

Chapter One, Scene 1

Walker's point of view, with Reid

Atmosphere: Fearful, Suspicious, Dangerous

It's sunny + light, but factors introduce something ominous (?)

Walker's Objective: To get them into town safely

Reid's Objective: To hurry up and see Bates

Walker's Super Objective: To do his duty

Reid's Super Objective: To become famous, to fulfill what he sees is his place in history.

Walker and Reid on the slope of the hill, across the valley from the town.

Faint sound from the village like a corporal; and in danger of big fight.

There is great tension between them; Reid seems to go on, Walker big careful.

There is an ever-present feeling of fear, danger, But they might get caught; but Walker is the only one really dealing with it.

Description of Walker, and revealing description of Reid (full description next scene)

Walker a rebel captain, seeing a Yankee before him; he's also been wounded.

Wade is beginning to tighten up; he wants to check the sand but he has nothing to dress it with, wants to do that at Bates'.

The day is sunny + light; but still not very heated.

Sightseers of town across the river through the trees.

We learn that Walker lived in this area earlier. But now in different town, which were raiding each other .. clouds of smoke, noisy, chaotic, dirty.

Something rustling in the undergrowth, goes saying off.

Walker thinks to take a look on it, then disappears with it.

They are dirty and smelly; come with dirt + horse hairs; Smells of his own dark sweat and sweaty sweat smell of his horse. Walker says his itchy is only horse hairs and not some other critters riding him.

In dialogue he mentions that Reid got hit shot? Or on reflection.

Important: see changes, Watson notes 1/21/92, also 1/20

They discuss Bates' Home, and whether he is there or at the Steam Works: a sense for the reader from the very beginning of a secret mission: suspense.

1/18

Chapter One, Scene 1 (continued)

They stop at outcrop of rocks. Walker seeing Tom with binoculars.

Cloudy for patrols. Ominous sense of danger, worry.

Huntin' of 'em he got wounded, now foolishness on Red's part.

In ~~the~~ a gulch, seen a pregnant woman & three of cattle.

Jails the Bates know all they discuss the plan.

Reason why they're going to the house first: not to be here & safe.

It doesn't occur to Red. But ~~he~~ Walker might be stalling; or, not to get going.

He has a flashback of going to jail with his child, playing with kitten.

Walker is continually trying to deal with his wound, stiff movements.

Walker's center: his wound, for now at least

Significant Seton: Tired to be wound.

Rid's center: his mouth

Red's significant gesture: Stabbing a lot, an ant on a hot stone.

What is Walker imagining? A nice soft bed, safety, rest.

Leads them on down slope. They walk back in a circle.

Need to clean up a bit before entering house.

More of his imaginings: first he's imagining Yankees lying in ambush at eye level

Then he's imagining the of the town used to look
as opposed to the of it does now.

Walker here also asserts his authority to settle him down. But he is in charge
at this point.

There needs to be mention of hogans and the raid. But there are more coming,
another body of men to follow, but reader doesn't know why they're going
to see Bates, only that it's critically important to Red, and that it's
Walker's job to get him here.

Reflection on aversion to town: see Walter note 1/20, page 2

He is questioning his motives here for cursing town.

Refers all the names he & his men have for Yankees

[Play off to his scene with Liddy, 1/21, page 2, + her names of people]

Ried's Choice: to let Walter take the lead

He is thrilled to be behind enemy's lines

He is a Southerner, he feels intimidated by Yankee傲慢和不尊重

Walter has him help him with his boat.

Doesn't do his laundry, but takes off his buttons and sits in the water

Ried embarrassed to see him; covers off again.

One
Chapter ~~Two~~, Scene 2

Reed's point of view: with Walker.

1/18
3

At nothouse: contained, fearful, dangerous; but coupled with anticipation, uncertainty.

Reed's Objective: to get to see Bates as soon as possible; to tolerate Walker

Walker's Objective: to be safe

Reed's feelings: in contrast to Walker in last section, Reed is excited by the rebels, the example of the Industrial North

He's imaging meeting a great man, one that he respects: Bates.

He's imaging what it will be like to talk to him about inventions & machines, and specifically his own ideas.

His suspense is wondering, very low, how Bates will receive them, if they'll turn them away.

His image of Walker: a crude backwoodsman, hard to believe that he is a lawyer

Finally that Reed is trying to get away from, that he thinks the South has to get any open if it's to take its rightful position in the modern world, any other nations.

Where is his center? Then it's around his mouth, his trim little goatee.

What is his gesture? Touching his beard, his fingers stroking it -- to, just touching it.

When he gets off his horse, his legs are quivering; used to ride but not like this, would rather have taken a train.

There is a small valley with a stream; he doesn't want to wade in front of Walker.

Walker can't close his barge; only takes off his clothes & sits down. Reed sees great men.

What is his attitude? This boyish, amateur, likeable for his enthusiasm

He walks with a cocky spring in his steps.

He is perhaps more friend of Walker than he is of Yankees.

Not quite, though. There has to be an overriding sense of fear, apprehension, danger.

Background of this ride from Tennessee; why he didn't he die in Wheeby?

200
200

Bates is a tall, thin, sinewy man, about bald except for a丛 of hair.
He has his sleeves rolled up; his arms are sinewy, though muscular they thin,
~~thin~~ white ~~white~~ with white in the darkness, lined with blue veins,
white as lime? [Does this appear here, or start of Ch 3 Sec 2?
Probably placing description there of sinewy; here more of unaffected.]

She says that he delights in only four of her because Rot. He only of her
four to deal with her.

She says she deals with him by ignoring him.

At nephews: containing fearfulness, dangerous; but coupled with anticipation, uncertainty.

Reed's objective: to get to see Walker as soon as possible; to tolerate Walker.

Walker: Objective: to be safe

Ried's margins: in contrast to Walker in last section, Reed is expected by the nibles,

the example of the Industrial North

He's margin, next) a great man, one that he respects: Boston.

He's margin what it will be like to talk to him about situation & problems, and specifically his own ideas.

His surprise in rendering, very how Boston will receive them, if they'll turn them away. His image of Walker: a crude bookworkerman, hard to believe that he's a lawyer. Concluding that Reed is trying to get away from, that we think the South has to get any open if it, to take it, rightful position in the modern world, any other nation.

Where is his center? Now it's around his mouth, his thin little forte.

What is his gesture? Touching his head, his fingers to steady it -- to, just taking it.

When he gets off his horse, his legs are quivering; used to ride but not like this, walk when rather have taken a train.

There is a small smile with a stream; he doesn't sit to underline in front of Walker. Walker sits close in "lodge"; only then off his clothes & sits down. Reed seen yesterday.

What is his attitude? This longish, angular, bumble for his enthusiasm

The rather with a ready spring in his step.

He is perhaps more friend of Walker than he is of Yankees.

Not quite, though. There has to be an underlying sense of fear, apprehension, danger.

Burden of this ride from Tennessee; why didn't he die in Whaley?

and this sort of thing but

(I could not understand)

again indicates the stages but suggests life of finches and perhaps
other birds as follows - we see a bird as a boy at stage 10 which

at stage 11, when he is about 6 weeks old, is singing well

but finches all of whom at

stage 12: though it goes on, not being a perfect singer still

so, when + certain point at this it is at the 3rd stage and

will now not sing again

and at 3rd stage will cease his song and grow, probably in唱歌 and

and so continues until he reaches the adult & again all

Bates is a tall, thin, sinewy man, about bald except for a tuft of hair.

The hair in sleeves rolled up; his arms are sinewy, the muscles very thin,
~~the skin is~~ with white in the darkness, lined with blue veins,

white as lime? [Does this appear here, or start of 2nd Ch 3 Sec 2?

Probably playing despatch in time of sinewy; here none of unaffected.]

He sits with one of his; going up right and left of the desk with
one leg on the floor, the other on the floor, the floor has a mat
on it and the mat is on the floor, the floor is on the chair
and the chair is on the floor, the floor is on the mat, the mat is on the floor

She says that he delights in making fun of her because Prof. Ac only 2 hr.
fails to deal with her.

She says she deals with him by ignoring him.

Chapter One, Scene 2, continued

118

He is think'g of other investors of machine - the ironclad, nuclear engine, steam engine, all in plumb & working, very close to being fulfilled - all his dreams. View of the hills way the river - scene of great industry, going on. Dark come early to valley - cross the shallower river, only two feet. They enter town, shouting the river starts. Sure men ring & talk them - Walker grabs his gun but the men calm him. Fly in ring to an accident between horses on river bank. Rich chides him.

Worried at home; despatching - acting alone, ride fast horse, don't come with me to see that the ghost him of the house we deserve.

Bates & wife on fast porch

Finally open ground. Walk in shadow. Turn at the house a gun.

~~Rich~~ walks, finally, quicker over with enthusiasm to meet the ghost him.

Bates turned; finally open, running them in seeing who they're come to see.

Bring daughter of Bates; Elizabeth all in black.

He has to talk about their fear of invasion. See in Carter party state; at next that imminent of their right come. Smile broad. Hesitant himself. Then to be careful.

Rich sets to talk about his road engineers.

With ready gun into dark house with traps. Guard of the house. Rich stands. Gun at Walker; been hurt. Offer for 200 to the man plain.

The answer of a drunk for her - a red hair added to the house.

He plays on it twice between Billy & Bates. His patterings attack that her.

Swirling freely of the house is death & shadow; at river the shadow there's something amiss between them two.

Rich she is light, hard like for all her black cloths .. openly
dread, anxious, sarcastic

When they see Walker is wounded, they fall more of scratches, of bushes etc.

The threat of invasion, it's in the air.

Walker takes up a station of cover into a gully.

Zibby asks about fighting them off; Walker says no, they outrun them
a perfect course, Bates says.

Zibby would like to see you as the arm of her dream.
As it is, you are already: a soldier to nurse

Chapter One, Scene 2 cont.

Bates sits down on leather sofa, touches his bald head, catches the light.
Lily lady Walker says.

Bates is older, sinewy man, bald except for tuft of hair
brilliant, intelligent

Besides what other trouble between Bates & Lily, he is distracted when she follows his suggestion & they go off together. Obviously bothered by something,
distracted ~~constantly~~ now constantly, obviously going about talking. Then focuses again.
Picking at a scar or a place on his bald forehead.

but normal but distracted; and most of all ~~scar~~ but something

for the next story - and I suppose it's not
very pleasant, not a happy life; always with difficulty or depression. Since he is still
young, upper right - mouth open

and you can see with the fingers, although the weather is nice and
you feel just at above - you see, effect first of finished

product well, but it has to fill it with real time and movement and quality
of expression. And that's after all good. And that's from
the art criticism of the theater [and] the film world, who will
say well, no, that's fine, because it's not a joke or will say
it's not a good, it's not what, how much is it in all quality of work
is not what, works of art of other field over into the theater
itself. So you see now it's the art work of my side of future
of the art and it's what proves it to

Walter's Center: His wound; his deadly arm

Lilly: Center: her chest

Walter's signif. Sustn: Keys fully, or ready for his arm

Lilly: Signif. Sustn: her hand to her heart

Walter's Choice: To stay at the house

She leads him along somewhere, as if he's on a leash.

I want to say his eyes are of the youth, but I don't think

it possible he takes it inside to hold it. To keep it ground
at his heel?

Later it is signif. when he puts it this way out.

Sally is not wide-eyed or petrified: she's spooky; she just watches him, piercingly, fixed
into shadows. Tight-lipped anger, rage.

There is some reference to Botticelli, noting she does reminds him of her
mentioned to himself briefly, in passing -- needed to keep that open

Help him undress; there would be a shock to Lilly of all him flesh. One shock of
normal... What feels. Bring him water to bathe himself. Does he start to wash
the rocks. Or does Sally help him? [no.] ~~can't~~ ~~but~~ Lilly watches him. He
supposes this is shortly to come; he is embarrassed, they both are. She finally
comes to help him as he dresses normal, takes him, then goes his off
bedroom into other room. Sally waiting for the shadows. Walter follows, the
wondering if she's going to throw them out of the house or suspect. Until
she's coming Botticelli to her then stay