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Lesson One

FOCUS: Biography

Examining an author's life can inform and expand the reader's understanding of a novel. Biographical criticism is the practice of analyzing a literary work through the lens of an author's experience. In this lesson, explore the author's life to understand the novel more fully.

True Grit is not in any sense an autobiographical work. Its events take place more than half a century before the author's birth, and none of its characters or situations are drawn from his own experience. Yet, like Mattie Ross, the novel's narrator and protagonist, Charles Portis is from Arkansas, where he has spent his entire life, except for his military service during the Korean War and several years working as a journalist in New York City. Much of his writing, both fiction and journalism, is informed by his identification with his native South, as is shown in Mattie's political views and the reminiscences of the Civil War by Rooster Cogburn and LaBoeuf.

Discussion Activities

Listen to The Big Read Audio Guide. Have students take notes as they listen. Ask them to present the three most important points learned from the Audio Guide.

Divide the class into three groups. Assign and distribute one of the following to each group: "Introduction to the Novel," "Charles Portis," and "The Western Film and *True Grit*" from the Reader's Guide. Each group will present a summary of the main points in its assigned reading.

Writing Exercise

Have the students write a short essay about a favorite novel with a historical setting. What did they find particularly interesting about the time and place in which the novel was set? Would they have liked to live in the world of the novel? Why or why not?

Homework

Distribute Handout One: The U.S. Marshals. Have students read the first two sections of the novel. Prepare students to read approximately 30 pages per night in order to complete reading this book in seven lessons. How do the first two sections describe life in postwar Arkansas? How does Portis depict justice? How does he depict religion?

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Lesson Two

FOCUS: Culture and History

Cultural and historical contexts give rise to the dilemmas and themes at the center of the novel. Studying these contexts and appreciating intricate details of time and place help readers understand the motivations of the characters.

The novel's first section gives the reader a sense of Mattie's daily life with her family in rural Arkansas in the late nineteenth century (there is a reference to President Hayes, whose term of office was from March 1877 to March 1881). The second section depicts Fort Smith, in the northwest corner of the state, on the day of a triple public hanging. The two settings are contrasted, but common to both is the impression that life is hard and often rough. Implicit in these descriptions is the sense that Mattie's unwavering Christian faith, along with the firm (at times rigid) moral principles that she derives from it, is one of her chief means of coping with the harshness of her daily existence.

Discussion Activities

Ask students to identify specific passages in the first section that show the nature of day-to-day life as Mattie experiences it. How would they contrast her life with that of a typical teenage girl in contemporary America?

Discuss the emphasis in the first two sections on religious values, particularly (though not exclusively) as espoused by Mattie. What, if anything, do you infer about the author's attitude toward these values?

Writing Exercise

Have the students write two pages about what it might be like to live in a time other than one's own. How might you capture the spirit or energy of an earlier time? What positive and negative qualities do you associate with the way you may have lived 75 or 150 years ago or more?

Homework

Distribute Handout Two: The Shadow of the Civil War. Have students read the third section of the novel. Consider the transcript of Rooster Cogburn's testimony. What do we learn about him, not only from what he says, but also from the manner in which he says it?

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Lesson Three

FOCUS: Narrative and Point of View

A narrator tells a story with a specific perspective informed by his or her beliefs and experiences. Narrators can be major or minor characters, or exist outside the story altogether. The narrator weaves her or his point of view, including ignorance and bias, into telling the tale. A first-person narrator participates in the events of the novel, using “I.” A distanced narrator, often not a character, is removed from the action of the story and uses the third person (he, she, and they). The distanced narrator may be omniscient, able to read the minds of all the characters, or limited, describing only certain characters’ thoughts and feelings. Ultimately, the type of narrator determines the point of view from which the story is told.

True Grit is narrated throughout by its main character, Mattie Ross, whose unique style and sensibility shape the entire narrative and our responses to it. Its principal events take place when she is 14, with a brief epilogue set a quarter of a century later, in 1903. Nonetheless, we understand from hints along the way that the text is composed of her recollections many years after the fact. As early as the third page, Mattie alludes to the influenza epidemic of 1918, and later in the book she anticipates the election of Gov. Al Smith, who was the (unsuccessful) Democratic presidential candidate in 1928.

Discussion Activities

Mattie tells the reader, “Nothing is too long or too short either if you have a true and interesting tale and what I call a ‘graphic’ writing style combined with educational aims.” How well does this characterization apply to *True Grit* itself?

In addition to Mattie’s narration and dialogue, two other characters speak at some length in the third section. How would your students characterize the speaking styles of Col. Stonehill and Rooster Cogburn in this section? What insights do we gain into each one’s personality from his manner of expressing himself?

Writing Exercise

The character of Mattie Ross is widely and justly celebrated as a masterful fictional portrait. Have each student assume the character and voice of Mattie to write a brief description of a famous person of either her own time or ours. Through the attempt to imitate her style and to imagine how she would view that person, the purpose of the exercise should be to communicate insight into Mattie herself through her observation of the other person.

Homework

Have students read the fourth and fifth sections of the novel. Consider Col. Stonehill. Based on his actions and statements, does he seem well-intentioned toward Mattie? Is he a sympathetic character?

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Lesson Four

FOCUS: Characters

The central character in a work of literature is called the protagonist. The protagonist usually initiates the main action of the story and often overcomes a flaw, such as weakness or ignorance, to achieve a new understanding by the work's end. A protagonist who acts with great honor or courage may be called a hero. An antihero is a protagonist lacking these qualities. Instead of being dignified, brave, idealistic, or purposeful, the antihero may be cowardly, self-interested, or weak. The protagonist's journey is enriched by encounters with characters who hold differing beliefs. One such character type, a foil, has traits that contrast with the protagonist's and highlight important features of the main character's personality. The most important foil, the antagonist, opposes the protagonist, preventing or complicating his or her success.

Mattie is the protagonist, but Rooster and LaBoeuf are also major characters. Both of them serve as foils to her, at times expressing negative views of her intentions and blocking the fulfillment of her plans. In their striking differences of personality and attitude and their frequent clashes along the trail, they also serve as foils to one another.

Discussion Activities

The following exchange takes place between Mattie and Col. Stonehill, beginning with his wish for her good fortune:

“...I shall pray that you return safely, your efforts crowned with success. It may prove to be a hard journey.”

“The good Christian does not flinch from difficulties.”

“Neither does he rashly court them. The good Christian is not willful or presumptuous.”

“You think I am wrong.”

“I think you are wrongheaded.”

“We will see.”

“Yes, I am afraid so.”

His attitude is echoed in comments made to her by both Rooster and LaBoeuf. At this point in the novel, which view seems more likely to be validated by subsequent events? Do your students think that Mattie's determination will prevail over all obstacles, or is it more likely that she will be forced to learn a painful lesson about humility and the limits of possibility?

Writing Exercise

Imagine that Rooster had not broken off the discussion at the end of section five. Have the students write a continuation of the dialogue among the three characters, staying as true as possible to each one's personality and manner of expression. Ask students to read their dialogues to the class.

Homework

Have students read the first half of the sixth section and make a note of any statements or turns of phrase that they find particularly striking. What is there about these passages that call them to the reader's attention?

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Lesson Five

FOCUS: Figurative Language

Writers use figurative language such as imagery, similes, and metaphors to help the reader visualize and experience events and emotions contained within a story. Imagery—a word or phrase that refers to sensory experience (sight, sound, smell, touch, or taste)—helps create a physical understanding for the reader and adds immediacy to literary language.

Some figurative language asks us to stretch our imaginations, finding the likeness in seemingly unrelated things. Simile is a comparison of two things that initially seem quite different but are shown to have significant resemblance. Similes employ connective words, usually “like,” “as,” “than,” or a verb such as “resembles.” A metaphor is a statement that one thing is something else that, in a literal sense, it is not. By asserting that a thing is something else, a metaphor creates a close association that underscores an important similarity between these two things.

One of the most delightful and memorable aspects of *True Grit* is the writing itself. Rooster shows a gift for vivid—and frequently sarcastic—phrasemaking: to Mattie when she is struggling with the water bucket, “You look like a hog on ice;” to LaBoeuf, regarding his pony, “How long have you boys been mounted on sheep down there?.” One of the most frequently used rhetorical devices is understatement, usually deadpan in nature: Mattie, on Ned Pepper: “He went there from time to time to pay attention to a lewd woman;” Moon: “Quincy was always square with me.... He never played me false until he killed me;” Rooster: “My wife did not crave the society of my river friends.” The unique style and the wit of the writing add immeasurably to our pleasure in reading the novel.

Discussion Activities

Read the class the exchange between Rooster and LaBoeuf about drinking “filthy water from a hoofprint.” Such boasting and exaggeration—the tradition of the tall tale—are common to stories of the Old West. Does *True Grit* itself seem to belong to this tradition, or does it intend instead to debunk such mythmaking?

Writing Exercise

Have students write five separate sentences, each of which enlivens the description of a common physical activity—walking, eating, etc.—by using a fresh comparison involving an animal. Then have the students pair off, and ask each pair to use their sentences as a basis for fashioning a tall tale of their own.

Homework

Have students read the second half of the sixth section. What is the larger significance of the “shooting cornbread” episode, in terms of the men’s sense of themselves, Mattie’s view of them, and the relationship between legend and reality?

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Lesson Six

FOCUS: Symbols

Symbols are persons, places, or things in a narrative that have significance beyond a literal understanding. The craft of storytelling depends on symbols to present ideas and point toward new meanings. Most frequently, a specific object will be used to refer to (or symbolize) a more abstract concept. The repeated appearance of an object suggests a non-literal, or figurative, meaning attached to the object. Symbols are often found in the book's title, at the beginning and end of the story, within a profound action, or in the name or personality of a character. The life of a novel is perpetuated by generations of readers interpreting and re-interpreting the main symbols. By identifying and understanding symbols, readers can reveal new interpretations of the novel.

The vividly portrayed Rooster Cogburn functions as a symbol of the Old West itself in many of its most salient characteristics—hard living, especially in terms of hard liquor; gun violence, often sudden and explosive, as a way of life; an ethical code that is elastic and sometimes dubious; the wresting of a hardscrabble existence from an unyielding land; and, ultimately, the qualities of courage, determination, and stoutheartedness.

Discussion Activities

A work's title often carries symbolic dimensions that deepen as the narrative progresses. In calling the novel *True Grit*, Portis obviously wishes to focus our attention on the phrase and its implications. What is “true grit”? Why is it so important to Mattie that the man who helps her track down Tom Chaney should possess it? What larger significance does “true grit” have in her—and the book's—code of values?

Writing Exercise

Read to the class the paragraph where Mattie receives payment from Stonehill (“Right around 9 o'clock...”) and have your students write a brief essay examining its implications. What does the \$325.00 unconsciously symbolize to Mattie as she anticipates receiving it? What does it come to symbolize in light of her reaction when she does receive it?

Homework

Have students read the first half of the seventh and last section (to “I was alone with Tom Chaney!”). How does Mattie react to the stress of her capture by the bandits? Does she display “true grit”?

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Lesson Seven

FOCUS: Character Development

Stories, novellas, and novels trace the development of the characters that encounter a series of challenges. Most characters contain a complex balance of virtues and vices. Internal and external forces require characters to question themselves, overcome fears, or reconsider dreams. The protagonist undergoes profound change. A close study of character development maps the evolution of motivation, personality, and belief in each character. Still, the tension between a character's strengths and weaknesses keeps the reader guessing about what might happen next, affecting the drama and the plot.

In *Mattie Ross*, Portis presents us with an in-depth and at times subtly nuanced characterization. At McAlester's store, because she's afraid that Rooster will abandon her if she falls asleep, Mattie tells Mrs. McAlester that she's not tired; she tells us, "It was the biggest story I have ever told!" Yet only a few pages later she tells Tom Chaney that there are "[r]ight around fifty" officers hot on his trail, and repeats the claim to Ned Pepper. How are we to understand this? Is she conveniently forgetful, or does she, despite her judgmental nature, apply a sliding scale of morality to her own actions?

Discussion Activities

Divide the class into three groups. Assign each group one of the three main characters—Mattie, Rooster, and LaBoeuf. Have each group write down as many of that character's personal traits as they can come up with, divided into separate lists of positive and negative qualities. How do the lists balance out for each character?

Writing Exercise

When Ned Pepper threatens to kill her, Mattie tells him, "There is some mix-up here. I am Mattie Ross of near Dardanelle, Arkansas. My family has property and I don't know why I am being treated like this." What does this comment tell us about Mattie's character and values?

Homework

Have students read to the end of the novel. Have things turned out the way that they expected them to?

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Lesson Eight

FOCUS: The Plot Unfolds

The author artfully builds a plot structure to create expectations, increase suspense, and inform character development. The timing of events from beginning to middle to end can make a book predictable or riveting. A plot, propelled by a crisis, will reach a climax, and close with a resolution (sometimes called denouement). Foreshadowing and flashbacks allow the author to defy time while telling the story. A successful author will keep a reader entranced by clever pacing built within the tale, sometimes confounding a simple plot by telling stories within stories.

Even as it has subtly explored a number of serious themes, *True Grit* has entertained us throughout with colorful characters and an exciting story filled with vivid incidents and surprising twists and turns. Portis's hold on our attention continues unbroken to the end, as the novel's denouement grips us with one shock after another, followed by a mournful and moving conclusion that is all the more powerful because of the restraint with which it is presented.

Discussion Activity

Have students review the main events in the novel. What are the most significant occurrences? Is the plot realistic and believable? Is the ending of the book a satisfying conclusion?

Writing Exercise

From the opening paragraph, the plot has focused on Mattie's single-minded determination to avenge her father's death. Yet, when it finally occurs, Tom Chaney's death is presented in a muted, almost offhand fashion (compare her reaction on receiving the money from Col. Stonehill). Have the students write a brief essay in which they consider why Portis might have chosen to present this climactic event in this manner. Are the students satisfied with Portis's presentation? If not, you might ask them to rewrite this scene as they would have preferred it, while staying as close as possible to Portis's style and tone.

Homework

Distribute Handout Three: *Pride and Prejudice*. Ask your students to identify three major themes in the novel.

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Lesson Nine

FOCUS: Themes of the Novel

Themes are the central, recurring subjects of a novel. As characters grapple with a situation such as racism, class, or unrequited love, profound questions will be raised in the reader's mind about human life, social pressures, and societal expectations. Classic themes include intellectual freedom versus censorship, the relationship between one's personal moral code and larger political justice, and spiritual faith versus rational considerations. A novel often reconsiders age-old debates by presenting them in new contexts or from new points of view.

Discussion Activities and Writing Exercise



Use the following questions to stimulate discussion or provide writing exercises in order to interpret the novel in specific ways. Explore the statements *True Grit* makes about the following themes:

Revenge

Revenge, especially for the murder of one's father, has been a frequent theme in literature, from the *Oresteia* of Aeschylus in the fifth century B.C., through Shakespeare's *Hamlet*, to the present day. How is this theme treated in *True Grit*? Is there anything in the novel that presents an alternative to Mattie's view of the subject?

Attitudes toward others

Early in the novel, Mattie observes that, "There is no knowing what is in a man's heart," but her judgments about other people, many of which are negative, seem to contradict this insight. Do the events of the novel tend to reinforce her assumptions about others? Does Portis want us to find her attitudes off-putting and smug?

Courage and character

At the beginning of the book, Mattie recalls the sight of her father on horseback and says, "He might have been a gallant knight of old." In the same paragraph she describes Tom Chaney as "trash." Do the events of the novel sustain her romanticized view, or do they support a more nuanced approach to human nature?



Homework

Ask students to begin their essays, using the Essay Topics. Outlines are due the next class period.

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Lesson Ten

FOCUS: What Makes a Book Great?

Works of fiction can illustrate the connection between individuals and questions of humanity. Great stories articulate and explore the mysteries of our daily lives, while painting those conflicts in the larger picture of human struggle. The writer's voice, style, and use of language inform the plot, characters, and themes. By creating opportunities to learn, imagine, and reflect, a great novel or play is a work of art that affects many generations of readers, changes lives, challenges assumptions, and breaks new ground.

Discussion Activities

Ask students to describe the characteristics of a great book. List these on the board. What elevates a work of fiction to greatness? Then ask them to discuss, within groups, other books they know that include some of these characteristics. Do any of these books remind them of *True Grit*? Is this a great book?

A great writer can be the voice of a generation. On the other hand, a great writer may also give voice to a unique sensibility and a personal vision of life and its possibilities. What kind of voice does Portis create in *True Grit*? Does this novel speak for more than one girl and her personal concerns? What does this voice tell us about the choices and responsibilities for a girl coming of age in nineteenth-century America? What, if anything, does it tell us about the choices and responsibilities of life for a moral person in the twenty-first century?

Writing Exercise

"*True Grit* is a great read and a terrific story, but nothing more than that." Ask the students to write a brief essay in which they either defend or dissent from this statement.

Homework

Students will finish their essays and present their topics and arguments to the class.

The U.S. Marshals

Thanks to movies and television series—especially *Gunsmoke*, which is still shown on cable channels, long after its 20-year primetime run ended in 1975—everyone is familiar with the term “marshal” as a form of address for law enforcement officers, especially in the Old West. But most of us know surprisingly little about the U.S. marshals, given the wide scope of their duties and their long and distinguished history.

The United States Marshals Service, as it is now officially known, is in fact the nation’s oldest federal law-enforcement agency. It was created in the landmark Judiciary Act passed by Congress on September 24, 1789, less than five months after the inauguration of George Washington as the first president. The act established the Supreme Court, the office of Attorney General, and the entire federal court system. It also mandated the appointment of marshals, charging them with the administration of the court system—including staffing, security, and transportation of prisoners, among other duties—and the enforcement of its decrees, such as serving all civil and criminal writs issued by the courts, including summonses, subpoenas, and arrest warrants.

As suggested above, the history of the marshals is indelibly associated with the history, and the legends, of the American West. In addition to *Gunsmoke*’s fictional Marshal Matt Dillon of Dodge City, Kansas, the agency’s roster has included such well-known actual figures as Bat Masterson, Wild Bill Hickok, and Wyatt Earp. In many frontier towns, local law enforcement was inefficient, corrupt, or nearly nonexistent, and local officials sometimes resented and clashed with the marshals, who represented the often-hated national

government. In the unorganized territories, such as the Indian Territory in which the second half of *True Grit* takes place, the marshals were the only representatives of the law.

In the West, the work was frequently hazardous. From 1794—when U.S. Marshall Robert Forsyth became the first American lawman ever killed in the line of duty—until 1860, only five marshals died in service. From December 1869 to the end of the nineteenth century, more than 150 marshals, deputy marshals, and posse members were killed while carrying out their official duties. No fewer than eight of them died in 1878 alone, the most likely year for the events of the novel.

Another demonstration of the novel’s historical accuracy occurs with the business about Rooster Cogburn’s fee sheets. It was not until 1896 that marshals were paid a salary; previously, they had worked on a fee system. As the point is made on the official website of the Marshal Service (which is quite candid about the fact that many marshals, especially in the nineteenth century, were not always overly scrupulous in the performance of their duties): “The biggest problem besetting the Marshals of the 1800s was not catching lawbreakers, but accounting for the monies used to run the courts. A small army of accountants at the Treasury and Justice Departments audited them at every turn, disallowing their expenditures on the slightest excuse. Keeping track of the courts’ funds was a headache of a job compared to which pursuing mail robbers and other outlaws must have seemed a welcome relief.”

To the delight of many admirers of *True Grit*, Fort Smith, Arkansas, will be the future home of the U.S. Marshals Museum.



The Shadow of the Civil War

Without any doubt, the Civil War is the most devastating and traumatic event in our national history (a fact that was made inescapably real to millions of viewers by Ken Burns's 1990 documentary series). Over four incredibly bloody years, it took the lives of as many as 750,000 men and inflicted wounds and injuries upon countless others. It tore apart families, devastated the landscape, and inflamed sectional and political tensions that have not fully subsided even to this day. It is hardly surprising, therefore, that the war should cast its long shadow over the characters of a novel set less than 15 years after the end of the fighting.

All three of the principal characters are Southerners. Mattie is the daughter of a Confederate veteran from Arkansas. LaBoeuf, a proud Texan, and Rooster, who is from Missouri, also fought on the Confederate side. (Rooster's cat is called General Sterling Price, after a Confederate commander and former governor of Missouri.) At one point along the road, Mattie questions Rooster about his background. She notes that, despite his having fought against them, "Now you are working for the Yankees," and he replies: "Well, the times has changed. . . . I would have never thought it back then." The changing times may also help to account, at least in part, for Rooster's evasiveness when the subject of the war comes up, especially in his exchanges with LaBoeuf.

Chiefly at issue here is Rooster's having ridden with William Quantrill (1837–1865), whose band of guerilla raiders included (as Rooster points out) Frank and Jesse James and Cole and Jim Younger. Quantrill, who had deserted from General Price's army, attacked Union troops and pro-Union

civilians. In August 1863, he commanded a raid on Lawrence, Kansas, to avenge actions in Missouri by Union forces from Kansas, particularly an attack on Osceola led by U.S. Senator James Lane. Quantrill's forces rounded up and shot nearly two hundred men and boys, and set fire to many of the town's buildings. The Lawrence raid shocked even the Confederate government, which withdrew its previous support for Quantrill. LaBoeuf, who served honorably in the regular forces at the end of the war despite being only 15 years old, presses Rooster about Quantrill and Lawrence. Clearly, LaBoeuf fancies himself one of nature's noblemen, in contrast to the dissolute and slippery Rooster.

Another effect of the war and its aftermath is shown in the novel through Mattie's politics. The Republican Party had been founded in 1854 in opposition to slavery. The 1860 election of Abraham Lincoln, the first Republican president, had provoked the secession of the eleven Southern states and the outbreak of the war in April 1861. For a century after the Civil War, the "Solid South" expressed its lingering antipathy to the Republicans by voting all but exclusively for Democrats, even when their candidates at the national level espoused policies at odds with the political tendencies of the region. (These allegiances changed with the passage of the Civil Rights Act of 1964 and the Voting Rights Act of 1965 under Democratic president Lyndon Johnson, and the Republicans' subsequent courting of the white Southern vote.) Thus, Mattie is a loyal Democrat who supports New York Governor Al Smith for president in 1928, and brushes aside his support for the repeal of Prohibition even though she is fiercely opposed to alcohol.



Pride and Prejudice

Most readers want the protagonist of a work of fiction to be a sympathetic and even admirable person, and many go so far as to want to be able to identify with him or her. Mattie Ross does have a number of admirable characteristics—courage, tenacity, and seriousness, to name a few. But it is one of the more remarkable aspects of Charles Portis’s achievement in *True Grit* that he makes us feel irresistibly drawn to a character who also has a number of seriously off-putting traits. Mattie is scornful, superior, and quick to judge other people, usually dismissively and often for absurd reasons. Other characters point out her flaws from time to time: Lawyer Daggett’s letter refers to her “headstrong ways” and concludes with “. . .you are a pearl of great price to me, but there are times when you are an almighty trial to those who love you.” Even Tom Chaney upbraids her for her smugness: “You little busybody! What does your kind know of hardship and affliction?”

If asked to describe what happens in the novel, most readers would of course summarize the plot—Mattie’s determination to avenge her father’s murder, and the events that follow from that determination. But there is something else that happens in the novel that is of equal, if not greater, importance. As in most narrative works of serious literature, the protagonist of *True Grit* goes through a series of significant experiences and achieves some new insights and growth of character as a result of those experiences. Nowhere is this more clearly displayed than in her relationship with Rooster Cogburn. In many ways, Rooster is everything that Mattie despises: he drinks; he is slovenly and disorganized; he is self-serving and lacking in nobility; she never seems certain that she can rely on him to keep his word and fulfill his

responsibilities to her; at one or two points along the way, she all but concludes that he is a coward.

Yet her interaction with Rooster will turn out to be the most important experience of her life, and she will learn a great deal about life from him. When she insists that Tom Chaney must be punished for the murder of her father—and must be made aware that that is what he is being punished for—Rooster responds: “You are being stiff-necked about this. You are young. It is time you learned that you cannot have your way in every little particular. Other people have got their interests too.” She learns the truth of his words when Tom Chaney’s end turns out to be very different from what she anticipated and when she pays a much higher price for his destruction than she ever imagined. Even more importantly, she learns from him that people are not all good or all evil, that human nature is complicated, and that courage, nobility, and self-sacrifice can coexist with other, less attractive personal characteristics.

Despite all his faults, in the end Mattie comes to admire and even to love Rooster, as is touchingly shown in the last few pages of the novel. Her encounter with Cole Younger and Frank James is a striking instance of the subtlety and depth of Portis’s character portrayal. She is still the same Mattie, making sweeping snap judgments about both men for the flimsiest of reasons; after all, people don’t turn into something completely different from what they started out to be. And yet her opinions of both of the old outlaws exactly correspond to Rooster’s, as he had expressed them to her 25 years earlier—still another demonstration of his profound effect upon her.

