening "national" religion, law, order, speech and health. When Asiatic cholera breaks out among the more than two hundred German immigrants in steerage, "a committee of seven" from the ruling class among the passengers demands that all the immigrants be put ashore at some wilderness spot and left to take care of themselves. The demand is refused by those in charge of the Votaress, the three Courteney--grandfather, father, and son--the commodore, the captain, and Hugh.

Although cholera on board increases the complication and motivates much of the action, roots of the discord between

the Hayles and the Courteney's lie in the past when Hugh was a child aboard a Courteney boat, the Quakeress. The boat was set on fire by Phyllis, Hugh's quadroon nurse and former mistress of Dan Hayle, pilot of the Quakeress. Phyllis is the daughter of black Joy's mulatto half-sister. Joy, her sister, and Phyllis are slaves of the Hayle family, and Phyllis is presumably the daughter of old Commodore Hayle. To break up Phyllis' relationship with the bachelor son, Dan, Phyllis was on "loan" to the Courteney's as nurse to the children. As his nurse, she had treated Hugh cruelly out of hatred for those who had mistreated her. She had been separated from her lover-master, and her child (presumably Dan's) had been "accidentally" drowned by a harsh overseer. When the Quakeress burned, among those lost in the fire or drowned were Hugh's mother and her other three children, the overseer, Dan Hayle, and Phyllis. Hugh owed his life to the action of both Dan and Phyllis in the fire. The story of Phyllis is the kernel story of Gideon's Band as that of Bras-Coupé serves The Grandissimes. Phyllis' story is told to Ramsay in segments by Joy and Hugh. Unlike Bras-Coupé, Phyllis is not dead but is aboard the Votaress as "Harriet," the Gilmore's maid. Rescued by Gilmore from the burning Quakeress, she told her story to the Gilmore's and they decided to protect her. The story of Phyllis in this novel serves several purposes--to provide material for conflict between the rival families, to present

obstacles to the developing romance between Ramsay Hayle and Hugh Courteney, and to dramatize problems of caste and miscegenation.

In many respects Gideon's Band brings together all of Cable's most cherished principles: caritas expressed as all-encompassing love for God and for one's brother-neighbor, as well as faith, truth, right, justice, mercy, and courage. Although the title of the book purports to be taken from what Cable calls "a camp-meeting tune" (GB, p. 71) and "a wilderness hymn" (GB, p. 125), the title represents more than its facetious use as a Gideon Hayle family theme-song. The "Gideon's band" verses appear to be grafted to stanzas of a song about Noah and the ark. A few lines will demonstrate this anachronistic graft and present the flavor of the song:

O, Noah he did build de ahk,
 An' shingle it wid cinnamon bahk.
 Do you belong to Gideon's band?
 Fight'n' fo' yo' home! (GB, pp. 71-72)

The song has innumerable stanzas about the animals taken in two by two, and after each stanza comes the tacked-on chorus:

Do you belong to Gideon's Band?
 Here's my heart an' here's my hand!
 Do you belong to Gideon's Band?
 Fight'n' fo' yo' home! (GB, p. 125)

Because the song and references to it amount to a refrain throughout the book, the reader realizes the repetition is

incremental, the meaning and purpose of the song change and serve to remind the reader that the little group made up of Hugh Courteney, Ramsay Hayle, the Gilmores, and a few others--like the Biblical Gideon's band (Judges 6-7), having social concern, faith in God, and courage--stand off the more powerful and greater number, represented by the senator's self-elected committee of seven (GB, p. 67), a number used ironically to remind the reader of the committee of seven (Acts 6:3) who, as officials of the early church, were to be men "of honest report, full of the Holy Ghost, and wisdom." The "seven" of the Votaress are filled with pride, self-interest, guile, and the enormous self-assurance that attends those vested in political, legal, military, financial, or even ecclesiastical power. Thus with so formidable a foe faced and defeated by Hugh and his small contingent, the reader better understands the title as reference also to Hugh Courteney and Ramsay Hayle and their group rather than only to a rather whimsical theme-song associated with just the family of Gideon Hayle, who does not appear in the novel until near the end.

Gideon-like courage as a major tenet of this novel is emphasized in the omniscient narrator's comments about the play called "Courage" that Gilmore had written to be performed as entertainment on board the Votaress. "It was," he says, "a sort of kind rejoinder to the various ferments kept up by the truculent twins, the pusillanimous exhorter,

and the terrified Basile." The play's "preachments" were

first, that courage is human character's prime essential, without which no rightness or goodness is stable or real; and second, that as no virtue of character can be relied on where courage is poor, so neither can courage be trusted for right conduct when unmated to other virtues of character, the chiefest being fidelity--fidelity to truth and right, of course, since fidelity to evil is but a contradiction of terms.

He quotes from the play, "'From courage and fidelity springs the whole arch of character.'" This line from the play, of course, echoes the assertion in Cable's "Speculations of a Story-Teller" which insists that on fidelity and courage "rest all true love and heroism." The narrator concludes his discussion of the play with one more line from it referring to fidelity and courage as "the Adam and Eve of all the virtues" (GB, pp. 280-281).

Cable also uses a prayer by one of the cabin-passengers to emphasize essential virtues. The prayer, offered "in love, humility, and trust," asks for deliverance from the pestilence, for forgiveness for "every fault of character inherited or acquired," for growth toward "Christlikeness," for strength in joyful devotion "to the true and diligent service" of others, for faith in God and his providence. "And, finally," the supplicant prays, "We beg thee to grant us in this immediate issue a courage for ourselves and compassion for all others . . ." (GB, pp. 170-72). It is obvious in Gideon's Band that certain characters represent these virtues while others represent their antitheses.

A model of both courage and compassion is Madame Hayle, Ramsay's mother, who believes it "cowardly--to run away from those sick" (GB, p. 54). She sets an example by voluntarily going down into steerage to nurse the sick there as well as the afflicted cabin passengers of her own class. That she has influenced her daughter's values is shown when Ramsay expresses concern for the welfare of all the immigrants, both sick and well. When she insists that the cabin-passengers should pay for the food of the unfortunate people in steerage, Ramsay says, "It's in the Bible that we ought." The bishop doesn't "recall any mention of this matter there," and Ramsay asks, "Nor of strangers? . . . nor of sick folks?" Ramsay's reference is to Matthew 26:42-46 and also to Matthew 5:7 to which she later alludes more specifically. The bishop tells her, "Ah, that's another affair!" Then he tries to ignore her charitable and practical suggestion and hastily turns to more "spiritual" matters. Implying that she is a female John the Baptist, he says to Ramsay, "My fair daughter, you prepare the way of the Lord" (Matthew 3:3, Mark 1:3, Luke 3:4). Rather than materially support the steerage passenger, the bishop insists that the cabin-passengers "must beseech God for a spiritual outpouring." He says,

We have on this boat the stranger of our own land and the sick of our own tongue; the stranger to grace and the sick in soul, who may be eternally lost before this boat has finished her trip; and as much as the soul's worth outweighs the body's is it our first duty to help them get religion (GB, pp. 141-142)

The bishop's lack of charity is apparent in this speech as he tries to build concern for the spiritual needs of the well-to-do cabin passengers rather than to meet the physical needs of the poor immigrants. The bishop is one of the seven who circulate the petition to put the immigrants ashore.

Basile, Ramsay's younger brother, who has patterned himself after his proud, irascible twin brothers, experiences a change in attitude after he sees the miserable plight of the immigrants, and he urges the withdrawal of the petition. But one who supports the petition is the Baptist exhorter, who sees both Basile and Ramsay as convicted sinners, and says, "Vot'n' don't take heh--naw hem--out'n the gall o' bittehness naw the bounds o' iniquity. Oh, my young silk-an'-satin sisteh, don't you want us to pray fo' you?" The exhorter's allusion to Acts 8:23 is ironic in that Ramsay is an exemplar of one in whom the power of the Spirit moves. Both the exhorter and the bishop are more like the sinful Simon of Acts 8 than Ramsay could ever be. Concerned with the needs of the immigrants, she responds to the exhorter and quotes Matthew 5:7 in her answer:

I know I ought to, but--but I--I'm afraid there isn't time. . . . I want to vote to take up a collection, and a big one, for those people down-stairs that mom-a's with. And then we can pray for her--and for Captain Courteney. Mom-a's a Catholic but it's in her Bible the same as in any: "Blessed are the merciful, for they shall obtain mercy." (GB, p. 177)

Although she is not yet sixteen years old, Ramsay is another model of courage and compassion essential to caritas, one who is more Christlike in her selfless concern for others than either of the two "religious" characters.

Hugh Courteney is another of Cable's models. Like the Biblical Gideon, he, too, is "a mighty man of valor" though he is the "least" of the Courteney's. His stalwart character is apparent in all his behavior and in his telling Ramsay that there are "things stronger than kin." When she wants to know what, the answer he gives might well be that of Cable himself: "Truth. Justice. Honor. Right. Public welfare" (GB, p. 11). This answer mirrors Hugh's selfless magnanimity. Another passage reflects his courage and faith when, eight years after the voyage on the Votaress, Hugh and Ramsay are reunited on another steamboat journey. The major hindrance to their marriage is that the Hayle twins still hate the Courteney's so much that they will consider Hugh's suit as provocation to violence. Hugh tells Ramsay that he will go unarmed to the twins' plantation and will settle with them without violence. Ramsay is aghast that he will go "armed with nothing but words" and protests his going. He answers her,

The world's one perfect man . . . set about to conquer the human race by the sheer power of words and died rather than use any other weapon. Died victorious, as he counted victory. And the result . . . is what we call Christendom.

This speech establishes implicitly Hugh's own heroism. As things turn out, Hugh does not have to make the trip, but that he has more than enough courage, faith, and love to do so cannot be doubted. Hugh, like Ramsay, can be described as "strong, sweet, true."

As Cable had done with Scott Gholson, he does with the Baptist exhorter in using the Bible for satirical characterization and humor. In some respects, such as backwoods background and dialect, the exhorter is like Parson Jones, but the exhorter is unlike Jones in that he totally lacks Christian charity. For example, when the exhorter rails against having a play to entertain the passengers, he says what "rises" his "bristles" is

church membehs an' non-membehs a-proj-eckin' togetheh--fo' to drownd Gaw A'mighty's chastise-ments in the devil's delights. . . . You know they a-proj-eckin' fo' to raise filthy lucre by fiddlin' an' play-actin' an' a-singin' o' worl'y songs an', to top all, a dayncin'! . . . An' they a-doin' it fo' what? Fo' no betteh reason 'an to help them-ah damn' ovehwhelmin' furrinehs to escape the righteous judg-ments o' the Lawd! Young brotheh, my name is Jawn. Jawn the Babtiss, I am, an' as sich I p'otess! (GE, p. 230)

That the "filthy lucre" is being raised to feed the hungry, not for its own sake, makes the exhorter's use of the phrase ironic, in light of I Peter 5:2, "Feed the flock of God which is among you, taking the oversight thereof, not by constraint, but willingly; not for filthy lucre, but of a ready mind." The exhorter's narrow, hate-filled religion

does not qualify him to call himself by the name of one who came to "prepare the way of the Lord."

His only similarity to John the Baptist is that he has come out of the wilderness. Cable gives dimension to the exhorter's character by making him not wholly ridiculous. The man loves the backwoods wilderness--his Eden--and deplores the exploitation of the wildlife, often using Biblical references in his spiels about it. He expounds his views on the land they are passing:

. . . as sho' as man made the city an' Gawd made the country, he made this-yeh country last, when he'd got his hand in! . . . Lawd! what a country this-yeh 'Azoo Delta is, to be sho'! . . . the money-makin'est craps! An' just as much fo' game! Not poked but wile game; fo'footen beasts afteh they kind an' fowl afteh they kind [Genesis 1:25]. An' ef a country's great fo' craps an' game, what mo' kin it be great faw what ain't pyo Babylonian vanity an' Eu-rope-ian stinch?

He catalogs the numerous kinds of wild fowl native to the region and laments the disappearance of the pelican. Alluding to Psalms 102:6, he comments, "'Pelikin in the wildeh-ness,' says the holy book, but they 'can't stan' the wildeh-ness! They plumb gone!--vamoost!--down to the Gulf!--what few ain't been shot!" His indignation grows as he talks of the senseless slaughter of wildlife, particularly pelicans. ". . . jess shot," he says,

in pyo' devilment by awngawdly damn fools--same as them on this boat all day 'istiddy a-poppin' they pistols at

ev'y live thing they see'--fo' no damn' reason in the heab'ms above aw the earth beneath aw the watehs undeh the earth--Lawd! it mighty nigh makes me swah! An' I feel the heab'mly call--seein' as that-ah tub-shape' Methodis' bishop h-ain't feel it-- fo' . . . you-all hadn't ought allowed that hell-fi' nonsense on Gawd's holy day. (GB, pp. 225-227)

In his condemnation of those who have been shooting from the boat at the wildlife along the shore, the exhorter echoes the language of Exodus 20:4 and Deuteronomy 5:8 and alludes to Exodus 20:8 and Deuteronomy 5:12. In this speech, Cable touches on a serious matter of ecological concern and gives the exhorter a less one-sided character, still making him no less narrow or bigoted in his religious nature. Later when the exhorter is reminiscing about life on the river in days when he traveled by flatboat, he returns to the subject of birds, evincing his love of the wilderness paradise and his scorn of civilization represented by "wicked" cities:

. . . millions an' millions an' millions uv millions o' swan, pelikin, san'-hill crane, geese . . . all birds o' paradise! . . . by reason 'at this wah a paradise them days, this-yeh whole 'Azoo Delta, which you, suh . . . hev tuck on yo-seff to drap hints 'at it ain't a civilize' country!--by reason 'at it ain't cityfied! Like Paris . . . with thah high-heel shoes, an' low-neck' dresses! . . . Aw Babylon with thah jeweldry!--rings on thah fingehs an' bells on thah toes! Aw Sodom an' Gomorrah!--with thah staht-neckid statutes! (GC, pp. 267-68)

Much of Cable's success with this character rests on the skillful allusion to Biblical sources in the dialogue.

Earlier young Ramsay has perceived "in the exhorter a tragic as well as a comic problem" as she observes his obstreperous intrusion of his own brand of religious song into the prayer meeting. Cable intends the reader to have this double vision also. When the exhorter is eventually put ashore with two gamblers and two "Arkansas killers," all the elements of narrow bitterness and seething hatred are ironically spewed out in his angry and anguished roar:

I'm the hewolf an' wilecat o' the 'Azoo Delta! I'm the alligatah an' snappin' turkle o' the Arkansas! I'm the horn-ed an' yalleh-belly catfish o' the Mississipp'! Glory, hallelu'! the sunburnt, chill-an'-feveh, rip-saw, camp-meetin', buck-shot, kickin'-mule civilization whah-in I got my religion is good enough fo' me, all high-steppin', niggeh-stealin' play-actohs an' flounced and friskin', beau-ketched Natchez brick-tops to the contrary notwithstayndin'! For I'm a meek an' humble follower o' the Lawd Gawd A'mighty, which may the same eternally an' ee-sentially damn yo' cowardly soul, you stump-tail' little Hugh Courteney up yandeh with yo' Gawd-fo'sakened punkin face and yo' sawed-off statu'e! (GB, p. 382)

Following this vituperative explosion comes the exhorter's parting burst of song that ironically concerns the "loving-kindness" of the Lord. Using Biblical allusions and echoes, Cable has built a solid character who shows by negative image what a Christian spirit is not.

Three other examples of his use of scripture to aid in portrayal of character demonstrate Cable's skill in short quotations and allusions. For instance, in a conversation that reveals the sensitive and poetic natures of both Hugh

and his father and that demonstrates the spiritual strength they share, Hugh says,

. . . since the infinite space is lighted only by the stars, the rush and roll of this universe through space is forever and ever--in the large--a night scene--an eternal starlight. Is that absurd--to you?

His father replies, "All starlight is sunlight--near enough by." And Hugh questions "But between stars there is no near-by, is there?" His father, drawing on Psalms 139:12, gives Hugh an answer that satisfies: "That depends on who's looking, I think. We mustn't impute human eyes to God--or angels--or saints. You remember the word: 'Darkness and light are both alike to thee!'" (GB, pp. 77-78) Psalm 139 concerns the all-seeing providence of God as the captain's allusion suggests.

Another brief but effective allusion is in old Joy's chiding Ramsay. Although Ramsay is very much a model of youthful heroism, she is also realistically portrayed as an exuberant teen-ager, vibrant in her spontaneity and openness and much given to laughter. At one point when she is "convulsed" by the idea that she can learn the story of the Quakeress from Hugh, Joy cautions her, "Stop, missie, stawp! Dat's madness, dat laughteh. De Bible say so!" Joy is alluding to Ecclesiastes 2:2, "I said of laughter, It is mad: and of mirth, What doeth it?"--a verse taken from a passage having to do with the vanity in human

behavior. Joy's remonstrance is a call for solemnity in the face of a serious matter that Ramsay has yet to learn about. The girl in her innocence is treating lightly something that has given much pain to all the older Hayles and Courtenays for a long time. Joy then tells Ramsay that before she hears the story of the Quakeress she must first hear the story of Phyllis (GB, p. 94).

A third example of a single-text allusion is the play upon Proverbs 15:1 when Watson, the pilot of the Votaress, and Ned, his partner--both interested observers of all that happens--are discussing recent happenings in which Hugh and Ramsay, like the Biblical Gideon's band, have "euchred" the senator and his group in a "genteel way." Ned is curious as to whether Ramsay was then wearing a long dress of the kind she is wearing as he and Watson talk. Watson's reply is a terse no. Ned comments, "A short answer turneth away wrath, I s'pose." Watson says wryly that it "turneth away discussion o' ladies' gownds" (GB, p. 183). The banter between the two men strikes a light note, but it helps to call attention to Ramsay's own awareness of growing up, objectively signalled by her wearing a long dress belonging to her mother.

Cable's use of the Bible as a source of imagery is worthy of consideration in this novel also. For example, Ramsay sees the morning star "blazing like a herald angel" (GB, p. 92). The river's "incessant bendings" are described

as "steps of Jacob's ladder with those resplendent white steamers for ascending and descending angels" (GB, p. 165). The image of Jacob's ladder (Genesis 28:12) is one that Cable has used upon several occasions, as noted before in earlier works, but each time he uses a fresh comparison. Another appropriate image is in Watson's referring to the exhorter and the four other trouble-makers who are put ashore as "five Jonahs" (GB, p. 378).

Also an effective use of Biblical metaphor is in Captain Courteney's warning that accompanies permission for Hugh to deal with the group who wish to have the immigrants put ashore: "It wouldn't be a mere putting of bad boys to bed, my son. It would be David and Goliath, with Goliath in the plural" (GB, p. 75). The reference to David and Goliath in I Samuel 17 points up Hugh's courage in confronting the power and experience represented by the senator, the judge, the bishop, and their group. Others on board before whom Hugh will show great courage are the Hayle twins, described as having both the pride and the intrepidity of Lucifer. The allusion to Lucifer is from Isaiah 14:12, "How art thou fallen from heaven, O Lucifer, son of the morning! how art thou cut down to the ground, which didst weaken the nations!" In the actual context of Isaiah 14, "Lucifer," is a reference to the king of Babylon, noted for his pomp and glory; however, Cable

seems to be using the name here as a reference to an early, but erroneous, interpretation of Lucifer in this passage as the name of Satan before the Fall.²²

The reader is reminded of the Prodigal Son (Luke 15) when the Hayle twins are described as "thrilled with the prodigal's lust for ready money" (GB, p. 398). They have influenced their younger brother, Basile, in all the wrong ways; however, he has a conversion experience and when he is dying of cholera, he tells Ramsay that he has religion and is going "straight to the arms of Jesus." Telling his mother that he wants to do something "worthy of Gideon's Band," he sends for the twins (GB, p. 306). When they arrive, Basile with "fraternal care and faithfulness" tells them of his conversion that "had come to him with a great light 'on the road to Damascus.'" After this comparison of his own conversion with that of Paul in Acts 9, Basile says that light enabled him to see--and he implores them to see--"the hideous deformity of the life he and they and the young fellows of their usual companionship had been living." As Basile indicts them in their wickedness, he says, among other things, that their "overweening pride in their lawlessness did not justify it or excuse it; the devils had that, in hell" (GB, pp. 332-33). Despite Basile's death-bed appeal and the promise he extracts from them to desist from their plan to kill Hugh without provocation, the twins themselves experience no spiritual growth or change.

From the perspective of Watson and Ned we see the forecast of a "happy ending" by means of one of Cable's nearly standard Biblical images--Adam and Eve before the Fall. Watching from the pilot house, Watson and Ned muse on Ramsay and Hugh as "outwardly so unlike" yet essentially "so of a kind that they belonged each to each as simply and patently as the first human pair." Ramsay and Hugh themselves, we are then told, have the same conviction and take "frank advantage" of their "strangely primitive" circumstance "to appropriate and accept each other as simply and completely as if these weird conditions . . . were a veritable Eden as Eden . . . before the devil got in" (GB, p. 391).

Though Gideon's Band is romance, it is also social criticism. In it, Cable is the apostle of heroism and advocate of caritas. His major characters--Hugh and Ramsay--suggest human patterns of behavior that reflect the ideals that Cable espouses. The same patterns are seen in minor characters like Madame Hayle, Joy, the Gilmores, Captain and Commodore Courteney. In contrast, minor characters, like the exhorter, the bishop, the senator, the judge, and the Hayle twins show the harm and social tragedy that can occur when essential virtues are lacking. In projecting these varied characters, Cable has made significant use of Biblical material in support of his themes, in dialogue, and in imagery. He has been better able to censure an elitist

society that breeds a poisonous insularity with its caste system and to condemn forms of organized Christianity that lack Christian charity and grace.

Cable's next book, The Flower of the Chapdelaines, published at the end of March, 1918, did not follow the path taken with Gideon's Band.²³ Rather, it might be called an emergency collage because it is an assemblage of three stories, published separately many years earlier, now placed in a "frame" narrative. The enveloping frame is a love story set in the New Orleans of Cable's own time, whereas the three stories, two of which are sequential, are tales of slavery. The book may be called an emergency collage because Cable was experiencing great financial difficulty, and this book was assembled in an effort to help meet his financial needs.²⁴ The earliest of the three stories, "The Holy Cross," was first published as "A West Indian Slave Insurrection" in Scribner's Magazine, December 1892. "The Clock in the Sky" was first published in Scribner's Magazine also, September 1901; and "The Angel of the Lord" was first published in A House Party (1901), a collection of anonymous pieces by a variety of authors.

The frame story concerns a young lawyer, Geoffrey Chester, engaged by some Creoles--including "the flower of the Chapdelaines," the beautiful Aline--to investigate the possibility of selling some old manuscripts. Chester meets with the group to read through the two manuscripts

they have, shares one of his own that coincidentally interlocks with the one owned by Aline and her aunts, and ultimately wins his suit with Aline. The story ends with the impending marriage of Chester and Aline. Magnanimity of character is displayed in Aline's selfless acceptance of responsibility for the welfare of her two old aunts and in Chester's willingness to bear that responsibility for her. Even greater heroism is demonstrated in the character of Sidney, a slave girl and major character of both "The Clock in the Sky" and "The Angel of the Lord," manuscripts owned by Aline and Chester, respectively. In the frame story, other than a single reference by a minor Creole character to Matthew, Mark, Luke, and John, the four "évangélistes" to whom she prays (FC, pp. 51-52), there is no use of Biblical material; however, Biblical allusion figures significantly in the story of Sidney, as presented in both Aline's and Chester's manuscripts.

The narrator of "The Clock in the Sky" is Maud (Aline's grandmother), who, as a girl of sixteen, goes South to visit her slave-owning uncle and aunt. Sidney, a bright and inquisitive slave girl of eighteen, is assigned to be Maud's maid. By satisfying Sidney's curiosity on pertinent subjects such as routes, directions, and distances and by giving her a compass, Maud inadvertently helps Sidney, Silas (her father), Hester (her mother), and Mingo (her brother) to leave the plantation. As Maud's relatives are

"benevolent" owners, Sidney and her family do not "escape" until they learn that their master has lost the family fortune and must sell everything the family owns, including the slaves. The manuscript ends with Maud's receiving Sidney and her family--minus Mingo--at her Northern home two months after their exodus from the plantation.

Cable's Biblical allusions in this story are well integrated and serve both to move the dialogue along and to contribute humor and depth to the characterization of the remarkable Sidney. On her second evening with Maud, Sidney maneuvers her young mistress into revealing by her silence that she does not believe in slavery. Then she asks Maud to tell her some "Bible stories, preferably that of 'Moses in de bound'ries o' Egypt.'" Sidney listens in "gloating silence," and when Maud quotes, "Thus saith the Lord God of Israel, 'Let my people go'" (Exodus 5:1), Sidney shouts, "Pra-aise Gawd!" (FC, p. 27). Maud perceives that Sidney's "supposed content" with slavery is "purely pious endurance" and that her soul feels "bondage as her body would have felt a harrow." For that reason, Maud leaves "the fugitives of Egyptian slavery under the frown of the Almighty in the wilderness of Sin," and Sidney resumes her questioning: ". . . do de Bible anywhuz capitulate dat Moses aw Aaron aw Joshaway aw Cable [sic] buy his freedom--wid money? . . . don't you reckon dat ef Moses had a-save' up money enough to a-boughtened his freedom,

dat'd been de wery sign mos' pleasin' to Gawd dat he 'uz highly fitten to be sot free widout paying?" Though there is gentle humor here, it is apparent that Cable had in mind the symbolic parallels between the bondage in Egypt and slavery in the South. Sidney's clever questions reveal much of her resourcefulness. One notes, too, Cable's play with Caleb and Cable. Enjoying play with language as he evidently did, Cable must have felt a certain ironic glee in knowing that money indeed would buy his own financial freedom.²⁵

After another night of questions from Sidney, eliciting information about geographical and social conditions between the plantation and Maud's home in the North, Maud tries to outwit Sidney by questioning her about plantation life. When she asks Sidney if she could ever be happy away from the plantation and her kind owners, Sidney, who obviously understands a contradiction in terms, replies, ". . . whatsomeveh come, and whensomeveh, and howsomeveh de Lawd sen' it, ef us feels his ahm und' us, us ought to be 'shame' not to be happy, oughtn't us?" Then she cries impulsively, "I tell you de Lawd neveh gi'n no niggeh de rights to snuggle down anywhuz an' fo'git de auction-block!" After this frank outburst, Sidney says that Maud's question had reminded her of that "ole Canaan hymn":

O I mus' climb de stony hill
 Pas many a sweet desiah;
 De flow'ry road is not for me,
 I follows cloud an' fiah. (FC, p. 30)

The stanza that Sidney sings alludes to the Israelites' sojourn in the wilderness and God's protection in guiding them with cloud by day and fire by night (Exodus 13: 21-22). The song clearly indicates Sidney's intended exodus and her assurance of divine providence.

After this experience, Maud--torn between loyalty to her relatives and her own abolitionist impulses--tries to find a neutral topic of conversation and decides to talk to Sidney about the stars. At their next discussion, Maud tells about "the great clock in the sky," and Sidney wants to know specifically about the "nawth stah." Maud shows Sidney how a compass always points to the North Star, and Sidney questions,

Do it see de stah, Miss Maud, like de wise men o' de Eas' see de stah o' Jesus? [Matthew 2:1-2] . . . And do it p'int dah dess de same in de broad day, an' all day long? . . . An' do it p'int dah in de rain, an' in de stawmy win' a-fulfillin' of his word, when de ain't a single stah admissible in de ske-ye?--De Lawd's na-ame be pra-aise'! (FC, p. 35)

Sidney is so fascinated by the compass that Maud gives it to her.

Maud then points out the polar constellations and tells the story of Cepheus and Cassiopeia, of Andromeda and

Perseus. Sidney wants to know if their story is in the Bible, and when Maud tells her that it is not, Sidney says, "I don' care, I b'lieb dat be'n in de Bible an' git drap out by mista-ake!" (FC, p. 36). Cable's light touch here is effective; however, the reader may cringe at the sentimentality in the passage that follows. Sidney holds Maud's bare feet in her hands, looks into her eyes, and says, "How bu'ful 'pon de mountain is dem wha' funnish good tidin's!" Sidney's gesture and allusion to Isaiah 52:7 is an expression of gratitude for the useful information gleaned from Maud's discussion of the North Star and "the clock in the sky." Sidney continues to express her gratitude by kissing Maud's feet and wetting them with her tears. In this act, Sidney parallels that of the sinful, but grateful, woman in the house of Simon the Pharisee as she expressed her love for Jesus (Luke 7:36-50).

When Maud's relatives announce that they must sell their slaves, Sidney, Silas, and Hester offer to their owners "through many a quaintly misquoted scripture, the consolation of faith" (FC, p. 38). Sidney, "with a happy heroism in her eyes," urges the master and his wife not to fret and says with assurance, "De Lawd is perwide!" (FC, p. 39). When Maud's aunt discovers that Sidney and her family have left during the night, she declares the rain that has fallen and hidden their tracks is God's sure providence.

The second "manuscript" presented in The Flower of the Chapdelaines belongs to Chester and is narrated by his uncle, who left this "memorandum" to Chester. In this story, "The Angel of the Lord," the unnamed narrator is a twenty-four-year-old lawyer, son of a slave-owning father. He is himself, however, a social "black sheep" because of his stand "on every hot question of the time--1860" (FC, p. 66). To play a practical joke on some colleagues who did not invite him to go fishing, he disguises himself as a woman, borrows a carriage and horses, and starts out to fool the fishermen with his ruse. When a family of Negroes appears on the road, he senses that they are runaway slaves and whimsically decides to help them. The family is Sidney's. She is disguised as a boy, and Mingo is disguised as a girl. The narrator is not aware of this deception until near the end of the story. During their adventures together, the narrator and Sidney exchange clothes to foil pursuing slave hunters; Mingo is trapped in a watermelon patch and returned to slavery; the narrator shoots a slave hunter's dog to save the family and accompanies them all the way to safety in the North.

Again Cable makes good use of Biblical material in portraying Sidney and her family. When the narrator first meets the group and engages Sidney in conversation, she tells him her name is "Euonymsus," and the narrator asks this "boy" where the name came from. Sidney says, "Why, mist'ess,

ain't dat a Bible name?" (FC, p. 73). The narrator recalls Onesimus and concedes that it is. There is significance in the narrator's making the association of vowel and consonant sounds in the name Euonymus with those in the name of Onesimus, a slave and the subject of Paul's epistle to the slave's owner Philemon. In "My Politics" Cable had noted the influence upon his political thought of a "little sermon" about Onesimus that he had read in a "Scotch magazine." He had subsequently given close study to the Epistle to Philemon and had re-examined his earlier conventional Southern belief in "the Onesimus argument for slavery" only to find "the argument for slavery went to pieces" upon such a study.²⁶ In light of all we know about Cable's deep convictions, we may surmise that it was Philemon 1:15-16 with Paul's emphasis on brotherly love that cut the "last thread" of Cable's former acceptance of conventional "Bible defenses of slavery":

For perhaps he [Onesimus] therefore departed for a season that thou [Philemon] shouldest receive him forever: Not now as a servant, but above a servant, a brother, beloved, specially to me, but how much more unto thee, both in the flesh and in the Lord.

Sidney tells the narrator that "Robelia" is Mingo's name and that it is also a Bible name, but the narrator does not interpret the intent of the name. She introduces Silas and Hester as "Luke" and "Rebecca" (FC, p. 81).

Cable has no symbolical reason for using these four Biblical names other than the common practice in the South for slaves to have names from the Bible. As we learn that none of Sidney's family can read (FC, p. 81), we more readily understand Sidney's confusion of Euonymus with Onesimus. The name Hester is the same as the Biblical Esther. Obviously these people have a faith in the Bible that is supported by an oral tradition by which they have learned what they believe and from which their names have come.

When the narrator asks Sidney if she belongs to "Zion" (FC, p. 77), he is using this Biblical place name in its symbolic and Apocalyptic sense as found in such texts as Hebrews 12:22, I Peter 2:6, and Revelation 14:1, generally referring to the church made up of the body of believers in Christ. Since Sidney--soon after the narrator's question about Zion--assumes the narrator to be neither male nor female but "an angel of the Lord," it is likely that Cable has Hebrews 12:22 rather specifically in mind: "But ye are come unto mount Sion, and unto the city of the living God, the heavenly Jerusalem, and to an innumerable company of angels." When Sidney explains how she knows the narrator is no more woman than man, she says, "'T'uz me prayed Gawd to sen' you. Y'ain't man, y'ain't 'oman! an' yit yo' bofe! Yo' de same what visit Ab'am, an' Lot, an' Dan'l and de motheh de Lawd!" When Sidney begins to call the

narrator "Lawd," he stops her, and she says, "Ain't dat what Ab'am called you?" (FC, p. 79) Sidney's allusions are to visits of angels to Abraham (Genesis 18), to Lot (Genesis 19), to Daniel (Daniel 8, 10, 12) and to Mary (Luke 1). Sidney is absolutely convinced that the narrator is one of these. The narrator, posing as a widow in his female disguise, comments on the credulity of the entire family in regard to his being an angel of the Lord and refers to Genesis 19:15-16 in doing so: "So natural to these Africans was the supernatural that I could be one of the men who plucked Lot from Sodom and yet a becurled widow" (FC, p. 87).

He quizzes Sidney and finds her committed to the welfare of her family above her own. When he asks if she can fight for her "sister" and withstand even the slave-hunters' dogs, she replies, "Yass, my La'--yass'm, I kin an' I will. I'se qualified my soul fo' dat Notinstandin' de dawgs come pass me roun' about, in de name o' de Lawd will I lif' my han' an' will perwail." Sidney's answer carries two Biblical allusions. The first is Psalm 22:16, "For dogs have compassed me: the assembly of the wicked have inclosed me" The second reference is to Exodus 17:11, "And it came to pass, when Moses held up his hand, that Israel prevailed: and when he let down his hand, Amalek prevailed" Obviously the reference to Moses' God-directed, controlling gesture is intended to remind the

reader that Sidney is a kind of Moses, leading her people out of bondage with a faith and dependence on God similar to that of the Biblical Moses. When the narrator asks if her hands are Sidney's only defense, she replies, "Da's all David had, ag'in lion and bah" (FC, p. 80). Her reference here is to I Samuel 17:34, the account of David's having killed a lion and a bear while he was keeping his father's sheep.

Not yet aware that Sidney is a girl, the narrator asks Sidney if she can put on woman's clothing and "be a lady in his place" while he dons male clothing to fool and thus elude their pursuers. Sidney says that she can, but, alluding to Jeremiah 13:23, she adds, "howsomever, you know what de good book say 'bout de Ethiopium." ("Can the Ethiopian change his skin, or the leopard his spots?") The narrator knows and assures her that she'll be in the dark. She allows it will have to be "pow'ful dahk" (FC, pp. 88-89). Such a passage demonstrates Cable's use of scripture to set up a little joke and punch line.

At this point, Sidney's father seems about to tell the narrator that Sidney is really a girl, but her mother stops him by a speech which alludes to Mary's reaction to the shepherds' report of the angels seen and heard after the birth of Jesus. Hester says to her husband, "Why don't you dess hide all dem thing' in yo' heart like dey used to do

when d'angel 'pear' unto dem?" (FC, p. 91). This passage helps to keep the reader aware of the "angel of the Lord" motif that threads through the story.

After traveling with Sidney's family in the coach until it breaks down, the narrator then proceeds with them on foot, hiding by day and walking at night, guided by the stars. As they are pursued by slave-hunters with dogs, he learns that Sidney is a girl when one of the dogs tears off her shirt. In their travels together by coach, by foot, by freight train, and by foot again, the narrator learns to know well Sidney, Silas, and Hester and their "sweet, droll piety" and "humble generosity." He says of them, "No ancient Israelite ever looked forward to the coming of a political Messiah with more pious confidence than they to a day when their whole dark race should be free and enjoy every right that any other race enjoys" (FC, p. 121). In this sentence, along with the prophetic voice of Cable as nabi', there is also the echo of the Exodus motif.

Though this story is in several ways impossibly contrived in its own plot and in its relationship to "The Clock in the Sky" and the frame narrative of the book, it cannot be faulted for its characterization of Sidney and the support given that characterization by Cable's use of Biblical material. Sidney is in her way a model of Cable's heroism--"strong, sweet, and true." Courage, love, and fidelity are dominant traits in her character.

To her parents, Sidney is as much their Moses as the narrator is her "angel of the Lord." To the narrator, Sidney is an Onesimus (FC, p. 122) for whom he feels the brotherly love that St. Paul commended to Philemon.

The third story, "The Holy Cross," has no relationship to either "The Angel of the Lord" or "The Clock in the Sky" other than that it is also set in time of slavery. The story is a white woman's account of an 1848 slave rebellion that she had lived through as a young girl on the island of Santa Cruz in the Caribbean. Cable's use of Biblical material in this story is extremely limited. He employs Biblical metaphor, two examples of which allude to the Exodus of the Israelites in quest of the Promised Land. For instance, in discussing King Christian's proclamation of 1848 calling for "gradual emancipation of all slaves in his West Indies colonies," the narrator (sounding like Cable as nabi') comments on "how disastrous measures are apt to be when designed for the gradual righting of a public evil," for they "rarely satisfy any class concerned." She then explains the dissatisfaction of the planter class and of slaves--young and old--and says that "aged slaves bemoan a promised land they might never live to enter" (FC, p. 195). In another instance, the leader of a small band of blacks, resisting martial law imposed on Santa Cruz after the slave insurrection, is referred to as "a certain Moses" (FC, p. 217). One simile has its source in the New Testament as the

narrator, in reference to the "many owners" of Santa Cruz, says, "As with the woman in the Sadducee's riddle [Mark 12:18-27, Matthew 22:23-33, Luke 20:27-40], she of many husbands, seven political powers have had this mermaid as bride" (FC, p. 181).

The manuscript ends with a passage that reflects implicit Biblical influence in its undertone of social criticism and prophecy:

I believe the most blundering effort for the prompt undoing of a grievous wrong [slavery, violation of civil rights] is safer than the shrewdest or strongest effort for its continuance. Meanwhile with what patience doth God wait for man to learn his lessons! The Holy Cross [Santa Cruz] still glitters on the bosom of the crystal sea, as it shone before the Carib danced on its snowy sands, and as it will shine when some new Columbus, as yet unborn, brings to it the Christianity of a purer day than ours. (FC, p. 219)

"The Holy Cross" presents Cable's opposition to "gradualism" as his polemical essays did. The Biblical principles of brotherly love, mercy, and justice are intended for immediate rather than gradual application.

The Flower of the Chapdelaines, as Louis Rubin notes, was largely taken by its readers as historical fiction dealing with slavery rather than as social criticism.²⁷

Cable's next and final novel, Lovers of Louisiana, is pointedly critical of Southern racist attitudes and practices in the early period of World War I.²⁸

Published in September 1918, this novel offered its

readers romance and a model of heroism as well as criticism of contemporary Southern "politics." The title of the work is ancipital: in one sense the "lovers" of the title are those, like Philip Castleton, who want truth and justice to prevail in the South with government founded on New Testament principles; in another sense, the "lovers" are Philip Castleton and Rosalie Durel, who are also representatives of the two cultures--Américain and Creole--that must be united in Louisiana, as must be the new and the old in the entire South.

The story concerns the interaction of two New Orleans families--the Durels of the Vieux Carré and the Castletons of the Nouveau Quartier. Conflict stems from the difference in culture, explained by the omniscient narrator as "different languages, religions, literatures, moral standards, social codes" (LL, p. 6). Although upon their first meeting attraction between Philip and Rosalie is instantaneous, familial objectives centering on Philip's social and political ideas and to an extent on Rosalie's religious background present obstacles to their romance. With a PhD degree in history from Princeton, Philip is a professor at Tulane and lives with his grandfather, the calm, benevolent Judge Castleton, and with his aunt, a missionary-spirited Calvinist whose interest in her nephew is too protective. Rosalie lives with her father, Alphonse Durel--a banker--and with her beautiful grandmother. Rosalie's

other suitor, who initially has the family's blessing, is her cousin Zéphire Durel, a cashier in the Durel bank and villain of the story--a proud, cruel bigot, embezzler, and abuser of women. Another character who figures prominently in the story is Ovide Landry, a black bookseller who had a significant role in the frame story of The Flower of the Chapdelaines. Ovide helps to disclose Zéphire's dishonesty at the bank and to expose Zéphire's relationship with a quadroon girl whom Rosalie, her grandmother, and Ovide's wife rescue. Yet another character of substantial assistance to Philip is the Scotsman Murray, who not only encourages the romance of Philip and Rosalie but also expresses political views that contribute to the social criticism in the novel.

Along with the Biblical principles of truth, right, justice, and concern for human welfare that inform Philip's "politics," Cable uses Biblical references and allusions chiefly to help in character portrayal. For example, after Madame Durel has restored Zéphire's cohort, the bank-teller Ducatel, to society by suggesting a way that he may redeem himself, the narrator describes this lady as having "that feminine power which lifts so many thousands of the male kind by a word and bids them rise and walk" (LL, p. 214). Thus Cable characterizes Rosalie's grandmother by implicitly comparing her compassionate insight and restorative words to those of Christ in the healing of the paralytic lowered

through the roof of Peter's house (Mark 2:12, Matthew 9:1-8, Luke 5:17-26).

With an allusion to the story in Luke 10:38-42 of Jesus' visit to the home of Mary and Martha of Bethany, the narrator says that Miss Castleton's interests in both missionary causes and domestic concerns lead Philip and the Judge to refer to her as "Mary and Martha doubled and twisted" (LL, p. 31). When Miss Castleton bids on a rug offered at an auction by "two Syrians and an Israelite," the narrator refers to her as "still Mary and Martha in one" because her bid is made in part to help the foreigners and in part to fill a need at home (LL, p. 34). Miss Castleton has been both homemaker and spiritual counselor--a Martha-Mary surrogate mother to Philip--since his own mother's death.

Judge Castleton tells Murray that when Philip went to college, he pledged to his aunt that he would "never go to bed without reading the Bible" and had "never missed a night" in doing so. Although as Murray--himself a keeper of the same pledge for twenty years--implies, daily Bible reading in itself proves little unless the principles one finds there are put into practice (LL, p. 28). Ample evidence throughout the novel attests to Philip's conscientious practice of Biblical principles. Affirmation of the centrality of Biblical truths in Philip's life appears when Rosalie asks Philip about the principles of his politics and

he tells her that all his political principles are to be found in the New Testament (LL, p. 84)

When Philip talks to his grandfather about the "grinding humiliations" that Ovide and his kin have had to endure and about racial injustice generally, Philip's New Testament principles of compassionate concern for all men and of equal justice for all are apparent. We are reminded here as elsewhere in Cable's writings--both polemical and belletristic--of John Winthrop's lay sermon "A Model of Christian Charity," offering a social ideal founded on New Testament teachings. Philip, like Cable himself, totally subscribes to Winthrop's "two rules whereby we are to walk, one towards another: justice and mercy."²⁹

In discussing America's preparedness for war, Philip implies that charity and right, rather than strength of arms and might, are the "preparedness" that should be his country's first concern. He says to his grandfather,

What lessons that frightful war over yonder is hurling at us! Here's our whole nation debating "unpreparedness." I tell you, for a people, armed or unarmed, not to keep their hearts fortified with clear, true principles of justice and magnanimity is of all conceivable unpreparedness the worst. (LL, p. 125)

Because Philip gives more than just voice to the Biblical principles he advocates, at the end of the novel Rosalie concedes that she has "learned to stand" his politics and has observed that he is in all his politics "a lover--of

truth--of justice--and of Louisiana" and that, for her, is enough (LL, p. 348).

Philip is clearly another of Cable's models of heroism. Early in the novel, Rosalie has seen in Philip "modesty, fearlessness, kindness, and integrity so four-square and so happily balanced that whatever he talked of, she wanted to hear him" (LL, pp. 54-55). In his moral and physical courage, in his magnanimity, and in his fidelity to Biblical principles of right, justice, and mercy, Philip is "strong, sweet, and true." But he is more than a romantic hero; he--like Murray--is a prophet. Cable intends the reader to recognize Philip's prophetic voice raised in social criticism as his own had been in the fight for civil rights. Several allusions support the depiction of Philip as prophet. For example, in an early scene when he and his family are talking to the Durels, Philip--speaking of the South--asserts, ". . . we're answerable to the world by the world's standards unless our own are better; better for the world." His aunt, devout but narrow in her thought, says that the South's standards are better, and that they are answerable only to themselves and the Creator. Philip insists that America is answerable for the South to the world of nations and governments and the South is answerable to America. He adds, ". . . so answerable that we can't reach over her head or behind her back to answer even to heaven. . . . Heaven won't take our answer that way." His aunt says

that he is "almost sacrilegious," and Philip replies, "So were the prophets, auntie" (LL, p. 56). Philip's allusion is to prophets like Amos whose oracles (See Amos 5:21-26) show opposition to Israel's forms of worship representative of hypocrisy and blasphemy. Amos was therefore "sacrilegious" in opposing conventional modes of worship currently in practice--all form and no spirit. Philip thinks the South should obey the will of God as reflected in Biblical principles--especially right and justice--found in the Declaration of Independence and the Constitution (LL, pp. 56-57).

Much later in the novel, Philip, speaking of both his political stand and his then unsuccessful courtship of Rosalie, sees his politics as "the inmost tangle of the whole snarl" and sees Rosalie as the "shining impersonation" of New Orleans and the South. Thus when earlier he had told her that the "old Dixie" and the "old New Orleans" are "passing, going, have got to go" (LL, p. 264), Rosalie had taken the prophecy personally and left his presence. He tells Murray that given the opportunity he would have explained to Rosalie:

. . . a true lover of his city, to deserve her smiles, her arms, must do his finest to help fit her for a high place in the world--oh, better--for a high place in the world's service! And he can't do that, sir, by following political fashions. Nor can he do it by echoing provincial flatteries of her office-seekers and her press. It can't be done, you know, by keeping her the

mother city of an antiquated Dixie out of step with the nation and the world; and much less by Americanizing those fine old Creole ways--in manners, in architecture, in social and domestic life--which are just what ought, instead, to Creolize her American crassness.

At this point Murray says, "Bravo, Jeremiah!" (LL, pp. 275-76) By calling Philip "Jeremiah" in this expression of praise, Murray implies that Philip's statement is an oracle of prophecy, urging the union of the best of the old and the new cultures. Like Jeremiah, Philip seems to be asking for a "new covenant" (Jeremiah 31:31-34).

Other matters that link Philip with the prophets include his name "Philip," which is that of the disciple who explained the prophecy of Isaiah to the Ethiopian eunuch in Acts 8:27-39. A more direct link is in the scene where the Castletons and the Durels are on a train coming into Washington, D. C. Philip calls attention to the Capitol "white as a snow-peak--as an angel," and says,

Zion, I call it It has many an inner stain,
but so had Zion to my mind yonder's the holiest
hill this side of Zion, and whoever sins against,
inside it or outside it, sins as straight into God's
face as a man can. (LL, p. 60)

The narrator refers to Philip as "the zealot" here as if Philip's patriotic fervor is comparable to that of those of the Zealot sect of arch-patriots in the time of Jesus. To Philip, the Capitol, set on a hill like ancient Jerusalem, is a holy place because it represents government founded on God's laws of truth, right, and justice.

When Philip asks for Rosalie's hand, her father says that Philip's moral standards are too high for safety, "too far above the nature." He also points out that Philip's political convictions would make him intolerable company in that society that Rosalie is "so verrie, verrie fon' of," and that Rosalie "might herself, too late, find those doctrine' in practiz', impossib' to live with." Philip answers with reference to the Old Testament prophet Elijah (I Kings 17-II Kings 2):

. . . I dare say Elijah the Tichbite would have been a poor catch for any girl, socially or domestically. But I'm no Elijah. I'm an ordinary modern gentleman, one whose doctrine is that we Americans, and Creoles, too, have come to a time when there's got to be room for political differences and marital harmony in the same home at the same time. (LL, pp. 93-95)

Though Philip is no "Elijah," he is a modern prophet, somewhat like Jeremiah.

When Philip addresses a literary society, headed by Ovide, at a black college, he counsels his hearers to live up to "the countless benefits of municipal, State, and national government to even the least privileged elements of a people" as well as to "live down the few drawbacks which, the world over, in one degree or another, mar them." Drawing on a familiar adage that has a base in Ecclesiastes 10:1, he then asks, "When we find the fly in the ointment . . . which shall we strive to make the most of, the fly or the ointment?" (LL, p. 106). We are reminded somewhat

in this section of Philip's speech of Jeremiah's exhorting the Israelites to yield to the yoke of the Chaldeans in Jeremiah 27-29.

Philip recalls Ovide's speaking of the "inner liberty" that "loss of much outward freedom could not destroy" and of the "unnumbered Jews" over thousands of years who "by this inner liberty, had got more out of life than the majority of their oppressors" (LL, p. 104). He then reminds his hearers of "their habit of paralleling their case with that of ancient Israel" and challenges them "to extend the parallel into present times and win out as a modern Israel has won out or is winning out." He specifies,

By use of the splendid rights you now enjoy--which millions of white men are still deprived of--make yourselves privately so estimable and publicly so valuable that the few rights yet denied you will come by natural gravitation if not to you to your children's children.

He concludes, "Don't stay down because you can't take the elevator. Take the stairs--or even the fire escape!--and enter your complaints on the top floor" (LL, p. 107)

As he encourages his hearers thus to make the best of the opportunities and rights they already have, Philip almost appears to advocate gradualism to which Cable himself was opposed. Cable's own position is apparent in the discussion between Philip and Murray after the speech. Murray, speaking for Cable, wonders what Philip would have said had

the audience been predominantly white. Philip replies, "What can one say while all Europe's afire?" Murray, who sees the "race question" not as a "strictly Southern question" but as "a British question and as a world question" (LL, p. 26-27), answers Philip: "More than ever! I'd say don't drop your own political day's work to gape at our ruin. Be warrned [sic] by us. Vawst as it is somewhere in our heedless yesterdays it began as a gerrm [sic]!"

Philip sees Murray's point and alluding to the Parable of the Mustard Seed (Matthew 13:31, Mark 4:31, Luke 13:19) quips, "The kingdom of Satan is like a grain of mustard seed?" Murray's response is serious and prophetic:

"Ay, and far smaller! . . . it's as true in politics as in medicine that the profoundest evils are invisible to the common eye. May the good Lorrd [sic] deliver y'r Dixie from snuggling down in any politics that are not good political sanitation. (LL, pp. 108-09)

Later in the novel, Murray again speaks prophetically for Cable when he refutes Alphonse Durel's contention that the racial issue is the "deadest" question in America and declares that the issue is not dead but feigning death and that neglect cannot kill it. He says the issue "has lost its place in the line" and is "out of fashion," but that fashions have a way of coming back again, and he prophesies that "as big an' ugly as hoop-skirts" this issue "will come round again." "It's in the womb of the future," he says,

"and bigger than Asia, Africa, and America combined" (LL, pp. 223-24).

Other uses of Biblical allusions and references are scattered in this novel. For example, after an unpleasant encounter in Ovid's bookstore between Philip and Zéphire over Philip's literary club speech, Ovide's wife prophesies to the departing Creole, ". . . De good God is long suff'in', yit yo'--time--will--come!" (LL, p. 141) Mrs. Landry alludes to Numbers 14:18 which speaks of God's being longsuffering and merciful and of divine justice as well. Another usage occurs when Rosalie, her grandmother, and their maid go to the cathedral to pray after arranging the rescue of the quadroon girl from Zéphire's apartment. As they kneel, the intrusive narrator addresses the reader: "Go softly, mere sight-seer. Turn back and seek some remoter exit. Every heart knoweth its own--Come away" (LL, p. 189). He alludes to Proverbs 14:10, "The heart knoweth its own bitterness; and a stranger doth not intermeddle with his joy." The three women have mixed feelings--bitterness at the wickedness of Zéphire, the Durel kinsman, and satisfaction that they have foiled his plans; however, one finds it difficult to justify the narrator's intrusion in this manner.

The romance of Philip and Rosalie provides opportunity for Biblical references consistent with the character of the speaker and typical of Cable: Murray, for example, tells Judge Castleton how fond he is of Philip and Rosalie and

says, "A bit ago, seein' them together against the rising sun, thinks I: 'In the image o' God crreated [sic] he him. Male and female crreated [sic] he them' . . . If I can read their title clearr [sic] they're chock-a-block wi' destiny" (LL, p. 30). In quoting Genesis 1:27, Cable once again associates the lovers in his story with Adam and Eve before the Fall. In this case the "rising sun" serves as a device to trigger the reference to the Creation of Adam and Eve. Another Biblical source that Cable often uses in writing of romantic love is the Song of Solomon. Near the end of this novel, when Rosalie arrives in Bermuda for a vacation that will reunite her with Philip, she finds "nature singing and pleading as it sings and pleads in the Song of Solomon," and she thinks, "Here is the Song of Solomon . . . in coral, in cedar" (LL, p. 224). The passage goes on to say that "the voice of nature cried to every sense its plaint of love" (LL, p. 225).

While on the island, Rosalie's father has a dream-vision of Philip's mother, his first love--though that romance had been shattered by objections of Philip's aunt to Durel's religion. This dream-vision affects Durel's attitude toward the romance of his daughter and Philip. With Psalm 91:11 as a basis of reference to angels, the narrator comments that Durel "did not discredit the supernatural; he accepted even latter-day miracles. He knew by his earliest catechism, that all above and about him there were angels and that

one in particular kept guard over him" (LL, p. 229). A final Biblical reference is made when Murray, bidding farewell to the Castletons and the Durels, alludes briefly to the cultural differences that each family represents and to which each is devoted. Then with the frustrated romance of Philip and Rosalie as well as the familial problems in mind, Murray speaks of the way "these cultural devotions have played--not to say chafed--on one another," and he tries to make the two families see that intellectual and emotional changes in the young couple have made possible a union of the two cultures and of the two families, represented by Philip and Rosalie, as he says, ". . . the souls one can most rewardingly invest his regard in are those in and between which one sees more things occur--eh-eh-interiorly than exteriorly. But here I put off my shoes from off my feet and draw back" (LL, pp. 315-15). Murray's allusion is to the Biblical stories that call for the removal of one's shoes when he stands on holy ground (Genesis 3:5, Joshua 5:15). Murray does not wish to invade the sacred territory of private and personal relationships, but he wants to help, if he can, to bring about union between the American and Creole factions and to make marriage possible for Philip and Rosalie.

In Lovers of Louisiana the Bible is a source of imagery, allusion, and reference and provides principles as a basis for theme. Cable's protagonist is a paradigm of the brand

of heroism, formulated from Biblical principles, which he had defined and advocated in his turn to romances. As social criticism this last novel is, as Rubin says, evidence that Cable "had not compromised with his ideals or attitudes" and that he "had done his best to speak the truth."³⁰ Even Philip Butcher calls this book "a testimonial to his abiding devotion to public morality, civic benevolence, and political idealism" and says that in it Cable gives "the final touches to his portrait of a milieu that is really his alone in American literary history."³¹ Although with Lovers of Louisiana he figuratively put down his pen, the old crusader literally once more raised the standard of his convictions woven of the strong threads of the Biblical principles he had followed all his life.

FOOTNOTES

¹ See "After-Thoughts of a Story-Teller," North American Review, 158 (January 1894), 16-23; "The Speculations of a Story-Teller," Atlantic Monthly, 78 (July 1896), 85-96; "To See Our Life as Romance Sees It," Symposium, 1 (November 1896), 59-66; "Editor's Symposium," Current Literature, 21 (June 1897), 514-17; "Art and Morals in Books," Independent, 49 (December 16, 1897), 1643-44; and "How I Write My Novels," New York Herald (October 25, 1908), n. pag.

² "After-Thoughts of a Story-Teller," p. 19.

³ *Ibid.*, p. 22.

⁴ *Ibid.*, p. 23.

⁵ See Thomas Carlyle, Heroes and Hero-Worship (1841; rpt. New York: Macmillan, 1910); and Ralph Waldo Emerson, Representative Men (1849; rpt. Philadelphia: Altemus, n.d.).

⁶ Carlyle, p. 2.

⁷ Strong Hearts (New York: Scribner's Sons, 1899), p. 10. Subsequent references to this work will be cited parenthetically in the text as SH.

⁸ "My Philosophy" in Good Housekeeping, 60 (June 1915), 628.

⁹ Edmund Spenser, "A Letter of the Authors" to Sir Walter Raleigh in The Complete Poetical Works of Spenser, Cambridge Edition (Boston: Houghton Mifflin, 1936), p. 136. Assigned to report the elaborate celebration of Mardi Gras in New Orleans by the Mistick Crewe of Comus with its 1871 pageant design derived from Spenser's The Faerie Queen, Cable filled two pages of the Picayune on Wednesday, February 22, 1871, with his article, discussing the background of Spenser's work and his plan for it, summarizing the six books of the work, describing the tableaux and the ball, and quoting from the work itself. The article was reprinted in full on Sunday, February 26. Cable had given careful study to The Faerie Queen itself and was no doubt impressed with Spenser's moral intention to use characters and their actions to illustrate qualities of heroism and specifically,

as Cable quotes, "to fashion a gentleman, a noble person, in virtuous and gentle discipline." He also must have felt in reading Spenser the essence of a kindred spirit, having a nature like his own--both deeply spiritual and sensual as well.

10 "Speculations of a Story-Teller," p. 93.

11 All subsequent references to The Cavalier (New York: Charles Scribner's Sons, 1901) will be cited parenthetically in the text as C.

12 "My Philosophy," p. 633.

13 Arlin Turner, George W. Cable: A Biography (1956; rpt. Baton Rouge: Louisiana State Univ. Press, 1966), pp. 290-91.

14 Philip Butcher, George W. Cable (New York: Twayne, 1962), p. 142.

15 See Turner, pp. 316-18.

16 All subsequent references to Bylow Hill (New York: Charles Scribner's Sons, 1902) will be cited parenthetically in the text as BH.

17 All subsequent references to Kincaid's Battery (New York: Charles Scribner's Sons, 1908) will be cited parenthetically in the text as KB.

18 "How I Write My Novels," n. pag.

19 "Speculations of a Story-Teller," p. 93.

20 All subsequent references to Gideon's Band (New York: Charles Scribner's Sons, 1914) will be cited parenthetically in the text as GB.

21 Butcher, pp. 152-53.

22 Madeleine S. Miller and J. Lane Miller, Harper's Bible Dictionary (New York: Harper and Row, 1961), p. 402.

23 All subsequent references to The Flower of the Chapdelaines (New York: Charles Scribner's Sons, 1918) will be cited parenthetically in the text as FC.

24 Turner, pp. 351-52.

25 In Gideon's Band Cable creates a scene in which the river boat call for safe water--"Mark Twain"--is used and echoed by the land; and then in what seems to be a quietly humorous reference to the writer as well as to the river call from which Samuel L. Clemens took his pen name, Cable comments: "To many an ear, poetic ear, that echo is there yet, in all that country, from Cairo down" (p. 456).

26 "My Politics" in The Negro Question: A Selection of Writings on Civil Rights in the South, ed. Arlin Turner, rev. ed. (Garden City, N. Y.: Doubleday Anchor Books, 1958), pp. 6-7. Cable said that all similar arguments from other parts of the Bible "yielded to scrutiny, and betrayed a literalism combined, strangely enough, with a violence of inference that made them worthless" (p. 7).

27 Louis D. Rubin, Jr., George W. Cable: The Life and Times of a Southern Heretic, Pegasus American Authors Series (New York: Western, 1969), p. 265.

28 All subsequent references to Lovers of Louisiana (New York: Charles Scribner's Sons, 1918) will be cited parenthetically in the text as LL.

29 John Winthrop, "A Model of Christian Charity" in The American Puritans: Their Prose and Poetry, ed. Perry Miller (Garden City, N. Y.: Doubleday Anchor Books, 1956), p. 79.

30 Rubin, p. 268

31 Butcher, p. 162.

CHAPTER VI

CONCLUSION

Cable's knowledge of the Bible was so intrinsic to the conduct of his life that he used that knowledge to enhance his art and give substance to it. Both his belletristic and polemical writings manifest his compelling commitment to human rights and humanitarian causes, a commitment founded on an unwavering belief in Biblical principles of justice, love, and mercy, comprehensively expressed as Christian caritas--loving service for and to both God and brother-man. The Bible is thus the source of the governing themes in all of Cable's work. Belief in human brotherhood and in man's responsibility to and for his brother predicates the themes of right, justice, and mercy clearly pervading Cable's polemical essays; it determines the course of his service to God and the use of his talents to that end--both in his vocation and in avocations such as teaching and writing about the Bible or contributing time and effort to humanitarian causes; and it infuses his fiction as the major thesis: with caritas man is his brother's keeper. Biblical reference to this thesis is occasional in some tales of Old Creole Days (1879) but becomes the structural base for those like "Belles Demoiselles Plantation," "Jean-ah Poquelin," and "Posson

Jone'," and The Grandissimes (1880); provides texts for Cable's spokesmen particularly in Madame Delphine (1881), Dr. Sevier (1884), Bonaventure (1888), and Lovers of Louisiana (1918); and gives insight into the effect of characters' embodiment of caritas or lack of it in such works as John March, Southerner (1894), Strong Hearts (1899), The Cavalier (1901), Bylow Hill (1902), Kincaid's Battery (1908), Gideon's Band (1914), and The Flower of the Chapdelaines (1918).

Cable found the Bible not only a rich source for theme and motif but also for significant quotation, allusion, metaphor, and imagery as well as for misquotation and parody, especially when used in ironic context or with satiric intent. Biblical references, allusions, and misquotations spoken by his characters are generally natural and appropriate to the characterization and show both values and motivation of these characters. Cable does not use Biblical reference as an end in itself. His usage is dictated by appropriateness to and enhancement of character, theme, or setting. For example, his most extensive use of Biblical reference is in John March, Southerner, set in a provincial Southern church-centered community with "revival" discussion and scene as one focus of attention. Too, four characters--Major John Wesley Garnet, Parson Tombs, Leviticus Wisdom, and the president of Suez "University"--are all "preachers" and have a variety of

reasons for using scripture as do other characters in the work. Next to John March, Southerner in quantity of Biblical reference is Dr. Sevier, Cable's most obviously didactic work. Written in the period of Cable's growing involvement in humanitarian causes, this earlier novel presents its themes through a network of allusions and references to the Sermon on the Mount and other pertinent scriptures as used by Cable's spokesmen, Dr. Sevier and the Richlings. Even though such usage is both natural and appropriate to the characterization, the reader suffers from a surfeit of didactic discussion. As John March, Southerner and Dr. Sevier represent Cable's most extensive use of Biblical reference and allusion, Kincaid's Battery and Bylow Hill represent the least. Kincaid's Battery, a war romance, has no scripture-spouting "religionist" like Scott Gholson in The Cavalier, Cable's other war romance; therefore, his use of Biblical reference is relatively limited in this work. Although in Bylow Hill a major character is a clergyman, Biblical reference is even more limited than in Kincaid's Battery, for the Reverend Arthur Winslow is so afflicted by an aberrant jealousy that his concentration is almost entirely self-centered and personal rather than religious or scriptural. These four novels represent the range from greatest to least usage of Biblical reference and indicate Cable's standard of appropriateness in such usage.

In his polemical writing as well as his fiction Cable makes skillful use of the Bible in satirical implications. For example, in "The Freedman's Case in Equity" Cable uses an ironic parody of the style of I Corinthians 13 as he satirically states the white supremacist case for the preservation of the old order, holding up to scorn the lack of charity in such an attitude. Like such Old Testament nabi' as Amos and Jeremiah, Cable believed himself a moral spokesman and social reformer, impelled to speak out against injustice, and so adopted this prophetic pose. His social criticism in both his polemical essays and in his fiction finds its source in and derives its power from the Biblical principles that, for Cable, represent God's will for man. The particular kinds of Biblical reference that he uses are dictated by the role he assumes. Cable's major use of the Bible in his polemical writing is the appeal to right that is undergirded by Christian principles of human brotherhood, love, mercy, and justice. In these writings with notable scriptural references, allusions, and parodies Cable seems symbolically to invoke the prophetic utterance that prefaces Old Testament oracles: "Thus saith the Lord."

Another of Cable's roles--that of God's agent--issues from his conception of religion as synonymous with life itself and is expressed in practical Christianity in daily life. This role is one that subsumes all others. Both

his writing career and his work in social reforms and humanitarian causes are contingent upon the belief in his duty to be God's agent and to use all his talents in that service. His writing about Bible study and Bible teaching evolves from that abiding conviction, as do his humanitarian efforts with the Home Culture Clubs.

The dominant thesis of Cable's fiction before 1895 is that of man as his brother's keeper, derived from the Biblical principles that make Cable an advocate and practitioner of caritas. His commitment to this thesis both in life and art mandate the use of Biblical reference and allusion in imagery, metaphor, parallels and echoes to shape his art and suggest his themes. As social criticism is integral to this early fiction, we observe the overlapping of roles and perceive that the Biblical principle of man's responsibility for and to his brother-neighbor permeates the social criticism of Cable's polemical essays as well as his fiction before 1895. Although much of his Biblical reference supports his major thesis, Cable was so well versed in knowledge of the Bible that many other images and metaphors spring spontaneously and naturally from that knowledge. Whether supporting his thesis or used generally as figures of speech or as contributions to dialogue, Cable's Biblical references result from a habit of mind nurtured on Bible study and devotion to Biblical principles.

After 1895, as Cable turns from social criticism to romance, man as his brother's keeper remains central to his moral vision, but he declares a dominant purpose in his fiction to be the creation of characters who are models of heroism--a heroism founded on courage, magnanimity, and fidelity. As an apostle of this brand of heroism, he presents "strong, sweet, and true" characters, exemplars of caritas. To intensify the effect of such paragons, he also creates characters devoid of the essential virtues and lacking in caritas--"negatives" of heroism. Cable's use of Biblical reference effectively serves in the delineation of both kinds of characters, though perhaps much more effectively in the satirical portrayal of the "negatives." Gideon's Band marks the beginning of a return to social criticism conjoined with romance, and his final novel, Lovers of Louisiana, provides Cable an opportunity to combine all his roles--prophet, advocate of caritas, agent for God, and apostle of heroism.

These roles, adopted by Cable, derive from the Biblical principles he espouses, govern the tone of his work, and dictate the use of particular Biblical reference and allusion in imagery and metaphor as well as other literary techniques. To study Cable's use of the Bible in his fiction and in his polemical essays is to discover the essential Cable and the centrality of Biblical precepts in his life and art.

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