Go Set a Watchman

INTRODUCTION

BRIEF BIOGRAPHY OF HARPER LEE

Nelle Harper Lee was the youngest of four children born to Amasa Coleman Lee, a respected small-town lawyer, and Frances Cunningham (Finch). Lee studied law at the University of Alabama and then moved to New York where she decided to pursue writing. She wrote an early draft of a novel called *Go Set a Watchman* in 1957, which she then reworked and turned into her first published novel, *To Kill a Mockingbird*, in 1960. *To Kill a Mockingbird* became an instant classic, winning the Pulitzer Prize and many other awards. Lee retreated from her fame and moved back to her hometown of Monroeville, Alabama. She never published another book (although the original manuscript of *Go Set a Watchman* was published in 2015), but she helped her friend Truman Capote in his research for *In Cold Blood*. Lee still lives in an assisted-living facility in Monroeville.

HISTORICAL CONTEXT

The novel takes place during the American Civil Rights Movement. This movement took place between 1954 and 1968 and aimed to end disenfranchisement and discrimination against African-Americans. The 1954 Supreme Court decision "Brown v. Board of Education," which declared segregation between blacks and whites to be unconstitutional, was a major victory for the movement. The ruling plays an important role in *Go Set a Watchman*, as it meant that the South had to abandon the "Jim Crow laws," which enforced racial segregation. Many Southern whites resisted, most notably George Wallace, the governor of Alabama, who in 1963 personally blocked the door to the University of Alabama to keep two black students from entering.

RELATED LITERARY WORKS

Go Set a Watchman is inextricably linked to Harper Lee's other, more famous novel, *To Kill a Mockingbird*. *Go Set a Watchman* was written first (in 1957) and then revised and rewritten to become *To Kill a Mockingbird*, which was published in 1960. The books contain many of the same characters and take place in the same town, but *Go Set a Watchman* takes place twenty years after the events of *To Kill a Mockingbird*.

KEY FACTS

- **Full Title:** *Go Set a Watchman*
- **When Written:** 1957
- **When Published:** 2015
- **Literary Period:** Contemporary Literature, Political Fiction
- **Genre:** Fiction; Social Novel
- **Setting:** The fictional town of Maycomb, Alabama in the 1950s
- **Climax:** Jean Louise's angry confrontation with Atticus
- **Point of View:** Third person omniscient, mostly following Jean Louise

EXTRA CREDIT

Descendant of General Lee. Harper Lee is actually a descendant of the famed Confederate General Robert E. Lee.

Highly Anticipated Release. The release of *Go Set a Watchman* in 2015, even decades after it was written, was so anticipated by the public that it was Amazon's most pre-ordered book since the final book of the *Harry Potter* series.

PLOT SUMMARY

The twenty-six-year-old Jean Louise Finch takes a train from her current home in New York City to visit her hometown of Maycomb, Alabama. As a girl in Maycomb, she was raised by her father, the lawyer Atticus Finch, who is now seventy-two and has rheumatoid arthritis. His sister Alexandra now lives with him, and his business apprentice is Henry "Hank" Clinton, Jean Louise's oldest friend and beau. Jean Louise's older brother Jem died years earlier.

Hank picks up Jean Louise in **Atticus's car**. Hank repeats his earlier proposals of marriage and Jean Louise half-rejects them. They drive home and Jean Louise briefly discusses the Supreme Court decision "Brown v. Board of Education" with Atticus. Jean Louise suggests that she might marry Hank, but Alexandra disapproves. Hank takes Jean Louise on a date, and she reminisces about her childhood when she, Jem, and their friend Dill had a pretend religious revival and baptism.

Hank and Jean Louise go swimming at Finches' Landing, which was once the family's estate but is now a hunting club. The next morning the family goes to church with Uncle Jack, an eccentric former doctor. At church Jack is horrified when the organist plays a tradition hymn differently.

That afternoon Hank picks up Atticus for a "citizens' council" meeting at the town courthouse. Jean Louise finds a racist pamphlet called "*The Black Plague*" among her father's papers. Alexandra defends the tract. Jean Louise goes to the courthouse and sees that almost every man in town is there, including Hank and her father. Atticus introduces the meeting's speaker, whose speech (defending segregation) is full of racist

invective and fearmongering. Jean Louise watches Atticus and Hank and feels physically sick.

Jean Louise leaves and wanders through town, stopping at the **ice cream shop** where her childhood home in town used to stand. She gets an ice cream and then throws up, walks home, and falls asleep. Jean Louise has a flashback to when she was in sixth grade and thought that she was pregnant because a boy kissed her. She planned to kill herself to avoid bringing shame on her family, but was stopped by Hank at the last minute.

In the present Jean Louise wakes up and avoids talking to anyone. She then learns that the Finches' old black housekeeper Calpurnia's grandson was driving drunk and killed a white man the night before. Atticus says he will defend him, but only to keep the NAACP off the case. Jean Louise goes to visit Calpurnia, who is cold and distant with her, which upsets Jean Louise greatly. Jean Louise returns home, where Aunt Alexandra holds a "Coffee" for the young women of Maycomb to visit her. Jean Louise doesn't fit in with any of them, and is repulsed by their racist gossip.

She goes to visit Uncle Jack. She asks him about Atticus and Hank, and Jack gives her vague and convoluted arguments about the Civil War. Jean Louise is frustrated and leaves.

She goes back to the ice cream shop and reminisces about a high school dance where Hank was her date. Jean Louise wore a pair of "false bosoms," which fell out and Hank threw away. The next morning the principle was furious to find them hanging over a memorial to Maycomb soldiers. Hank saved Jean Louise from punishment by forging confessions from every other girl in school.

In the present Jean Louise finds Hank and tells him that she isn't going to marry him. Hank defends the citizens' council, saying that he has to go along with Maycomb's customs if he is to be respected and useful. Atticus arrives. He and Jean Louise discuss states' rights and the Supreme Court decision, and then Jean Louise angrily curses at her father for betraying her and letting her down. She storms out.

Jean Louise drives home and packs her things, planning to leave Maycomb forever. Uncle Jack drives up and slaps Jean Louise in the face. They both have a drink, and Jack tells Jean Louise that she has now become her own person by allowing Atticus to be a human being with failings. He suggests that she move back to Maycomb. Jean Louise picks up Atticus from his office. He tells her he's proud of her, and she tells him that she loves him.

CHARACTERS

MAJOR CHARACTERS

Jean Louise Finch – The novel's main protagonist, an intelligent, stubborn, twenty-six-year-old woman from Maycomb, Alabama. Jean Louise, along with her brother Jem, was raised by her father Atticus and their black housekeeper Calpurnia. Growing up, Jean Louise was a rough tomboy who went by the nickname "Scout." She then attended a womens' college and now is trying to work as an artist in New York City. She idolizes her father and bases her conscience around the strong moral principles he taught her growing up. Jean Louise isn't afraid to speak her mind when she disagrees about something, and she still doesn't act like Aunt Alexandra's idea of a proper Southern lady. The novel is the story of her visit back to Maycomb from New York City, and her disillusionment with the changes in the town and the things she learns about her father and her likely husband-to-be, Hank Clinton.

Atticus Finch – The single father of Jean Louise and Jem, a respected small-town lawyer and member of the state legislature. At the time of the novel he is seventy-two and has bad rheumatoid arthritis in his hands and shoulders. Atticus raised his children to be independent, empathetic, and well-read, with strong moral principles. He takes Hank under his wing after Jem's death. Despite treating everyone with respect and previously defending a black man in court against the accusations of a white woman, Atticus opposes integration, especially integration enforced by the federal government, and is on the board of the Maycomb Citizens' Council.

Henry Clinton (Hank) – Jean Louise's oldest friend and boyfriend, a young man who moved in next to the Finches when Jean Louise was growing up. Hank is a from a poor family and raised by a single mother, and has to work for everything he has. He becomes Atticus's apprentice in practicing law after Jem's death. Hank is in love with Jean Louise and is constantly asking her to marry him.

MINOR CHARACTERS

Alexandra Finch (Aunt Alexandra) – Atticus's sister, a classic "Southern lady" who is proud of her heritage as a Finch and always well-mannered, haughty, and disapproving. She and Jean Louise clash on almost every subject, but Jean Louise is grateful to Alexandra for coming to take care of Atticus.

Dr. John Hale Finch (Uncle Jack) – Atticus's brother, a former bone doctor who is now a retired eccentric obsessed with Victorian literature. Jack speaks in a convoluted and confusing way, but is very intelligent and gets along well with Jean Louise.

Jeremy Atticus Finch (Jem) – Jean Louise's older brother, who dies suddenly of a heart defect years before *Go Set a Watchman* takes place.

Calpurnia – The black cook and housekeeper for the Finches, who helped raise Jem and Jean Louise and was an important part of their childhood.

Charles Baker Harris (Dill) – Jean Louise's best friend growing up, a wild and imaginative boy who now lives in Europe.

Joshua Singleton St. Clair – A prominent member of Jean

Louise's family who went crazy and shot at a university president.

Uncle Jimmy – Aunt Alexandra's husband, who has lived alone by a river for thirty-three years.

Francis – Aunt Alexandra's son, who now sells insurance in Birmingham.

Sinkfield – A tavern owner who influenced the placement of the town of Maycomb.

Colonel Mason Maycomb – A military leader famous for his mistakes, after whom Maycomb County is named.

Albert – A black waiter who serves Hank and Jean Louise.

Reverend Moorehead – A humorless preacher whom Jem, Jean Louise, and Dill imitated as children.

Aunt Rachel – Dill's aunt and the Finches' neighbor when Jean Louise was growing up.

Herbert Jemson – The music director at the Maycomb Methodist church.

Mr. Stone – The young, dull minister at the Maycomb Methodist church.

William Willoughby – A corrupt politician who essentially runs Maycomb County without holding public office.

Grady O'Hanlon – The vicious and racist speaker at the Maycomb Citizens' Council meeting.

Mrs. Dubose – An old lady who was Jean Louise's neighbor growing up.

Mr. Cunningham – A member of a poor family from Old Sarum, who opened the **ice cream shop** where the Finches' old house used to stand.

Albert Coningham – A boy who kisses Jean Louise when she is in sixth grade. At the time, she thinks the kiss will make her pregnant.

Zeebo – Calpurnia's son, who has been married and divorced several times.

Frank – Zeebo's son who gets in a drunk driving accident and kills a white man.

Mr. Healy – An old, alcoholic white man who is killed by Frank.

Mr. Fred – The friendly owner of the Maycomb grocery store.

Sarah Finley – A young woman who once considered Jean Louise "too rough" to play with, but now attends her "Coffee."

Hester Sinclair – A woman at Jean Louise's coffee. She repeats all the racist rumors she has heard from her husband.

Claudine McDowell – A woman at Jean Louise's coffee who discusses her brief and typical visit to New York.

Mr. Tuffett – The principal at Jean Louise's school when she was growing up, a patriotic and humorless man.

THEMES

In LitCharts literature guides, each theme gets its own color-coded icon. These icons make it easy to track where the themes occur most prominently throughout the work. If you don't have a color printer, you can still use the icons to track themes in black and white.

DISILLUSIONMENT

The central plot of *Go Set a Watchman* revolves around Jean Louise (Scout in *To Kill a Mockingbird*) returning home to Maycomb after years in New York City and becoming disillusioned with Henry "Hank" Clinton, her old friend and possible fiancé, and Atticus, her father. Most of this disillusionment focuses on Atticus. In *To Kill a Mockingbird*, Atticus is a saintlike figure whom Scout and Jem idolize and depend upon. The character of Atticus is similar in *Go Set a Watchman*, in which he is idolized by Jean Louise as a child and into adulthood as a morally upright, courageous man who can find the good in everyone. But Jean Louise's idolization of her father is broken when she returns home as a twenty-six-year-old and finds her father to be a staunch segregationist—wanting blacks and whites to be kept "separate but equal." The great moment of disillusionment comes when Jean Louise sees Atticus and Hank, along with most of the men of Maycomb, at a "citizens' council" meeting alongside sadistic white supremacists and crooked politicians. Watching Atticus, from whom she had learned all her ideas about morality, acting as a part of something she sees as immoral is a painful experience for Jean Louise. She considers equality between people of all races to be a natural part of her principles, and assumes that Atticus feels the same—especially because she learned such principles from Atticus himself. Jean Louise becomes physically ill at his perceived betrayal, and she responds by lashing out at others.

When Jean Louise talks to Uncle Jack the second time, however, he explains the importance of this painful disillusionment: Jean Louise had unwittingly elevated Atticus to a godlike status, and so in seeing his flaws she can now consider him a real human being. Before this, Jean Louise had been proud that her father wasn't like other fathers, but now she is forced to accept that he is still merely a mortal man. This experience of disillusionment is difficult, but Lee argues that is it valuable in order to truly recognize each other as worthwhile human beings. In *To Kill a Mockingbird*, Scout was disillusioned by seeing the racism at the heart of Maycomb. In *Go Set a Watchman* she must break her last remaining idol: Atticus. Both novels, however, conclude with the need to accept the basic dignity of all people, no matter how disappointing they might be.

This disillusionment also extends to the "meta-textual level"—a

level outside the story itself—as many readers who loved Atticus in *To Kill a Mockingbird* might feel hurt and betrayed by his character in *Go Set a Watchman*, echoing the feelings of Jean Louise herself. The Atticus in *Watchman* is more realistic and human, especially considering his time and location, while the Atticus of *Mockingbird* is more idealized and unrealistic—a saintlike father seen through the eyes of a young girl and a nation looking for an example of pure moral goodness. *Watchman* was written before *Mockingbird*, but it is more cynical in its view of the kind of racist condescension that might lie behind even a seemingly pure and righteous man's actions.

RACISM AND BIGOTRY

Jean Louise's disillusionment centers around the racism she discovers in Maycomb, and particularly in Atticus himself. In *To Kill a Mockingbird*, she experienced this to a certain degree with the citizens of Maycomb, but there she had Atticus to teach her about human dignity and to provide a good example. Now Jean Louise has grown up, but she is still "color blind" in the way Atticus raised her to be: she sees all people as equally valuable, and so she recognizes that "separate but equal" is wrong even while she disagrees with the Supreme Court's method of overthrowing it, and she is unable to empathize with her racist peers.

The racism in *Go Set a Watchman* is systematic and political—no black characters play a major role in the novel—and involves the white citizens of Maycomb taking a stand against integration through the Maycomb Citizens' Council. At the citizens' council meeting we hear all kinds of hate speech and bigotry against blacks, which is then repeated in various degrees by Aunt Alexandra, Hester Sinclair, and Atticus. On the other hand, Uncle Jack accuses Jean Louise of being a bigot herself. She isn't racist, he acknowledges, but he argues that she is still unable to see and respect points of view other than her own. Jean Louise's "bigotry" against bigotry is, perhaps, not that convincing an argument, but Lee still makes the point that it is important to examine all our prejudices, even those against the prejudiced. In *Mockingbird*, the empathy Lee asked of her readers involved seeing minorities and recluses as equal and valuable, but in *Watchman* she asks something harder—to empathize with the bigots and racists and see them as multifaceted human beings—human beings with worth—as well.

HOME AND BELONGING

Go Set a Watchman portrays Jean Louise's homecoming to Maycomb after a long time away, so the idea of home and belonging is an important one in the novel. Much of the plot involves Jean Louise's memories of her past (scenes that would later be developed into *To Kill a Mockingbird*). Growing up, she felt out of place as a tomboy in a society that wants women to be "ladies." Because of this, her sense of home and belonging was built up mostly around the figures of Atticus, Jem, Calpurnia, and Dill. But years later, when *Watchman* takes place, Jem has died, Dill is in Europe, and Calpurnia is retired and distant. Jean Louise's disillusionment with Atticus then seems to shatter the last secure piece of home and belonging she had. In fact, once she feels that her family seems to have betrayed her she feels even more out of place in her home town: she cannot relate to the other women at her "Coffee," and even her old house has been torn down and replaced by an **ice cream shop**.

After confronting Hank and Atticus, Jean Louise plans to flee Maycomb and never come back, but she is convinced otherwise by Uncle Jack. Jack then asks Jean Louise to consider coming to live in Maycomb again. She will never fully belong in New York, he argues, because she is inextricably tied to Maycomb and the South, and Jack suggests that the very fact that she disagrees with Maycomb's inhabitants means that she should try to convince them instead of just running away. It is left open what Jean Louise decides to do, but she ultimately accepts that Maycomb (and Atticus, Hank, and Alexandra) is her home, even when she finds it racist and small-minded.

CONSCIENCE AND PRINCIPLES

The title of the book comes from a Bible verse read during a sermon at Jean Louise's church: "*Go, set a watchman, let him declare what he seeth.*" Uncle Jack then links the concept of "the watchman" to one's conscience: the idea of someone's innate knowledge of right and wrong, separate from society's influence. Jean Louise has always considered Atticus to be her moral compass, and the very definition of a "gentleman"—someone who is honorable, brave, polite, and kind—so when she becomes disillusioned with him she feels hopelessly lost. She then must try to find her own conscience and principles outside of Atticus, and "set a watchman" within herself.

Jean Louise instinctively knows that Atticus, Hank, and the townspeople's stance on integration is morally wrong. Atticus has instilled strong principles in Jean Louise, strong enough to stand even when Atticus himself falls short of them. One of Jean Louise's important conflicts, then, is to reconcile her own conscience with her love for her family and friends. Ultimately she does find this possible, and though she "can't beat them, and can't join them," she can continue to love them even while considering them to be morally wrong.

SOUTHERN POLITICS AND SOCIETY

Much of the novel's conflict is related to the 1954 Supreme Court decision "Brown v. Board of Education," which declared state-sponsored segregation to be unconstitutional. This meant that all kinds of

whites-only Southern institutions (like schools) suddenly had to include blacks, and many Southern whites resisted this change. These whites resented the federal government and Supreme Court imposing rules on them from the outside—an echo of one of the Civil War's main causes—and reacted in a backlash against both the Court and the black citizens the Court was trying to help. Lee then shows how Brown v. Board of Education played out in a small Alabama town like Maycomb. There is no racial violence portrayed, but the white men form a "citizens' council" to stand against integration, and the council meetings are full of racist hate-speech. In response Maycomb's blacks become distrustful and afraid of the whites. This is most poignantly shown by how Calpurnia distances herself from Jean Louise, whom she raised like her own child. There is no real political action shown in the novel, but Southern politics play out in casual, everyday conversation, as with the women at Jean Louise's "Coffee," who discuss the "Communist" Supreme Court, how the NAACP wants to "destroy the South," and make jokes about the stupidity of their black workers.

As with *To Kill a Mockingbird*, *Go Set a Watchman* also involves lots of descriptions of society and daily life in a small Southern town. Lee relates the history of Maycomb County and gives backstories for many of the story's characters. The town's ugly, racist side always reveals itself in various ways, but Lee also spends lots of time describing more innocent subjects, like the unique personalities of Maycomb and the details of small-town life.

MOCKINGBIRD AND WATCHMAN

Outside the text of the novel itself, the writing and publication of *Go Set a Watchman* is just as important as its content. It was written in 1957 and then reworked to become *To Kill a Mockingbird*, which was published three years later and became a Pulitzer Prize-winning, nationally-beloved novel. *Go Set a Watchman* was seemingly lost, until (as the story goes) Harper Lee's lawyer found the manuscript decades later and decided, with Lee's consent, to publish it unrevised. There was some controversy surrounding this decision—because of Lee's age, health, and previous declaration that she would never publish another book—whether she was actually capable of fully consenting to the publication of *Watchman*, but no conclusive proof has been found otherwise. Either way, *Watchman* is best read as both its own novel and as a first draft, the bones of what would become an American classic.

On one level, the text shows how Lee's writing developed, as *Watchman* is scattered, disjointed, and often awkwardly written, compared to the focused and polished *Mockingbird*. Some passages (mostly descriptions of the citizens of Maycomb) are borrowed word-for-word from *Watchman* to *Mockingbird*, while other important facts are changed. The most notable of these is the trial of Tom Robinson. In *Mockingbird* the trial is the central conflict of the novel, ending with Tom being convicted, while in *Watchman* the trial is barely mentioned at all, and there it ended with Tom being acquitted.

The biggest changes are in characterization, however, most notably regarding the figure of Atticus. It is implied in the novel that Atticus changes in his old age, but he is also written as a slightly different character in the two novels, and it can be argued that the Atticus of *Mockingbird* could never have realistically grown into the Atticus of *Watchman*. The change represents a development of the character (since *Mockingbird* was written after *Watchman*) but also a different worldview Lee is expressing. Her portrayal of Atticus in *Watchman* is more cynical and realistic—he is a good father and a morally principled man, but still supports segregation and holds some racist, condescending views—while the Atticus of *Mockingbird* is more idealized and unrealistic—a saintlike father seen through the eyes of his young daughter, and written to provide an example of white morality and justice even in the Jim Crow South. This theme doesn't lead to any cohesive conclusion, but it is vital for an informed reading of the novel, as *Go Set a Watchman* is almost impossible to read without also taking into account its publication history and the content of *To Kill a Mockingbird*.

SYMBOLS

Symbols appear in **teal text** throughout the Summary and Analysis sections of this LitChart.

THE ICE CREAM SHOP

The house where Jean Louise grew up (in her flashbacks and the events of *To Kill a Mockingbird*) has been torn down by the time of the events of *Go Set a Watchman*, and replaced by an ice cream shop. This shop is run by Mr. Cunningham (from one of the poorest families in Maycomb). The ice cream shop in the place of her old house represents the disillusionment Jean Louise experiences when she comes home—the sense that everything has changed and she doesn't belong in Maycomb anymore. The ice cream shop is the first place she goes after seeing Atticus and Hank at the citizens' council meeting, and so it is immediately connected to the disillusionment she experiences at the courthouse. After feeling like her father and oldest friend have been irreparably changed, Jean Louise then sees her childhood home replaced by an ice cream shop and a field of gravel.

QUOTES

Note: all page numbers for the quotes below refer to the Harper Perennial edition of *Go Set a Watchmen* published in

2015.

Part 1, Chapter 3 Quotes

Henry is not and never will be suitable for you. We Finches do not marry the children of rednecked white trash, which is exactly what Henry's parents were when they were born and were all their lives. You can't call them anything better. The only reason Henry's like he is now is because your father took him in hand when he was a boy, and because the war came along and paid for his education. Fine a boy as he is, the trash won't wash out of him.

Related Characters: Alexandra Finch (Aunt Alexandra) (speaker), Henry Clinton (Hank), Atticus Finch, Jean Louise Finch

Related Themes:

Page Number: 36

Explanation and Analysis

Aunt Alexandra (Atticus's sister), who takes care of Atticus, tells Jean-Louise about the possibilities of Jean-Louise's relationship with Henry "Hank" Clinton. Hank is plainly attracted to Jean-Louise, and vice versa, but Alexandra insists that he's not a suitable "match" for her. Alexandra goes on to explain that Hank, whatever his virtues as a person might be, is from a poor "white trash" family, and therefore can never make Jean-Louise happy in the ways she deserves.

If one compares *go Set a Watchman* and *To Kill a Mockingbird*,Aunt Alexandra is one of the most consistent characters. She's intolerant of people who are different from her, and looks down on those from a lower social class than hers. One could say that she's the embodiment of the old-fashioned Southern aristocratic snobbishness: she can't stand for her family to "breed" with commoners.

Part 2, Chapter 5 Quotes

Henry said, "Were you serious a minute ago when you said you didn't like your world disturbed?"
"Hm?" She did not know. She supposed she was. She tried to explain: "It's just that every time I've come home for the past five years—before that, even. From college—something's changed a little more…"

Related Characters: Henry Clinton (Hank), Jean Louise Finch (speaker)

Related Themes:

Page Number: 75

Explanation and Analysis

In this passage, Jean Louise and Hank spend some time together near Finch's Landing, an area that's named after Jean-Louise's family (though her family doesn't have any literal claim to owning it anymore). Jean Louise, who lives in New York now, confesses to Hank that she dislikes returning to the South every few years and finding things different. She sees a constant changing in her hometown--and she finds it hard to keep up.

It's fascinating that Jean Louise is complaining about "change" in the South, when one considers that most of the "changes" in the South during her lifetime were positive changes for the equality: black people saw their rights to vote, attend school, work, and be safe protected by the federal government. Some criticized these political and social changes on the grounds that they destroyed the Southern "way of life" (a way of life symbolized by Finch's Landing, one could argue) and replaced the old way of life with a dull, chaotic "mixing." Jean Louise seems to be a passionate defender of equal rights for African-Americans, and yet, like so many of even the best-intentioned white people, she also feels nostalgic for the past, in all its good and evil. She might logically recognize that Maycomb is (theoretically) becoming a more just place, but she still misses her old home.

Part 3, Chapter 8 Quotes

Mr. O'Hanlon was born and bred in the South, went to school there, married a Southern lady, lived all his life there, and his main interest today was to uphold the Southern Way of Life and no niggers and no Supreme Court was going to tell him or anybody else what to do… a race as hammer-headed as… essential inferiority… kinky woolly heads… still in the trees… greasy smelly… marry your daughters… mongrelize the race… *mongrelize*… save the South… back to Africa…
She heard her father's voice, a tiny voice talking in the warm comfortable past. *Gentlemen, if there's one slogan in this world I believe, it is this: equal rights for all, special privileges for none.*

Related Characters: Grady O'Hanlon, Atticus Finch (speaker), Jean Louise Finch

Related Themes:

Page Number: 108

Explanation and Analysis

In this dramatic passage, Lee "outs" Atticus as a racist character, or at least a character who's willing to support openly racist people. Atticus has agreed to introduced a public speaker, Grady O'Hanlon, who makes a long, rambling speech in which he criticizes the Supreme Court's decision in "Brown v. the Board of Education," the decision usually credited with integrating schools, and therefore communities, in the South. Jean Louise is appalled as she listens to O'Hanlon, who goes on to then use racist slurs to attack African-Americans: she can't believe her good-hearted father, who'd defended the principle of equal rights in the past (as reflected in a quote we might recognize from *To Kill a Mockingbird*), could partner up with racists like O'Hanlon.

The passage is frightening and yet also interesting in the way it contrasts (or perhaps compares?) Atticus's previous commitment to equal rights with his current support for racist anti-integrationists. Atticus had supported equal rights for African-Americans in the past, or so Jean Louise believed, and yet here Lee shows us the insufficiency of Atticus's beliefs. It's not enough to say that blacks should be "equal," as Atticus has, because equality can theoretically coexist with segregation (hence "separate but equal," the guiding principle of Plessy v. Ferguson, the Supreme Court case that strengthened segregation in the South fifty years before Brown). We also start to see one of the central conflicts of the novel, and of the tension between Lee's two novels, in this passage--how both Jean Louise and the reader of *Mockingbird*can reconcile the Citizens' Council Atticus of the present with the idealized, saintlike Atticus of the past.

❝ Atticus took his career in his hands, made good use of a careless indictment, took his stand before a jury, and accomplished what was never before or afterwards done in Maycomb County: he won an acquittal for a colored boy on a rape charge. The chief witness for the prosecution was a white girl.

Related Characters: Atticus Finch

Related Themes:

Page Number: 109

Explanation and Analysis

In this flashback scene, we learn that years before the action of the novel, Atticus defended a black man from rape charges, resulting in a rare acquittal for a person of color (the "skeleton" of the plot of *To Kill a Mockingbird*, but with a crucial change--in *Mockingbird*Tom Robinson is still condemned, despite his obvious innocence, yet in *Watchman*Atticus wins an acquittal).

Atticus has defended African-Americans before, and done such a good job of defending them that he's freed them from prison and execution. How is it possible, Jean Louise wonders, that Atticus could be so helpful to certain members of the black community and yet also enable anti-integrationists like O'Hanlon? Atticus is an honorable character, but he seems to subscribe to a kind of libertarianism, in which government shouldn't be allowed to integrate Southern communities without those communities' consent. Thus, Atticus defends black people in court and yet allows the white community to keep the same black people out of their schools and restaurants.

❝ She walked down the steps and into the shade of a live oak. She put her arm out and leaned against the trunk. She looked at Maycomb, and her throat tightened: Maycomb was looking back at her.
Go away, the old buildings said. There is no place for you here. You are not wanted. We have secrets.

Related Characters: Jean Louise Finch

Related Themes:

Page Number: 111

Explanation and Analysis

In this passage, Jean Louise walks through the streets of her old town, Maycomb, in disgust. She's just seen a racist council, attended by almost all the white men in town, in which a speaker attacked the black community in the most bigoted terms. Furthermore, her best friend Hank and her own father, Atticus, have participated in the rally.

Jean Louise is beginning to realize that the idyllic town of her childhood was never a lovely, safe place: it was always founded on racist principles and dominated by racist people. The "secrets" that Jean Louise refers to here are the legacy of racism and abuse of the black community--i.e., secrets which are coming to light in the aftermath of Brown v. the Board of Education, and as Jean Louise herself grows up and sees things more clearly. The nostalgia and love for

Maycomb that Jean Louise felt just a few days before is rapidly evaporating, and with this disillusionment comes a sense of alienation and homelessness--if she doesn't belong in Maycomb, then where does she belong?

She felt herself turning green with nausea, and she put her head down; try as she might she could not think, she only knew, and what she knew was this:
The one human being she had ever fully and wholeheartedly trusted had failed her; the only man she had ever known to whom she could point and say with expert knowledge, "He is a gentleman, in his heart he is a gentleman," had betrayed her, publicly, grossly, and shamelessly.

Related Characters: Jean Louise Finch

Related Themes:

Page Number: 113

Explanation and Analysis

In this passage, Lee sums up everything that's happened to Jean Louise during the chapter. She's learned that Atticus, her beloved father, is an enabler and supporter of racists: he defends and introduces racist speakers who encourage their audiences to think in bigoted terms and demonize the black community. Furthermore, Atticus is a top member of a "Citizens' Council" designed to oppose racial integration. Jean Louise feels a physical revulsion with her father for "betraying her" so publicly: Atticus had always seemed like a very decent, moral person--in fact, Jean Louise's idol and moral standard--and now he's partnering with some of the most immoral people in the country.

Jean Louise's revulsion is fascinating because--due to the circumstances of *Go Set a Watchman*'s publishing, in a way that Lee (seemingly) didn't plan--it's also *our* revulsion. Atticus Finch is one of the most beloved characters in American literature--the character who launched a thousand legal careers, and inspired millions to find a beacon of justice and morality even in the Jim Crow South. Here, however, we learn that Atticus has turned out to be a bigot, and may have been a bigot all along--that's pretty revolting.

Part 3, Chapter 9 Quotes

She did not stand alone, but what stood behind her, the most potent moral force in her life, was the love of her father. She never questioned it, never thought about it, never even realized that before she made any decision of importance the reflex, "What would Atticus do?" passed through her unconscious; she never realized what made her dig in her feet and stand firm whenever she did was her father; that whatever was decent and of good report in her character was put there by her father; she did not know that she worshipped him.

Related Characters: Jean Louise Finch, Atticus Finch

Related Themes:

Page Number: 117

Explanation and Analysis

In this passage, Jean Louise continues to ruminate on her father's late "betrayal" of all the values he had previously seemed to stand for. Her crisis isn't just one of disillusionment with someone she considered moral--it's a crisis of her own sense of self, and her own moral standards. Jean Louise hadn't realized that herconscience was always based in her perceptions of Atticus's morality. But now that Atticus himself has undercut his own morals, what does Jean Louise have to stand on? She must learn to build her own principles apart from those supposedly embodied in her father's person.

Jean Louise's crisis also reflects our own as readers: like Jean-Louise, many of Lee's readers grew up worshipping Atticus, asking "what would Atticus do?", etc. Now that we've learned that Atticus (at least as he appears in *Watchman*)isn't as virtuous as he seemed, we're forced to make a choice. The passage is largely about the difference between idealized heroes and real, breathing human beings. Perhaps it's always dangerous to worship human beings as demigods--because in the end, they'll always do something disappointing.

Part 4, Chapter 12 Quotes

What was this blight that had come down over the people she loved? Did she see it in stark relief because she had been away from it? Had it percolated gradually through the years until now? Had it always been under her nose for her to see if she had only looked?

Related Characters: Jean Louise Finch (speaker), Atticus Finch, Henry Clinton (Hank), Alexandra Finch (Aunt

Alexandra)

Related Themes:

Page Number: 150

Explanation and Analysis

As Jean Louise becomes more aware of the racist undercurrents in her community, she continues her crisis of identity and sense of belonging. She wonders here whether something has actually changed in Maycomb recently, or if its nearly-universal racism has always been there, and she was just too young, naive, or willfully ignorant to see it. Jean Louise seems to be going through the various stages of grief: she's angry, she tries to deny the facts, she tries to bargain and negotiate with the truth ("Had it percolated gradually through the years until now?"), and eventually she seems to come to a grudging, tragic acceptance of reality: Maycomb (and Atticus) is bigoted at heart, and on some level or another always has been.

"Thanks, but Scout'll run me down later."
His use of her childhood name crashed on her ears. Don't you ever call me that again. You who called me Scout are dead and in your grave.

Related Characters: Atticus Finch, Jean Louise Finch (speaker), Henry Clinton (Hank)

Related Themes:

Page Number: 151

Explanation and Analysis

Here, Atticus refers to Jean Louise by her childhood nickname, Scout. Jean Louise grows furious with Atticus for using her old name: she feels that the name conjures up a time in her life when she still worshipped her father like a god, and could look to him as a moral standard. Therefore, for Atticus to use the nickname Scout now is a reminder that his star has fallen--Jean Louise feels like she no longer knows Atticus at all.

Jean Louise is engaged in a fierce conflict with her father--albeit one that her father is so far oblivious to. Jean Louise, a more open-minded and racially tolerant person than her father, hates that Atticus has become (or always has been) so bigoted in his thinking, even as he taught Jean Louise her *own* open-mindedness. Furthermore, the passage gains extra significance, beyond anything Lee could have originally intended, because so many of Lee's readers grew up learning about "Scout's" adventures. For Atticus to use the nickname now is to remind us of the old, innocent days of *To Kill a Mockingbird*, thus adding another tragic level of disillusionment to the passage.

Jean Louise sat in the car, staring at the steering wheel.
Why is it that everything I have ever loved on this earth has gone away from me in two days' time? Would Jem turn his back on me? She loved us, I swear she loved us. She sat there in front of me and she didn't see me, she saw white folks. She raised me, and she doesn't care.
It was not always like this, I swear it wasn't. People used to trust each other for some reason, I've forgotten why. They didn't watch each other like hawks then. I wouldn't get looks like that going up those steps ten years ago. She never wore her company manners with one of us... when Jem died, her precious Jem, it nearly killed her...

Related Characters: Jean Louise Finch (speaker), Calpurnia, Jeremy Atticus Finch (Jem)

Related Themes:

Page Number: 161

Explanation and Analysis

Jean Louise has just visited Calpurnia, her former black maid and mother-figure, and has been hurt by Calpurnia's coldness and the distrustful looks of Calpurnia's family members. Here Jean Louise thinks about her dead brother, Jem, who--now that Atticus has been outed as a bigot--is Jean Louise's last remaining non-racist family member; her last connection to a childhood in which she was innocent of the pervasive racism of her community. By the same token, Jean Louise thinks about Calpurnia as she was (or seemed to be) in the past. Calpurnia took good care of Jean Louise when Jean Louise was a girl--but now, Calpurnia has turned cold and indifferent, as if she recognizes that Jean Louise and Atticus are just "white folks" now.

Jean Louise continues to hang onto an idyllic past, even as it becomes clear that such a past was never that idyllic to begin with. As a child, Jean Louise's world was as racist as it is now, if not more so, but because she was only a (white) child at the time, she was able to see it as a relatively innocent, happy place. As readers, we must therefore reexamine our perceptions of *Mockingbird* in light of these revelations--perhaps Scout wasn't as reliable a narrator as she seemed, and the events she related were idealized by the same kind of naïveté that affects Jean Louise's nostalgia

here.

Part 5, Chapter 13 Quotes

"Jean Louise, nobody in Maycomb goes to see Negroes any more, not after what they've been doing to us. Besides being shiftless now they look at you sometimes with open insolence, and as far as depending on them goes, why that's out. "The NAACP's come down here and filled 'em with poison till it runs out of their ears... You do not *realize* what is going on. We've been good to 'em, we've bailed 'em out of jail and out of debt since the beginning of time, we've made work for 'em when there was no work, we've encouraged 'em to better themselves, they've gotten civilized, but my dear—that veneer of civilization's so thin that a bunch of uppity Yankee Negroes can shatter a hundred years' progress in five...."

Related Characters: Alexandra Finch (Aunt Alexandra) (speaker), Jean Louise Finch, Calpurnia

Related Themes:

Page Number: 166

Explanation and Analysis

In this passage, Jean Louise confronts Aunt Alexandra about the legacy of racism in the South and the new bigotry she's seen exposed throughout Maycomb (and even in her own family). To Jean Louise's surprise, Alexandra doesn't accept that the South has a continued problem with racism: on the contrary, she argues that white Southerners have taken every courtesy with black people, and yet the black community has responded ungratefully, with insolence and "uppity" behavior. As Alexandra sees it, blacks were given good jobs and opportunities, in return for which they were supposed to keep to themselves and be happy. Instead, blacks have vied for more rights and privileges, with the help of the "Yankee" NAACP.

Alexandra's view of history is, needless to say, incredibly racist and wrong. Blacks in the hundred years following the 13th Amendment were given horrible, low-paying jobs and housing opportunities, forbidden from voting, lynched, and generally treated like animals instead of human beings. Alexandra ignorantly claims that black people are being "uppity" when in reality they're just fighting for the same rights as everybody else.

She answered: please believe me, what has happened in my family is not what you think. I can say only this—that everything I learned about human decency I learned here. I learned nothing from you except how to be suspicious.

Related Characters: Jean Louise Finch (speaker)

Related Themes:

Page Number: 178

Explanation and Analysis

Here, Jean Louise confronts one of the strangest paradoxes on Southern culture: Southern culture is based on civility and politeness to an extent seen nowhere else in America (certainly not in New York, where Jean Louise lives now!). And yet Jean Louise knows that Southern culture is *also* founded on the exploitation of African-Americans: their dehumanizing labor, their inability to vote or go to school, etc. In other words, Jean Louise can't entirely give up on the South; she recognizes that Southern culture and her Southern family taught her how to be a decent person, and she addresses New York here as it's own entity, saying it only ever taught her "how to be suspicious." It's Jean Louise's inability to give up on the South altogether that makes her experience in the novel so agonizing: she loves the South deeply and yet also recognizes that it's a racist place.

Blind, that's what I am. I never opened my eyes. I never thought to look into people's hearts, I looked only in their faces. Stone blind... Mr. Stone. Mr. Stone set a watchman in church yesterday. He should have provided me with one... I need a watchman to tell me this is what a man says but this is what he means, to draw a line down the middle and say here is this justice and there is that justice and make me understand the difference. I need a watchman to go forth and proclaim to them all that twenty-six years is too long to play a joke on anybody, no matter how funny it is.

Related Characters: Jean Louise Finch (speaker), Mr. Stone, Atticus Finch

Related Themes:

Page Number: 181-182

Explanation and Analysis

Here, Jean Louise sums up some of her conflicted feelings about the Southern way of life and her father. Jean Louise realizes that she grew up in something of a dreamworld; she

believed that Atticus and Maycomb were one way, when it heart they were something different.

The passage also brings up the notion of a "watchman" (in a rather awkward connection--"stone blind" to "Mr. Stone"--from the young writer Lee), a symbolic figure who can see the future and stand for something permanent, potentially saving Jean Louise from disillusionment by warning her and reinforcing her own principles. The watchman could restore order in Jean Louie's world by telling Maycomb, Jean Louise's town, that it shouldn't have "played a joke" on Jean Louise (i.e., it shouldn't have deluded Jean Louise into thinking it was a fair, equitable place). Of course, there is no such watchman figure in the real world--without Atticus to guide her, Jean Louise feels all alone.

Part 5, Chapter 14 Quotes

"The South's in its last agonizing birth pain. It's bringing forth something new and I'm not sure I like it, but I won't be here to see it. You will. Men like me and my brother are obsolete and we've got to go, but it's a pity we'll carry with us the meaningful things of this society—there were some good things in it.

Related Characters: Dr. John Hale Finch (Uncle Jack) (speaker), Jean Louise Finch, Atticus Finch

Related Themes:

Page Number: 200

Explanation and Analysis

In this passage, Jean Louise starts to rethink some of her ideas about Atticus. She meets with Atticus's brother, Uncle Jack, an intelligent, eccentric man. Uncle Jack argues to Jean Louise that Atticus and other opponents of integration aren't necessarily racist at all: they believe that black people should have equal rights, but they believe that integrating the schools and stores too quickly will result in crime and the collapse of the Southern way of life. Jack sums up his position by arguing that the old Southern culture wasn't perfect, but it also wasn't entire bad: and therefore, it shouldn't be entirely expunged, as many integrationists would like it to be. Jack's argument isn't entirely convincing (and it certainly doesn't convince Jean Louise), but it does at least help her see Atticus in less black and white terms--perhaps Atticus's beliefs, like his humanity, are more complicated than they appear.

"Jean Louise, I want you to listen carefully. What we've talked about today—I want to tell you something and see if you can hook it all together. It's this: what was incidental to the issue in our War Between the States is incidental to the issue in the war we're in now, and is incidental to the issue in your own private war.

Related Characters: Dr. John Hale Finch (Uncle Jack) (speaker), Jean Louise Finch

Related Themes:

Page Number: 201

Explanation and Analysis

In this passage, Uncle Jack makes his most surprising argument--an argument that Lee seems to sympathize with in some ways, but not all. Uncle Jack argues that it's possible to oppose integration and not be a racist, just as it was possible to support the separation of the Southern states from the North (during the Civil War) without believing in slavery. The real issue, he claims is that of government control: Southerners didn't, and don't, want the federal government controlling their laws and economy, and therefore they fight for the right of self-determination. Racism, he claims, is "incidental" to the integration issue, which is really about the Supreme Court and states' rights.

Jack's point of view has some truth in it (it's true, certainly, that many of the opponents of integration considered themselves liberal, tolerant people, even as they defended the rights of the Southern states). And yet it's simply false for him to claim that racism is "incidental" to either the Civil War or the battle for integration. Indeed, many of the same people who defended "state rights" and "self-determination" were just using coded language to disguise their own bigotry: they claimed to be against federal control, not black people, when in fact they were just against the idea of black people being free and full citizens. Lee suggests that Uncle Jack is mostly sincere in his arguments, and yet she also implies that he's giving too much moral credit to the other opponents of "government control" in the South--for such high-minded political talk leaves out the real-world victims of this conflict: black people themselves. It's easy to argue for states' rights as divorced from racism when you aren't the one living in conditions of oppression, inequality, and fear.

Part 6, Chapter 16 Quotes

"I'm only trying to make you see beyond men's acts to their motives. A man can appear to be a part of something not-so-good on its face, but don't take it upon yourself to judge him unless you know his motives as well..."
Jean Louise said, "Are you saying go along with the crowd and then when the time comes—"
Henry checked her: "Look, honey. Have you ever considered that men, especially men, must conform to certain demands of the community they live in simply so they can be of service to it?"

Related Characters: Jean Louise Finch, Henry Clinton (Hank) (speaker)

Related Themes:

Page Number: 230

Explanation and Analysis

In this passage, Jean Louise has a long conversation with Hank in which Hank seems to defend some of the same ideas that Uncle Jack and Atticus have put forward recently. When Jean Louise tries to argue that the KKK is an inherently racist organization, and that the opponents of integration are inherently racist, Hank disagrees. He claims that may of the people in the KKK, including Atticus (a former member, we learn!), simply believe that the Southern states should be allowed to defend their own rights and determine their own laws, instead of submitting to federal orders. Jean Louise is furious with Hank for arguing on behalf of the KKK: Hank seems to be saying that it's sometimes necessary to align with racist organizations like the KKK in order to enact one's own non-racist ideas. Thus, Atticus joined the KKK not because he hated black people but because he wanted to protect Southern communities and the "Southern way of life."

To say Hank's logic is flawed would be an understatement, however. If the people in power--white Southern men--won't call out their peers for racism, then who will be able to effect change? Hank is essentially saying that the ends justify the means, and he doesn't realize that "temporarily" espousing racist ideas or supporting racist groups isn't really possible--racism isn't just people in white hoods, but is also part of social institutions and political philosophies, even those as seemingly high-minded as self-determination. It's naive to think that one can join the KKK in order to further one's own non-racist ideas, and then expect the policies that result to not be tainted by some kind of racism or inequality. Furthermore, the rather condescending way Hank frames his arguments ("look, honey") doesn't especially endear him to readers.

Part 6, Chapter 17 Quotes

"Have you ever considered that you can't have a set of backward people living among people advanced in one kind of civilization and have a social Arcadia?"
"...Of course I know that, but I heard something once. I heard a slogan and it stuck in my head. I heard 'Equal rights for all; special privileges for none,' and to me it didn't mean anything but what it said. It didn't mean one card off the top of the stack for the white man and one off the bottom for the Negro, it—"

Related Characters: Atticus Finch, Jean Louise Finch (speaker)

Related Themes:

Page Number: 242

Explanation and Analysis

Here Jean Louise finally confronts Atticus about his racist beliefs, and Atticus responds by insisting that he's not a racist at all. He loves black people, but doesn't believe that black people are ready for the responsibilities of American citizens: he doesn't believe that they can be trusted to vote responsibly, attend schools at the level of white children, etc. In short, Atticus is sure that mixing black and white culture will simply dirty white culture, creating social chaos. The only way to maintain order in the South is to keep blacks and whites separate. Jean Louise responds by citing something Atticus told her long ago: "Equal rights for all; special privileges for none" (a famous quote from Tom Robinson's trial in *Mockingbird*).Jean Louise clearly believes that Atticus, in his loyalty to Southern culture, is evading his own moral philosophy.

The scene is really the climax of the book, because it shows the dialogue that took place between the North and the South in the 1950s and 60s. Atticus, representing the position of the educated, supposedly non-racist Southerner, argues that it's possible for two communities to be separate but equal--while Jean Louise insists that such a point of view is racist. Atticus seems to be sincere in his arguments (i.e., he's not just using "separate but equal" as a strategy to hide his secret hatred for black people), and yet his willingness to think of the black community as "backward" betrays his bigotry. The great conflict for Jean Louise, and for readers of both *Mockingbird* and *Watchman*, is how to accept that such bigotry can live alongside such strong moral principles within one man.

"Atticus, the NAACP hasn't done half of what I've seen in the past two days. It's us."
"Us?"
"Yes sir, us. You. Has anybody, in all the wrangling and high words over states' rights and what kind of government we should have, thought about helping the Negroes?"

Related Characters: Atticus Finch, Jean Louise Finch (speaker)

Related Themes:

Page Number: 245

Explanation and Analysis

In this passage, Jean Louise makes an argument about the flaws in the Southern anti-integrationist point of view. Atticus claims that the black community simply isn't "ready" to be integrated with the white community, and that the Supreme Court's decision in Brown v. the Board of Education will throw the South into chaos--therefore, the South should wait until a future time when the black community is "ready." Jean Louise responds by pointing out that, in focusing so particularly on the Supreme Court and states' rights, the Southern anti-integrationists have neglected the real-world people actually affected by such political wrangling: the entire Southern black community.

In other words, Southerners have claimed that they want the black community to prepare itself for integration--just not today. In the meantime, supposedly, black people are supposed to be "grateful" for the rights and liberties they already have, and not get too "uppity." Such a point of view, Jean Louise argues, is extremely disingenuous, as evidenced by the fact that Southerners who oppose integration seem to have no interest whatsoever in *actually* helping black people (i..e, preparing them for integration at some point in the future). As readers, we might also add that integration wasn't some kind of "favor" to the black community, or a privilege they weren't ready for yet--it was merely the undoing of racist policies that never should have been there in the first place.

"Then let's put this on a practical basis right now. Do you want Negroes by the carload in our schools and churches and theaters? Do you want them in our world?"
"They're people, aren't they? We were quite willing to import them when they made money for us."
"Do you want your children going to a school that's been dragged down to accommodate Negro children?"
"The scholastic level of that school down the street, Atticus, couldn't be any lower and you know it. They're entitled to the same opportunities anyone else has, they're entitled to the same chance—"

Related Characters: Atticus Finch, Jean Louise Finch (speaker)

Related Themes:

Page Number: 245-246

Explanation and Analysis

In this passage, one of the most frequently cited in reviews of the novel, Atticus Finch continues to argue with his daughter, Jean Louise. He claims that the integration of Southern society, while technically "just," will never work in the real world: it would be chaotic to have "carloads" of black people sent into white schools and churches. Jean Louise responds by claiming that black people *should* be allowed to go to white schools and churches--they're human beings, and deserve equal treatment.

Atticus's argument against integration betrays his racism. He speaks of black people as if they're a swarm of scary invaders--a big, unruly mob without any individual characteristics. Although Atticus claims that his real concern is the quality of education in Southern schools (i..e, black students will drive down the quality of learning), his language suggests a more visceral disgust with black people themselves. Atticus's argument isn't totally invalid (it's not unreasonable to think about the effects of integration on the quality of education), but his wording suggests that he's motivated by racism as much as an abstract commitment to learning or Southern society.

"You sowed the seeds in me, Atticus, and now it's coming home to you—"
"Are you finished with what you have to say?"
She sneered. "Not half through. I'll never forgive you for what you did to me. You cheated me, you've driven me out of my home and now I'm in a no-man's-land but good—there's no place for me any more in Maycomb, and I'll never be entirely at home anywhere else."

Related Characters: Jean Louise Finch, Atticus Finch (speaker)

Related Themes:

Page Number: 248

Explanation and Analysis

In this climactic passage, Jean Louise seems to be cutting ties with Atticus altogether. She thinks of Atticus as betraying her, and all his arguments in this scene have done nothing to change her mind about this. Atticus raised Jean Louise to believe in equality and humanity, and yet now he seems to be opposing such values. Jean Louise's confession is especially poignant because she claims that she's become totally disillusioned with her hometown of Maycomb as well, not just Atticus. Jean Louise will always be grateful to Atticus and Maycomb for the education and experiences she received, and yet she'll never again be able to truly embrace either Atticus or Maycomb, now that she recognizes the racism and bigotry that surrounded her all along. In short, Jean Louise is finally (seemingly) turning her back on her family and her Southern heritage, even as she acknowledges that she's a Southerner through and through, and accepts that she has no real home but Maycomb and Atticus.

"How they're as good as they are now is a mystery to me, after a hundred years of systematic denial that they're human. I wonder what kind of miracle we could work with a week's decency.

"There was no point in saying any of this because I know you won't give an inch and you never will. You've cheated me in a way that's inexpressible, but don't let it worry you, because the joke is entirely on me. You're the only person I think I've ever fully trusted and now I'm done for."

Related Characters: Jean Louise Finch (speaker), Atticus Finch

Related Themes:

Page Number: 252

Explanation and Analysis

In this passage, Jean Louise's attacks on Atticus become personal, not ideological. She's angry with Atticus for contradicting his principles of equality and humanity, and yet she's also furious with him simply because he seems to have lied to her. Jean Louise turns Atticus's argument on his head. Atticus has claimed that the black community's high rates of crime and low literacy are proof that it's not ready for integration with white America. Jean Louise counters by claiming that the black community's relatively *high* literacy rates are proof that it's capable of surviving and thriving even with the hatred an systematic oppression of the white community pushing it down. Therefore, integration will improve the black community immeasurably: African-Americans *are* ready, and always have been.

Jean Louise doesn't stop here, though. She tells Atticus that she's done arguing: she can't stand being around him any longer, given how bigoted he's become (and perhaps always was). It's not clear if Lee agrees with Jean Louise's actions completely: Jean Louise is standing by the principles Atticus himself instilled in her, and yet she's also choosing to run away and cut ties with her family and hometown instead of working to change them.

Part 7, Chapter 18 Quotes

Every man's island, Jean Louise, every man's watchman, is his conscience. There is no such thing as a collective conscious... now you, Miss, born with your own conscience, somewhere along the line fastened it like a barnacle onto your father's. As you grew up, when you were grown, totally unknown to yourself, you confused your father with God. You never saw him as a man with a man's heart, and a man's failings—I'll grant you it may have been hard to see, he makes so few mistakes, but he makes 'em like all of us. You were an emotional cripple, leaning on him, getting the answers from him, assuming that your answers would always be his answers.

Related Characters: Dr. John Hale Finch (Uncle Jack) (speaker), Jean Louise Finch, Atticus Finch

Related Themes:

Page Number: 265

Explanation and Analysis

As the novel reaches an ending, Jean Louise returns to Uncle Jack, and they have a long conversation about individual responsibility and conscience. Jean Louis realizes that her mistake was to trust that Atticus was a kind of god, perfect in every way. Because Jean Louise based her notions of right and wrong entirely around Atticus, she was inevitably going to be crushed when Atticus did something wrong. She's better off figuring out the truth for herself: constructing her own principles apart from Atticus's person, and deciding for herself what to believe about the black

community and integration.

Uncle Jack might not agree with Jean Louise, but he doesn't try to sway her to his side too much. Instead, he allows her to believe whatever she wants to believe, rather than leaning on anybody else. In his politics as well as his personal interactions, Uncle Jack could be termed a kind of "libertarian"--he seems to believe that the black community should be allowed to thrive, but on its own, and by the same token, he seems to think that Jean Louise needs to figure out for herself what to believe, rather than trading ideas with anybody else, including her own father. At the same time, Uncle Jack is also a kind of "ivory tower" figure, making high-minded arguments and subtle points that are technically correct, but that ignore real-world injustices and suffering.

"You're color blind, Jean Louise," he said. "You always have been, you always will be. The only differences you see between one human and another are differences in looks and intelligence and character and the like. You've never been prodded to look at people as a race, and now that race is the burning issue of the day, you're still unable to think racially. You see only people."

Related Characters: Dr. John Hale Finch (Uncle Jack) (speaker), Jean Louise Finch

Related Themes:

Page Number: 270

Explanation and Analysis

In this passage, Uncle Jack continues to offer Jean Louise his theories of race and racism. He describes Jean Louise as "color blind"--she's been raised to believe in equality for all human beings; therefore, she doesn't really think of black people as being any different than white people (a rather far-fetched claim, but Jean Louise is at least certainly less racially-obsessed than most of the white people around her).

Uncle Jack's point seems to be that Jean Louise is unwilling to acknowledge any differences between the black and white communities, despite the fact that measuring such differences is essential to evaluating the success of integration. The passage again shows Uncle Jack making an important point while also being somewhat unrealistic in his arguments. For Jean Louise isn't totally "color blind" at all: she admits that she would never want to marry a black man.

So even Jean Louise, the liberal progressive, can't entirely commit herself to the idea that black and white people should be treated the same, or have the same value (even if that's just value as a romantic partner)--for all her morality and principles, Jean Louise is still a product of her Southern upbringing and white privilege.

"You may not know it, but there's room for you down here."
"You mean Atticus needs me?"
"Not altogether. I was thinking of Maycomb."
"That'd be great, with me on one side and everybody else on the other. If life's an endless flow of the kind of talk I heard this morning, I don't think I'd exactly fit in."
"That's the one thing about here, the South, you've missed. You'd be amazed if you knew how many people are on your side, if *side*'s the right word. You're no special case. The woods are full of people like you, but we need some more of you."
... "What on earth could I do? I can't fight them. There's no fight in me any more..."
"I don't mean by fighting; I mean by going to work every morning, coming home at night, seeing your friends."

Related Characters: Dr. John Hale Finch (Uncle Jack), Jean Louise Finch (speaker), Atticus Finch

Related Themes:

Page Number: 272

Explanation and Analysis

In this passage, Uncle Jack tries to convince Jean Louise to stay in Maycomb. Jean Louise, disgusted with her father and her old community, has planned to leave her hometown as soon as she can to return to New York. Jack argues that Jean Louise should remain behind, or at least move back again later, despite the fact that she'll be in the minority for her political views. Jack claims that Jean Louise isn't as much of an outsider as she believes--there are others who agree with her about the importance of integration.

Ironically, Jack ends up seeming to take the more moral route than Jean Louise herself on this issue: where Jean Louise wants to run back to New York, allowing Maycomb to persist in its institutional racism, Jack encourages her to stay in Maycomb and interact with the racists in town, perhaps changing their beliefs in the process. She is white, and the daughter of a respected man in town, and so she should use her position of relative privilege to help the people she claims to be fighting for.

Part 7, Chapter 19 Quotes

"You may be sorry, but I'm proud of you."
She looked up and saw her father beaming at her…
"Well, I certainly hoped a daughter of mine'd hold her ground for what she thinks is right—stand up to me first of all."

Related Characters: Atticus Finch (speaker), Jean Louise Finch

Related Themes:

Page Number: 277

Explanation and Analysis

In this passage, Atticus and Jean Louise come to an uneasy truce. Jean Louise continues to disagree with Atticus for his political views--views which she considers to be racist--and yet Atticus is proud of Jean Louise *because* she had the courage to stand up to him. Atticus, for all his racism, continues to celebrate individual responsibility and strong moral principles, to the point where he not only tolerates but celebrates those who disagree with his ideas.

In an ironic twist, Atticus, the racist segregationist, seems more accepting of differing points of view than Jean Louise, the liberal integrationist (even if his acceptance doesn't extend much beyond his own family here). By the same token, Jean Louise finally seems to accept Atticus as the human father-figure he is: flawed in his beliefs, yet still worthy of her respect and love. She hasn't lost her home (which includes both Maycomb and Atticus himself) after all--she's just seen the ugly truth about it, and must now work to change it *because*she loves it.

SUMMARY AND ANALYSIS

The color-coded icons under each analysis entry make it easy to track where the themes occur most prominently throughout the work. Each icon corresponds to one of the themes explained in the Themes section of this LitChart.

PART 1, CHAPTER 1

It is sometime a little after 1954. The twenty-six-year-old Jean Louise Finch takes the train from New York (where she has been living and working as an artist) to visit her family and hometown of Maycomb, Alabama. She usually makes this journey by plane, but has decided to go by train for this visit, and she is pleased with her decision, as she likes trains and gets to admire the countryside. She doesn't want her father Atticus, who is seventy-two, to have to drive all the way to the airport in Mobile either. Jean Louise gets briefly trapped inside her compartment's fold-up bed, but a porter helps her out.

The opening of the book immediately introduces a different tone and setting from To Kill a Mockingbird, *Lee's famous novel that was actually a rewrite of* Go Set a Watchman. *The well-known characters from* Mockingbird *are much older now—Scout goes by "Jean Louise" and is living in New York, while Atticus is an old man. The setting isn't limited to Maycomb anymore either, but begins by stretching from the North of America to the South.*

The train crosses the Chatahoochee River into Alabama, and Jean Louise thinks about her family. She remembers the story of her relative Cousin Joshua Singleton St. Clair. Jean Louise's Aunt Alexandra (a very proper Southern lady) considered Cousin Joshua a "credit to the family," but Jean Louise learned the truth from Atticus. Cousin Joshua had attended the University of Alabama, where he went mad and fired a gun at the University's president. After that he was institutionalized for the rest of his life, and caused no more trouble.

Watchman *contains many of the same or similar passages to* Mockingbird, *particularly in describing various unique characters of Maycomb. It is also a more scattered and disjointed piece of writing than* Mockingbird, *going off on tangents about the backstories of characters like Cousin Joshua. The book begins with a homecoming for Jean Louise, introducing an important theme of home and belonging.*

Jean Louise admires the landscape and wonders why she never used to consider it beautiful. She tells the conductor to let her off at Maycomb junction, and expects that he will play the usual joke on her and pretend to go past the station before stopping. Jean Louise's home is the town of Maycomb. She thinks about the history of Maycomb, which was founded because of the tactical mistakes of a certain Colonel Mason Maycomb in the Creek Indian Wars.

Jean Louise's wide world of New York now converges back into the small town of Maycomb, where she was born and raised, and where the rest of the book will take place. While Mockingbird *existed entirely within Maycomb,* Watchman *brings Jean Louise's viewpoint informed by a wider, Northern world to her ideas and thoughts about Maycomb. The town has its own mythology and oral history, and Lee describes the kind of random chance that went into its founding.*

The conductor passes the station and then stops, just as Jean Louise predicted. She is surprised to see that her father, Atticus, isn't waiting for her as she had expected. Instead it is Henry "Hank" Clinton, her oldest friend and beau (boyfriend). Henry kisses Jean Louise when she gets off the train and then they walk together to his car. Jean Louise asks about Atticus, and Henry says that Atticus's rheumatoid arthritis has been very bad lately, so that he can hardly close his hands. Atticus is very proud and reserved and won't accept any help with his condition.

Hank is a new character who didn't appear in Mockingbird, *but he is clearly an important figure for Jean Louise and one deeply connected to both her childhood and Maycomb itself. The seemingly invincible Atticus of* Mockingbird *is now old and disabled by arthritis. Atticus's absence at the train station is the first in a long line of unexpected surprises Jean Louise will experience during this homecoming, and prefigures the other more fundamental ways that Jean Louise will come to perceive a loss or absence in connection to Atticus.*

Jean Louise gets into the car (which is Atticus's) and jokes about its automatic transmission. Hank asks Jean Louise to marry him, half joking, and it is clear that he has asked before. Jean Louise says "not yet." The narrator describes Hank's past: his father had left his mother, and his mother had worked constantly to support Hank. When he was twelve Hank started boarding across from the Finches. When his mother died Atticus took him under his wing. When Jem, Atticus's son, died suddenly at the age of twenty-eight of a heart defect, Atticus took in Hank as his successor at his law practice, and Hank became like a son to him.

Jem, one of the main characters of Mockingbird, *is barely mentioned here. He has died young and basically been replaced by Hank, who is like Atticus's new son but is also a romantic interest for Jean Louise. The Scout of* Mockingbird *was willful and very much a tomboy, and it's clear that Jean Louise is still stubborn and unwilling to fulfill the usual gender roles that Maycomb expects of her, as she is wary of getting married.*

Hank considers Atticus to be like his father, but doesn't think of Jean Louise as his sister. He went away to war and the University and started dating Jean Louise whenever he was home. She had grown up from a wild tomboy into a "reasonable facsimile of a human being," and he fell in love with her. He decided that he wanted to marry her.

Lee wrote Watchman *before* Mockingbird, *so the beloved character of Scout the wild tomboy only exists here to explain Jean Louise's history and temperament. The narrator often slips into Jean Louise's voice, and is usually self-deprecating.*

Jean Louise and Hank flirt, and then Hank stops the car and seriously asks her to marry him. He says that he now makes enough money to support them. Jean Louise tries to change the subject, and then tells him "I'll have an affair with you but I won't marry you." Hank is upset, and Jean Louise knows that she is about to start a fight with him. She always does things the hard way, and so refuses to take the easy route of marrying Hank and letting him take care of her.

We get some glimpses here of Jean Louise's firmness when she has made a decision, which will influence the plot later. Jean Louise is relatively unique in Maycomb not just for leaving to live in New York, but also for refusing to take the traditional route for the life of a Maycomb girl by marrying a "fine young man."

Jean Louise apologizes to Hank and he remarks that she, unlike most women, can't hide her feelings very well. Jean Louise says it's better to be honest from the start, but Hank says that that isn't how to "catch a man." He then gives a list of how humble and pliable an ideal woman should be, and Jean Louise jokingly flatters him.

This is all flirtation for now, but we do see just how traditionally-minded Hank (and Maycomb in general) can be—he expects women to act a certain way, and though he is attracted to Jean Louise's uniqueness, it also frustrates him.

PART 1, CHAPTER 2

The narrative now follows Atticus Finch, who is seventy-two and arthritic. He reads a book and talks to his sister Alexandra, who now lives with him. The siblings are very different people, but Alexandra offered to live with Atticus when his arthritis got bad, and he didn't want Jean Louise to stay at home and be miserable, so he accepted.

In To Kill a Mockingbird, *we saw everything from Scout's point of view, but in* Watchman *Lee uses a more omniscient narrator. This is less successful overall in terms of producing a compelling work of literature, but it does make the narrator a more objective observer of Atticus's flaws.*

Hank and Jean Louise arrive and Jean Louise greets Atticus excitedly. They all sit down and Jean Louise asks for the gossip about the family and Maycomb. Aunt Alexandra discusses Jean Louise's clothes—she always disapproves of them and fears that they will not appropriately reflect the Finch's honor. Jean Louise teases her aunt but Atticus stops her before she goes too far. Jean Louise and Atticus make plans to play golf the following week. Atticus hasn't turned to liquor, cigarettes, or women in his old age, but he does like playing golf.

Aunt Alexandra is a consistent character between Mockingbird *and* Watchman, *as a proper, disapproving, proud Southern lady. She thrives on the idea of how things* ought *to be, and so is never pleased with how the independent Jean Louise acts or dresses. Jean Louise and Atticus have an easy banter that shows how close and familiar their relationship is.*

Atticus then asks Jean Louise what she's heard about "what's going on" in the South regarding integration and the Supreme Court decision "Brown v. Board of Education," though he only calls it "the Supreme Court's bid for immortality." Jean Louise is flippant about how the Northern newspapers have been reporting it. Hank makes plans with her for a date and then leaves, with Jean Louise and Atticus discussing the family once more.

The outside world of politics briefly rears its head amidst the light conversation. The 1954 Supreme Court decision "Brown v. Board of Education" declared the "separate but equal" segregation laws in the South to be unconstitutional. There is a hint here that Atticus disapproves of the decision, but his disapproval is framed in terms of a disagreement on the legality of enforcing such a law uniformly upon the states and not on the basis of the philosophy of equality underpinning the law, and Jean Louise naturally assumes that he shares her more liberal (and Northern) views.

PART 1, CHAPTER 3

Jean Louise and her Aunt Alexandra have vastly different worldviews, and this has often led to quarrels between them. Alexandra had been married to Uncle Jimmy for thirty-three years and had a son named Francis, but she was close with neither of them—Uncle Jimmy lived alone by a river and Francis now sold insurance in Birmingham.

Jean Louise considers Aunt Alexandra to be nothing like Atticus, even though they are siblings. Jean Louise loves her aunt because she is family, but knows that Alexandra has a very bigoted and unrealistic worldview. Jean Louise can't comprehend that Atticus might share some of her views.

Aunt Alexandra is "the last of her kind," a true Southern lady who is very proper and proud. She doesn't realize just how deeply she can affect Jean Louise with her guilt trips and disapproving comments. Their last real fight was after Jem's funeral. Alexandra told Jean Louise that it was now her duty to stay home and take care of Atticus. Jean Louise insisted that if Atticus wanted her to come home he would have told her, and that she would be "doing her duty" to him better by living her own life independent of him. Alexandra, like the rest of Maycomb, couldn't even comprehend this: to them, a daughter's duty was to take care of her father.

Jean Louise and Atticus share a bond of honesty where Jean Louise would expect Atticus to ask her for help if that was what he wanted. Aunt Alexandra is still trying to mold Jean Louise into a proper Southern lady, and doesn't see that the real Jean Louise would never fit that mold. In fact, Jean Louise sees Atticus as having molded her, and as having molded her to be independent and honest. In this belief are visible the seeds of Jean Louise's veneration for her father.

Aunt Alexandra had already planned out how Jean Louise could spend her time in Maycomb. Jean Louise argued with her until Alexandra declared that Jem had "worried about [her] thoughtlessness until the day he died." Jean Louise knew this was untrue, but it still hurt her and she felt selfish and guilty for going back to New York.

Jean Louise's closeness with Jem isn't shown here the way it is in Mockingbird, *but it's clear that this was another relationship Alexandra didn't understand. Yet Jean Louise's strong connection to her family means that everything Alexandra says affects her more than she'd like.*

That was two years earlier, and now Alexandra had done "the one generous act" of her life by going to live with Atticus and help take care of him. Calpurnia, the family's old black housekeeper, had gotten too old to do much work anymore, and so she retired when Alexandra came.

Calpurnia, another major figure from Mockingbird *and Jean Louise's childhood, is also conspicuously absent from the Finch household now. Aunt Alexandra is often an unsympathetic character, but she shows her genuine love and sense of duty with this act of caring for her brother.*

Jean Louise helps Alexandra do dishes and looks around, admiring Atticus's new house and thinking that he is "an incredible man." He had torn down their old house and built a new one in a different part of town. There is now an **ice cream shop** in the place of Jean Louise's old childhood home.

In addition to Jem's death and Calpurnia's retirement, even the old Finch house has been torn down and rebuilt in a different part of town. The ice cream shop that replaced it will come to symbolize the change and disillusionment Jean Louise experiences during this homecoming, the way she experiences the town as having dramatically changed while she was away (though there is always a sense in the novel that this change may also be a product of Jean Louise having grown up and become better able to perceive what was always around her).

Aunt Alexandra tells Jean Louise that she is giving a "Coffee" for her on Monday. This involves inviting over the young women of Maycomb to examine and socialize with a peer (Jean Louise) who has returned home. Jean Louise is horrified by the idea of the event, but she is still grateful to Alexandra for taking care of Atticus, so she doesn't complain too much. Jean Louise asks about Hank, and Alexandra boasts that he was made "Man of the Year" by the Kiwanis club, and is doing well with Atticus's legal work.

Jean Louise dislikes the idea of the Coffee because she can already tell that she won't fit in with her peers who have stayed in Maycomb. Jean Louise has worked for her independence by moving away and holding progressive views that go against the norm of her hometown. Likewise Hank has worked to rise above his poor background.

Jean Louise suggests that she might want to marry Hank, but now Aunt Alexandra strongly disapproves. Alexandra likes Hank, but doesn't think he has the proper background to marry a Finch. She points to his father who deserted him and the "drinking streak" in the family. Jean Louise makes a joke of Alexandra's warnings, but Alexandra is worried that she is about to "make the worst mistake of her life."

Most of the bigotry in Watchman *centers around racism, but sexism and classism are present as well, particularly classism here, as Aunt Alexandra claims that bloodlines affect one's quality, and that Hank, despite all his success, will never be good enough to marry someone from an "old family" like Jean Louise.*

Aunt Alexandra declares that Hank will never be suitable to marry Jean Louise, because "fine a boy as he is, the trash won't wash out of him." She points to his bad manners, and then gets worked up imagining him taking advantage of Atticus's charity. Jean Louise finally can't take it anymore and she tells Alexandra to "go pee in her hat."

Aunt Alexandra exhibits another kind of bigotry (other than racism) tied into the identity of the old South—the idea that family names determine a person's value, and that no matter how hard Hank works, he will always be white trash.

Jean Louise gets ready for her date with Hank, and talks to Atticus, who is reading in the living room. He chides her for being crude to Aunt Alexandra but doesn't push the subject when she says it was about Hank. Hank arrives and Jean Louise puts her arms around him, and he is pleasantly surprised. The couple leaves, and Jean Louise thinks about how close she is to marrying "trash" now.

Jean Louise has no tolerance for this kind of bigotry, and we see just how outspoken she can by when she insults her aunt. She is feeling especially affectionate towards Hank now, though this affection also seems to be a product of Jean Louise rebelling against her aunt. Still, Lee is building up the sense of an idyllic homecoming for Jean Louise before her experience of disillusionment.

PART 2, CHAPTER 4

The narrator describes the history of the town of Maycomb. It began with a man named Sinkfield, who started a tavern and convinced the governor's land surveyors to arrange the new town they were planning to his liking. The town is small and out of the way, but it has a high percentage of professional people living there, which saves it from "becoming another grubby little Alabama community."

Lee re-used this description word for word in Mockingbird, *showing how the most consistent carryovers between the two books are its setting and the backstories of its characters. The description establishes Maycomb as unique among Alabama towns, with unique qualities that stop it from being "grubby," though one might argue that this description mirrors Jean Louise's perception of the town at this point.*

There are few newcomers to Maycomb, so families intermarry many times over. The two families living in an area called Old Sarum are the Cunninghams and the Coninghams, and they often argue over which is which when it comes to a land dispute. Maycomb didn't have a paved street until an F. D. Roosevelt program provided a small one in the grammar school, which only led to confusion for the playing children.

The humorous anecdote about the paved road also shows the wide divide between the world of the North and the federal government and the way the small, self-sufficient community of Maycomb perceives the federal government as incompetent. This divide leads to more sinister clashes between Maycomb and the outside world when it comes to the federally mandated issues of segregation and integration.

After WWII, some of Maycomb's young men returned and changed the look of the town with new buildings and ideas about making lots of money fast. Many of the older people dislike the change, and Jean Louise also can't help disapproving of her hometown becoming different. During their date, she and Hank eat dinner and talk about their old childhood games. Hank is frustrated by Jean Louise's seeming mood swings regarding her feelings for him. Jean Louise teases him by explaining the best way for him to "catch a woman."

Here the description of Maycomb now differs from that of Mockingbird, *as the world Jean Louise grew up with has changed in the last twenty years (and To Kill a Mockingbird took place before World War II). She is progressive in her social politics, but still conservative when it comes to resisting change. Hank exhibits the sexism that is ingrained in Maycomb's society, as women are supposed to be proper ladies whose role in life is getting a man.*

Jean Louise apologizes for being coy, but says she is wary of marrying the wrong man after watching so many unhappy young married couples in New York. Albert, the black waiter, greets Jean Louise and calls her "Scout," her old nickname. Jean Louise wonders how many people in Maycomb remember her as Scout, the troublesome tomboy. Hank comments on Jean Louise's habit of only drinking half of her second coffee after dinner, and she is surprised that he noticed this personal eccentricity.

Jean Louise wants to love Hank and fulfill her seemingly inevitable role of marrying him and letting him take care of her, but she still has too much "restlessness" in her. Lee doesn't present the North as any superior to the South, even while she criticizes the racism in the South—New York is still a place of high divorce rates and unhappiness. Hank's observation of Jean Louise's personal eccentricity following after Albert's use of Jean Louise's childhood nickname suggests both her connection to Hank in particular and her broader connection to the town. This is her home; these are people she's known her whole life.

PART 2, CHAPTER 5

Jean Louise bumps her head getting into the car and curses at it. Hank says she's not used to cars anymore after living in the city, and they reminisce about a childhood event when Atticus was driving them all to go swimming. He hit a bump and Jem fell out of the car, but neither Jean Louise nor Hank said anything. When they reached the creek Atticus was surprised to find Jem missing, but soon Jem came running up and almost drowned Jean Louise in the creek in anger.

Lee now starts delving more into Jean Louise's past, as her memories and flashbacks take up larger parts of the narrative. It is these flashbacks that would be revised to become To Kill a Mockingbird. Lee's narrative voice would change as well from this book to Mockingbird*—instead of observing critically from the outside, she spoke through Scout's naïve voice.*

Hank drives Jean Louise to get drinks and then they start driving again. Jean Louise isn't used to liquor and she gets sleepy. She is quiet, and she likes that Hank lets her be silent when she wants to be. He is very patient with her, because Atticus had warned him that she can be incredibly stubborn and willful. Hank trusts Atticus and has learned almost everything about law from him, as he found University mostly useless.

There are more hints of sexism here, as Atticus and Hank have a kind of alliance and share advice on how best to deal with Jean Louise. Jean Louise perceives this as Hank being thoughtful, when really it is just an extension of Atticus's fatherly advice.

Jean Louise starts to doze and Hank watches her, feeling that she belongs to him. Ever since they were little he has felt like "her true owner." Reminiscing reminds him of Jean Louise's close childhood friend, Charles Baker Harris, or "Dill." Hank wakes up Jean Louise to ask where Dill is now. She says the last she heard of him he was in Italy. They briefly discuss Dill, and Hank admits that he was jealous of him for having so much time to spend with Jean Louise and Jem every summer.

Sexism isn't directly addressed in the novel, but it is especially present in passages like this, where Hank feels like Jean Louise belongs to him. Dill, another major character from Mockingbird, *is here barely mentioned. His absence is another part of Jean Louise's sense of home and belonging that has changed in Maycomb. Dill also serves as a contrast to Jean Louise, as Dill has left behind not only Maycomb but America.*

Jean Louise starts reminiscing and the scene changes to a flashback of her childhood. It is summer, when Hank is away staying at his mother's and Dill is living next door to the Finches. One morning Jean Louise, Jem, and Dill decide to act out a story, and they decide on "Tom Swift," a book series about a boy adventurer and inventor. Jem insists on playing Tom, while Jean Louise asks to be his friend Ned and Dill is left playing the minor characters.

These flashbacks serve little purpose regarding the novel's themes, except that they develop the world of Scout, the young Jean Louise—a world where she was happy and comfortable, feeling totally at home with Atticus, Jem, Dill, and Calpurnia. They are also important because scenes like this would eventually become To Kill a Mockingbird.

Jean Louise, Jem, and Dill act out a scenario in which Jem rescues Dill from a tribe of headhunters. They are interrupted by Calpurnia, who calls them in to drink lemonade, as she does every morning. Afterwards they decide to act out their own religious revival. All the churches in Maycomb host revivals in the summer, where visiting pastors preach, describing Hell in great detail. The children had attended one that was made accidentally hilarious because the preacher, Reverend Moorehead, couldn't help whistling through his teeth when he said words starting with "s."

Lee creates an entirely different world to show the idyllic summers Jean Louise spent with her brother and friend. In these flashbacks, Maycomb is seen through the children's eyes, and gives the reader a sense of how it is not entirely Maycomb that has changed but Jean Louise, by growing up, now can see it differently. Calpurnia is also a part of daily life, which will heighten the poignancy of her later coldness towards Jean Louise.

Jean Louise, Jem, and Dill decide to have their own revival in Dill's yard (he stays with his Aunt Rachel, the Finches' neighbor). Jim plays Reverend Moorehead, while Jean Louise and Dill sing hymns. They can hear Calpurnia calling them in the distance, but they ignore her. Jem preaches a long and tedious sermon and then describes Heaven and Hell. He starts to baptize Jean Louise in the fish pool. Dill runs off and comes back wearing a sheet with holes cut in it for his eyes, saying he's the Holy Ghost.

This is a humorous story but it goes on long and doesn't add much to the plot of Go Set a Watchman. *These parts especially feel most like a rough draft for the child centric viewpoint of* To Kill a Mockingbird *(though even this scene was not preserved for* To Kill a Mockingbird.*)*

They continue the baptism until Dill's Aunt Rachel interrupts, furious at Dill for ruining her sheets and "taking the Lord's name in vain." She orders Dill into the house and Jem and Jean Louise decide to go home. They are horrified to see that Reverend Moorehead is in their driveway, and Jean Louise realizes she is naked—she had taken her wet clothes off after the "baptism." Calpurnia is furious, and tells them that Atticus had invited Reverend Moorehead over for dinner that night.

These memories (embarrassing though they might be) and the people who inhabit them are happy and familiar ones for Jean Louise—flashbacks to a time when she felt totally at home in Maycomb. This nostalgia for her town, and its contrast to the town she sees now as an adult, will come to haunt her during her coming period of disillusionment.

In saying the blessing over the meal, Reverend Moorehead asks God to watch out for these misbehaving "motherless children." Jean Louise looks up and sees tears running down Atticus's face, and she is worried that he's been deeply hurt. Atticus excuses himself from the table. When Calpurnia brings in the food, Jean Louise asks her about Atticus, and Calpurnia says he is on the porch laughing.

We get glimpses of how difficult it must have been for the aging Atticus to raise two rambunctious young children, but also of how good of a father he was. A man like Reverend Moorehead would have disapproved of Scout and Jem's antics, but Atticus is sympathetic and even amused. This scene also establishes how Atticus is not beholden to the conservative ideas of the Church, how he is his own man and values his children for who they are – it is this vision of Atticus as a kind of humanist hero that Jean Louise continues to believe in up into her adulthood, and this vision of Atticus that comes crashing down later in the novel.

Hank interrupts Jean Louise's reminiscing. He asks if she thinks Dill will ever come back to Maycomb, and she shakes her head. Hank and Jean Louise finally arrive at their destination: Finch's Landing. This is a waterfront estate that is the ancestral home of the Finch family, but has now been sold and turned into a hunting club. Atticus and his brother Jack had been the last to live there, but they moved away to practice law and medicine respectively.

Aunt Alexandra's refinement and arrogance comes from the fact that the Finch family has a past as a wealthy, slave-owning Southern family. Their present members aren't any wealthier than many of those Alexandra considers "trash," but the Finches still have the pride of their heritage and being an "old family."

There are 366 steps leading down to Finch's Landing, and Hank and Jean Louise start to descend. Hank reminds her that they're trespassing, as the Finches sold the last of the land months earlier. Jean Louise is upset that no one told her this, though she knows they had no use for the land. She says "I don't like surprises." They run down the steps and then sit on the landing, smoking and kissing. Jean Louise laments that every time she's come home since living in New York, something new has changed.

Jean Louise doesn't like change, even though she knows she would be miserable living in Maycomb. She likes to be able to live in New York and then come home and find everything to be the same. This conservative, nostalgic tendency sets her up for the especially painful disillusionment that follows.

Hank asks her about this, and Jean Louise says she wants Maycomb to stay the same, even though she knows she'd go crazy living there. Hank tells her that Maycomb is going to change completely in their lifetime, and that eventually she'll have to choose between Maycomb and New York. Jean Louise thinks to herself that she would leave New York for Finch's Landing and Hank, but not for Maycomb and Hank.

Jean Louise's feelings for Hank are not especially strong—Hank is inextricably linked to Maycomb in his past and her memory, but she doesn't want to move back there even for his sake. That she would move back for Finch's Landing and Hank suggests that she shares on some level Aunt Alexandra's belief that Hank can never be right for her because of his past: she wants a legacy of Finch's Landing and Hank can never provide that. (That Finch's Landing was almost certainly a slave-holding estate complicates this nostalgia and desire of Jean Louise's, though that isn't a complication in Jean Louise and her worldview that the book really explores.)

Hank repeats his offer of marriage, and tells Jean Louise that he plans on running for the local legislature. She is surprised, and Jean Louise realizes that Hank often thinks that she's laughing at him. She apologizes for this and they kiss passionately. Finally they prepare to run back up the stairs, and Hank half-jokingly asks Jean Louise about whether she has a secret boyfriend in New York.

When Jean Louise is affectionate towards Hank, it is usually because she feels guilty or rebellious regarding him, as when Aunt Alexandra called him trash, and now when she realizes that she herself is often condescending to him. Hank, for his part, is trying to hold onto Jean Louise but there is an aspect of desperation to his efforts.

Jean Louise threatens to push Hank into the water, and he threatens to take her with him if she does. She gives him a few seconds to empty his pockets and then they both jump in. They swim a little and then go back up the stairs and get in the car. Jean Louise feels happy and contented, and she imagines herself married to Hank. As they drive they pass a car full of black people speeding past. Hank says that they like to "assert themselves" now by buying cars and speeding around in them, and are a "public menace." Hank drops off Jean Louise, kisses her, and they make plans for the next night. Jean Louise goes to bed.

Lee juxtaposes this idyllic scene—the two young lovers, seemingly with a happy future ahead of them, swimming together at night—with a sudden intrusion of the outside world. It is only a car full of black people, but its sudden passing and Hank's reaction hint at more conflict to come, though Jean Louise thinks nothing of it now.

PART 3, CHAPTER 6

Aunt Alexandra wakes up Jean Louise the next morning, saying that she just heard a rumor that Jean Louise and Hank were swimming naked the night before. Alexandra is scandalized, but Jean Louise shrugs it off. She tells Atticus, who also makes light of it. Alexandra is confused when she sees Jean Louise's wet clothes, as that meant she wore her clothes to go swimming, but Alexandra still declares that "such conduct is unbecoming" at her age.

Aunt Alexandra again shows what it means to be a proper Southern lady: disapproving of anything "unbecoming" and always gossiping about the flaws of others. Atticus doesn't share her indignation, as usual, showing that his sympathy and humor hasn't faded with the years.

It is Sunday, and so the family goes to church. Aunt Alexandra disapproves of Jean Louise's attire as usual. Uncle Jack, the brother of Atticus and Alexandra, is waiting for them at the church. He was a bone doctor in Nashville, and eventually saved up enough to retire to Maycomb and devote all his time to his passion for Victorian literature. Now he is considered "Maycomb's most learned licensed eccentric." He seems to live in his own archaic, complicated world, but he is still very intelligent and wise. Jean Louise greets him and they go into the church.

Uncle Jack plays a major role in Go Set a Watchman, *unlike in* To Kill a Mockingbird. *As with other characters of Maycomb, Lee lingers on his eccentric backstory and draws out the humor in it. Uncle Jack didn't live in Maycomb in the time of* Mockingbird, *but years later he is an important part of Jean Louise's experience of home. As an eccentric who seems the equal of Atticus in intelligence (perhaps unlike Alexandra) he also offers an additional perspective in the novel, as a person who can see Atticus for who he is.*

PART 3, CHAPTER 7

At church Jean Louise feels comfortable, like she's really back home. Hank passes around the collection plate and winks at her, which makes Aunt Alexandra angry. After the collection they all sing the Doxology, a short traditional hymn in the Methodist church, but this time the organist plays it much faster than normal. The congregation sings along, but Jean Louise is shocked. She wonders who is responsible for changing the hymn: the music director, Herbert Jemson, or the minister, Mr. Stone, who is young but very dull and has been "suspected of liberal tendencies."

This rather disjointed tangent at the church does still loosely connect with the politics of the novel, as Jean Louise and Uncle Jack—the two who haven't attended this church in a while—are both scandalized to hear a traditional hymn changed. Their conservatism affects even unrelated aspects of life like this, and shows how they dislike change for change's sake alone.

Mr. Stone starts the sermon with a Bible verse from the book of Isaiah: "*For thus hath the Lord said unto me, / Go, set a watchman, let him declare what he seeth.*" Jean Louise can't pay attention to the sermon because she's still distracted by the change in the Doxology. After the sermon Uncle Jack confronts Herbert Jemson, the music director. Herbert says that he went to a music camp where the Yankee instructor told them to play the Doxology that way. Uncle Jack is indignant, and says that the North is now trying to change Southern hymns as well as enforcing their Supreme Court decisions on them. Uncle Jack convinces Herbert to go back to the old way of playing.

The verse read during the sermon introduces the novel's title. It isn't explained what Mr. Stone makes of the "watchman," but later it will become clear that for Lee and Jean Louise the watchman is representative of one's conscience and set of personal principles. Uncle Jack's anger at a Northern musician changing Southern hymns foreshadows his (and Jean Louise's and Atticus's) resentment of the federal government changing Southern laws, and perhaps the idea that "Northern" ideas of how things should be are necessarily superior and better than Southern ones.

PART 3, CHAPTER 8

That afternoon Hank comes by to get Atticus for a "meeting" at the courthouse, and he solidifies his plans with Jean Louise for that night, despite Aunt Alexandra's disapproval. Atticus leaves with Hank. Jean Louise goes into the living room and finds a pamphlet called "*The Black Plague*" among the papers beside her father's chair. She reads it. It's a racist tract about the supposed inferiority of blacks.

Before this chapter, almost everything has felt comfortable and familiar to Jean Louise, even as she is saddened by small changes to her hometown and family. When she finds this pamphlet, however, her painful experience of disillusionment really begins.

Jean Louise goes to throw the pamphlet in the trash, but Aunt Alexandra stops her. She says it makes some good points, and remains serious when Jean Louise tries to joke about the ridiculous statements it makes about scientific racial inferiority. Aunt Alexandra says it's something that Atticus brought home from a Maycomb citizens' council meeting. Atticus is on the board of directors, and Hank is "one of the staunchest members." That's the meeting they are at right now.

Jean Louise assumes that Atticus at least would find the contents of "The Black Plague" to be horrible and ridiculous—that his reaction to it would be to laugh with tears in his eyes—and so she is shocked when Aunt Alexandra parrots some of its racist statements. Citizens' councils are historical realities of the South, and began forming in 1954 in Southern towns as opposition to the Civil Rights Movement.

Jean Louise leaves the house immediately, planning on going to the courthouse and figuring out what's going on. She has read about "citizens' councils" in the New York newspapers—how they are made up of the same people who were once in the Ku Klux Klan—"ignorant, fear-ridden, red-faced, boorish, law-abiding, one hundred per cent red-blooded Anglo-Saxons, her fellow Americans—trash."

Jean Louise cannot conceive of Atticus and Hank being a part of something she has heard so demonized in the news, and so she is determined to seek out the truth for herself. Lee's description here is an ironic echo of Aunt Alexandra's criticisms of Hank in Part 1, Chapter 3, and shows Jean Louise's (and, one might argue, Lee's) complicated love/hate relationship with the people of the South.

Jean Louise is surprised to see that the town is almost deserted, and then realizes that everyone is at the courthouse. She goes inside and up to the balcony, which is usually for "blacks only," where she and Jem used to sit to watch Atticus when he was in court. Jean Louise looks down and sees not only the "trash" of Maycomb County, but also its most respectable men, including her father and Hank, both of them at a table set apart from the crowd.

This scene tragically mirrors the famous trial scene in Mockingbird, *where Scout sits in the same place and secretly watches her father stand up for justice in the face of bigotry—but now Jean Louise secretly watches Atticus stand up on the side of bigotry. She doesn't yet accept what's going on.*

At the same table is William Willoughby, a corrupt politician who essentially runs Maycomb County without holding any public office, taking advantage of others' poverty to keep his power. Jean Louise knows that Atticus would normally never even speak to Willoughby, but now they are sitting at the same table. There are many other men Jean Louise recognizes from town as well.

Jean Louise's disillusionment is not just with Atticus and Hank, but with all of Maycomb, as almost every man in town is there, both educated professionals and "white trash."

The clock strikes two and Atticus stands up, tersely introducing the speaker for today, a man named Grady O'Hanlon. Mr. O'Hanlon rises and Jean Louise can immediately tell that he is an average citizen who quit his job and now works full time to fight against integration. Mr. O'Hanlon's speech is full of racist slurs against blacks, warnings of "mongrelizing" the white race through interracial marriage, praise for the "Southern Way of Life," and condemnation of the "communist" Supreme Court.

We have only had hints of the racial hatred simmering in the South during the time of the novel, but with Mr. O'Hanlon's speech all the bitterness and spite is put into words. There is no real appeal to fact or reason in his speech, but only appeals to emotion, racial pride, and fear. Atticus speaking immediately before Mr. O'Hanlon links the two men in Jean Louise's mind. That Atticus speaks tersely suggests that he does not agree entirely with O'Hanlon, but the fact that he introduces him at all is linkage enough for Jean Louise.

As she listens, Jean Louise is reminded of a scene twenty years earlier, when she sat in the same spot and watched Atticus defend a black man against a white woman on a rape charge. Then Atticus had said "equal rights for all, special privileges for none," and these words now seem juxtaposed with Mr. O'Hanlon's racist rant. At that trial Atticus had risked his career and had won an extremely rare acquittal for the black defendant. The white girl was only fourteen, but he had proven consent because she didn't press statutory rape, and the defendant had only one arm. Atticus hadn't known that Jean Louise and Jem had watched the entire court session.

This brief memory of a trial was expanded and became Mockingbird*'s climactic action. Atticus's words are the same, but one important fact is changed: in* Mockingbird, *Atticus's client is convicted, and later killed. That is the disillusionment Scout experiences in the later book: watching an innocent man die because of his race. The disillusionment Jean Louise experiences here is more personal and complex, however, as she watches her father—the same man, the same hero, who would fight in a trial like that and win—now stand alongside white supremacists and defend systematic racism.*

Mr. O'Hanlon's speech keeps going, growing even more vicious and offensive, and Jean Louise starts sweating and panicking to see Atticus and Hank sitting to either side of him, seemingly condoning his words. Uncle Jack seems like the only man in Maycomb not present at this meeting. Jean Louise feels physically sick, and she stumbles out of the courthouse.

Most readers will share in Jean Louise's disillusionment because we don't just know Atticus from her brief memories of him in Watchman, *but have also experienced the depths of his character through* To Kill a Mockingbird. *Thus Jean Louise's painful experience is echoed on the meta-textual level—the level of the reader—as well.*

Jean Louise steps outside and looks around at the town in the harsh light of the sun. Maycomb itself seems to say to her "there is no place for you here." Jean Louise walks down the street and remembers her old neighbors, like Mrs. Dubose and Miss Rachel. She unconsciously walks to the location of her old home, and finds herself in front of the **ice cream shop** that has replaced it.

Jean Louise's disillusionment with Atticus and Hank extends to Maycomb as well, and so to her core sense of home and belonging. She thinks of characters from her past—who will be developed in To Kill a Mockingbird*—because now she can only feel at home in the past, not the present.*

The man at the **ice cream shop** recognizes Jean Louise, but she doesn't recognize him. She buys a scoop of vanilla and he promises her a free second helping if she can guess who he is. She goes around behind the shop and sits at a picnic table. What was once her back yard is now treeless and covered in gravel. Suddenly she feels nauseated, and is sure that Atticus, the man she trusted and admired most of anyone in the world, has betrayed her.

The ice cream shop represents the change and disillusionment Jean Louise experiences on this homecoming. It is the place she goes immediately after the courthouse, and it has literally replaced her old home just as this "new" Maycomb has replaced the town and this "new" Atticus has replaced the father she thought she knew. Jean Louise's disillusionment and dismay at the loss of the town and father is so profound it makes her physically ill.

PART 3, CHAPTER 9

Atticus's moral character has never been called into question in Maycomb. He can be described with three words: integrity, humor, and patience. He always acts the same in public as he does in private, and so tries to do nothing he would ever be ashamed of. He had married a woman younger than himself, had two children, and found his wife dead of a congenital heart defect when Jean Louise was two. Atticus was then left at forty-eight to raise his children, with only the help of his black cook and housekeeper Calpurnia.

Lee now steps back to further describe Atticus's character, explaining why Jean Louise is so sickened to see him at the citizens' council meeting. This is less effective in Watchman *as a backstory, but most readers will already be familiar with Atticus's character from* Mockingbird, *and so better able to share in Jean Louise's disillusionment.*

Atticus had raised his children well, teaching them to read early and letting them read whatever he was reading. Jem and Jean Louise went with him wherever he went, even when he traveled on business. Jean Louise had never missed her mother, because Atticus seemed like everything for her. She had never even considered herself a girl until she got her period at age eleven. Uncle Jack came to Maycomb soon after, and he and Atticus helped raise Jean Louise from a "howling tomboy into a young woman."

Our only earlier experience is with Scout as a "howling tomboy," and the intervening years between Mockingbird *and* Watchman *are hazy even in Lee's explanations. Here we get an outside narrator's point of view on Atticus's relationship with Jean Louise growing up, instead of Scout's own words, as in* Mockingbird.

Atticus sent Jean Louise to a womens' college in Georgia, and then told her to move away and learn to fend for herself, as he wanted to be sure that she was responsible enough without his help. Even when she lived far away, however, Atticus's love and integrity had been "the most potent moral force in her life," and influenced every decision she made. She did not realize that this basically meant that she worshipped him. Jean Louise always felt sorry for other people who complained about or mocked their fathers, as she felt hers was beyond reproach. She was "complacent in her snug world."

Here Lee makes the point that Uncle Jack will later elaborate upon at the end of the novel: that Jean Louise built her conscience and principles around Atticus himself, and so is unable to cope when he seems to go against those same principles. She set her father up as a god and so had nothing to support her when he turned out not to be. Jean Louise's complacency regarding her father echoes that of the reader who only knows Atticus from To Kill a Mockingbird*—a seemingly perfect man as seen through the eyes of his young daughter.*

PART 3, CHAPTER 10

Jean Louise gets up, clings to the fence that once separated her yard from Dill's, and throws up. She thinks of Dill and how he too has left her. Jean Louise hopes that this might all be a horrible mistake. She is interrupted by the owner of the **ice cream shop**. She identifies him as one of the Cunninghams (not the Coninghams) from Old Sarum, and then walks the long way home.

The figures that made up home for Jean Louise were Jem, Dill, Calpurnia, and Atticus. Now Jem is dead, Dill and Calpurnia have left, and Atticus seems to betrayed her, so Jean Louise feels totally lost and alone. The Cunninghams are a poor family who feature in Mockingbird *as well.*

Aunt Alexandra is waiting for Jean Louise when she gets home, and she is very disapproving of Jean Louise going into town "like that." Jean Louise tells Alexandra to tell Hank that she is "indisposed" when he comes later in the day to pick her up for their date. Jean Louise goes into her bedroom, undresses, and falls asleep almost immediately. The narrator notes that Jean Louise has never understood the pervasive power of racist Southern society, because she has a "visual defect" that no one in her insular world of friends and family noticed: "she was born color blind."

Jean Louise reenters the world of Maycomb and her family, where nothing seems to have changed except for her perception of it. Jean Louise and her more liberal worldview is a product of the Atticus she idealized and imagined: the Atticus seen through the rose-tinted glasses of childhood, the Atticus, one might argue, of Mockingbird. *Jean Louise isn't totally "color blind" or without prejudice as the narrator claims, but she is at least compared to Maycomb.*

PART 4, CHAPTER 11

The narrative now jumps back to when Jean Louise was in sixth grade. Some new students from Old Sarum join the grade, and all of them are older, poor, and uneducated. Jean Louise befriends them, and has a good school year until the day she gets her period, learns what it means from Calpurnia, and is suddenly angry to find herself a real girl.

After Jean Louise's painful disillusionment, the narrative follows her consciousness as she tries to escape into the happier past. This section goes on a long but humorous tangent, as do most of the flashbacks that would later become Mockingbird.

The next day Jean Louise can't play her usual rough games with the boys because of her cramps, so she joins the Old Sarum girls under the tree where they congregate. They tell her that menstruation is the "Curse of Eve," and that she'll get used to it eventually. One day Albert Coningham, a boy whom Jean Louise had helped on his tests, stops Jean Louise after the bell and kisses her, putting his tongue in her mouth. Jean Louise doesn't think much of it.

Lee builds up the world of To Kill a Mockingbird *in these memories, where everything is seen through Scout's eyes and seems simpler and less disappointing than her present world.*

Later that year the Old Sarum girls are gossiping about a fellow student who is pregnant and had to leave school. The rumors are that her father was the father. Jean Louise is confused by this, and the other girls make fun of her. They tell her that you get pregnant if you've started "the Curse" and then get French-kissed by a boy. Jean Louise is suddenly terrified that she is pregnant by Albert Coningham. She goes in the bathroom and vomits.

The Old Sarum girls equate menstruating with a "curse," again showing how sexism is another prejudice ingrained in Maycomb society, where sexuality, particularly female sexuality, is demonized. Scout never gets sex explained to her plainly, so she is naïve enough to undergo the ordeal that follows.

Jean Louise doesn't know much about "adult morals," but she does know that to become pregnant without being married always brings disgrace upon oneself and one's family. She grows depressed and angry, and won't even talk to Atticus and Jem. Every morning she wakes up hopeful, but then remembers her supposed baby and gets depressed again. Jean Louise reads about giving birth, and asks Calpurnia about the girl who got pregnant by her own father, but only gleans more bad news from this research.

Gossip from the town and family (especially people like Alexandra) is always disapproving of others, so even the young Scout knows that an unwanted pregnancy is something to be ashamed of. The same conservative religiosity that condemns sex outside of marriage—or any kind of female sexuality at all—also prevents Scout from learning the simple truth.

Jean Louise finally learns that pregnancies last nine months, and so she calculates the day that she will give birth. She plans on killing herself the day before that, so as to avoid bringing shame on Atticus and Jem. On the day of her suicide, Jean Louise climbs up the town water tank. She looks down on Maycomb and thinks about her loved ones. She is about to jump when Hank grabs her from behind and pulls her down the ladder, furious. He takes her home and Calpurnia asks what's wrong, as she is clearly upset.

Hank doesn't appear at all in the world of Mockingbird, *but in* Watchman *we see that he was indeed an important part of Scout's childhood, and even saved her life on this occasion. Even bad experiences like this are part of Jean Louise's sense of home and belonging. She might have been ready to kill herself, but she still had Jem and Calpurnia and the Atticus she revered to lean on.*

Jean Louise finally confesses that she is going to have a baby tomorrow, and then explains the situation, weeping. Calpurnia comforts her and assures her she isn't pregnant. She tells Jean Louise the realities about sex. Jean Louise asks why she didn't know all this before, and Calpurnia says that she has a particular kind of naiveté because she was raised without a mother. Calpurnia tells her to stop paying attention to the Old Sarum kids, and to come talk to her if she has any more questions.

In this flashback we see how important Calpurnia was during Jean Louise's childhood. Calpurnia doesn't appear much in Watchman, *but she is a major character in* Mockingbird, *and is basically a mother figure for the young Scout. This makes the later scene with Calpurnia more powerful, though once again knowledge from* Mockingbird *is required for the full impact.*

Jean Louise realizes that this conversation is the first time Calpurnia has referred to her as "ma'am," so she feels like she's getting older. Jean Louise is embarrassed to see Jem after this, as she expects him to fight her or make fun of her. She is surprised when instead he offers to take care of her if she ever needs anything or is in trouble.

We only get hints of the relationship between Scout, Jem, and Calpurnia in these memories, like stories that begin but don't end. This adds to the disjointed feel of the book, but also shows why Lee chose to tell Mockingbird *from Scout's point of view.*

PART 4, CHAPTER 12

Back in the present, Jean Louise wakes up. She has a minute of peace and hopefulness as she smokes her first cigarette, but then remembers the day before and feels almost physical pain. Usually she would go outside now and listen to the mockingbirds, singing and wondering at the dawn, but instead she puts her head in her hands and thinks that she would have rather caught Atticus and Hank at a bar with women than at that meeting.

Here Lee hints at the motif of the mockingbird that would give its title to To Kill a Mockingbird: the idea of something beautiful and fragile that is crushed by human hatred or violence. Here Lee loosely connects the flashback to the present with the idea of Jean Louise waking up happy and then remembering the horrible truth.

Jean Louise suddenly decides to mow the lawn, and she gets the mower out of the garage and starts, though it's hardly dawn. She is comforted by the clean lines of where she has cut the grass. Aunt Alexandra comes outside and stops her, saying that she's woken everyone up. Jean Louise goes inside, where Atticus is eating his breakfast. This is a slow and painful process because of his arthritis. He talks lightly to Jean Louise, but she only responds with "yes sir" and "no sir" and avoids looking at him.

Jean Louise truly returns to her familiar Maycomb world—now facing Atticus as well as Alexandra—and finds that nothing has changed except herself. Before this morning she just hadn't considered the possibility of anything unsavory mixed in with Atticus's familiar character. The "diminished" physicality of the arthritic Atticus mirrors how he has been diminished in Jean Louise's eyes. That she cannot look at him attests to how devastating this diminishment is for her.

Jean Louise finally looks at Atticus and finds herself surprised to see that his appearance hasn't changed overnight. Hank arrives and says he saw Jean Louise in the courtroom yesterday and waved to her. Jean Louise is terse with her answers and both Atticus and Hank comment that she should see a doctor today, as she seems unwell.

Clearly Hank isn't ashamed of being part of the citizens' council, as he even saw Jean Louise watching and waved to her. Jean Louise sees that nothing seems different about Atticus or Hank, so she blames herself for somehow becoming different and unlike them. Atticus and Hank's comments about Jean Louise seeing a doctor again suggests a latent level of sexism in Maycomb, as a woman being upset is seen as a sign of her being ill (as if there might not be any other legitimate reason for her to be upset).

Hank tells Atticus about a call he got from the sheriff that morning. A young black man (the son of Calpurnia's son Zeebo) got in an accident while driving drunk and killed an old white man, Mr. Healy (who was also probably drunk). Hank says he told the sheriff Atticus wouldn't take the case, but Atticus says he will take it. Jean Louise feels suddenly relieved, like maybe the day before was just a bad dream and Atticus hasn't changed at all.

This echoes the main conflict in Mockingbird, *where Atticus decides to defend a black man against a white woman. Now Atticus does something similar, and so Jean Louise gets a glimpse of hope that maybe he still is the same Atticus she had idealized. At the very least she expects him to be loyal to Calpurnia and her family.*

Atticus goes on and says that they should take the case to avoid it falling into the hands of the NAACP lawyers. Jean Louise asks him to explain, and Atticus says that black NAACP lawyers are looking for black-on-white crimes in the South so they can demand that there be black people on the jury, take the case to a Federal court, and try to win on a technicality. Atticus and Hank start laughing about the NAACP. Jean Louise leaves the room.

Jean Louise's hope is shattered when Atticus reveals his real reason for wanting to take the case. In Mockingbird *(and Jean Louise's rosy memory) he seemed only interested in objective justice, but now he is playing politics and has no real concern for Calpurnia's grandson.*

Jean Louise can't believe that Atticus won't help Calpurnia's grandson. He used to be willing to do anything for her, if not "simply from his goodness." Jean Louise is horrified by the "blight" that seems to have come over the people she loves. She wonders if it had always been there, and she only notices it now after being away. She decides to visit Calpurnia.

Here Lee explicitly states the theme of disillusionment, as Jean Louise has her comfortable shell broken all at once. It seems late in her life for this to happen, but finally her eyes are opened and so are those of the readers who idolized Atticus like she did. Her decision to visit Calpurnia seems like an attempt to try to find at least some vestige of the past she remembered.

Jean Louise goes back into the living room. Atticus calls her "Scout," and the nickname is painful to Jean Louise. She thinks "you who called me Scout are dead and in your grave." Jean Louise takes a bath and gets ready to go into town, where Aunt Alexandra wants her to run some errands.

Once again this scene almost requires the experience of Mockingbird, *as the reader of* Watchman *alone wouldn't feel particularly attached to Jean Louise as "Scout." Jean Louise thinks of Atticus as having drastically changed, as having* died, *instead of having always had a side she was blind to.*

Jean Louise buys groceries and the storeowner, Mr. Fred, gives her a free Coke as he always used to. They discuss Mr. Healy's accident, and Mr. Fred talks about how when he was away at war he started to miss Maycomb terribly. He says that no matter what "you never get it out of your bones." Jean Louise tries to argue that Maycomb is just like any other little town, but Mr. Fred stops her and says she knows that's not true. Jean Louise suddenly feels disconnected not only from Atticus and Hank, but from all of Maycomb, and she blames herself for this.

Jean Louise is feeling especially homeless right now, now that those closest to her seem to have betrayed her, so it confuses her pure anger and pain to hear Mr. Fred talk about how important Maycomb is as a home. As a result of this Jean Louise starts to blame herself instead of Atticus and Hank and Maycomb. They seem unchanged, so she decides that she must have somehow changed.

Jean Louise brings the groceries home, avoiding speaking to Atticus. Then she drives to the edge of town, where Calpurnia and her family live. There are many people on her porch and Jean Louise recognizes some of them, including Zeebo. When Jean Louise approaches they all step away from her as a group. Only Zeebo steps forward and greets her. He leads her inside to see Calpurnia. Zeebo has been married and divorced many times, but he is now back with his first wife.

This is the only real interaction with black characters Lee portrays in Watchman, *and it serves mostly to heighten the sense of division and distrust that emerged between blacks and whites in the South after the 1954 Supreme Court decision. Whites reacted with anger to the imposed decision and its mandates (whether for racial reasons or states rights reasons or both), and Blacks suddenly saw in this moment of gaining new rights that even their "friends" among the whites were only friends when whites were acknowledged by all as superior. Jean Louise was friends with many of Calpurnia's family members as a child, but now they step away from her as one—and with good reason, considering the kind of hatred and racism we saw at the citizens' council.*

Jean Louise goes into Calpurnia's room and notes how small and frail she looks in her chair. Jean Louise sits down and tells Calpurnia that Atticus will help her grandson, whose name is Frank. Once Jean Louise would have said this with perfect confidence, but now she doesn't believe her own words. Calpurnia speaks, but with her "company manners," how she used to talk to white people other than the Finches. Jean Louise is appalled at this and starts to cry.

Jean Louise expects at least Calpurnia to remain familiar and comfortable, but when men like Atticus are attending citizens' council meetings it has tragic results. Blacks are in danger of systematic oppression and even violence, and so naturally they are wary of whites like Jean Louise. Jean Louise only sees the personal side of this, the rupturing of her personal relationship with Calpurnia, and so is deeply hurt.

Jean Louise asks Calpurnia if she has forgotten her, and why she is doing this to her. Calpurnia responds by asking "what are you all doing to us?" Jean Louise tries to talk to her about Atticus and how he has changed, but Calpurnia offers no sympathy. Before she leaves, Jean Louise asks Calpurnia if she had hated them during all those years of working. Calpurnia pauses and then shakes her head.

For her part, Calpurnia has clearly been hurt by the sudden anti-integration movement, and more personally she probably feels betrayed by Atticus just like Jean Louise does. While Calpurnia shaking her head suggests that the personal relationships that Jean Louise remembers were in fact real, the pause before hand also suggests that for Calpurnia it was always more complicated and that perhaps Calpurnia always saw Atticus with clearer eyes than Jean Louise did.

As she walks out Jean Louise offers Zeebo her help if he needs anything, but he says nothing can be done about his grandson. Zeebo helps Jean Louise turn her car around in the narrow road, and then goes back inside. Jean Louise sits in the car, distraught that everything she loved seems suddenly to have left her.

Jean Louise still can't see the larger political and social forces being played out in Maycomb, so she sees only personal betrayals. Now Calpurnia, her last link to her sense of home and belonging, seems to have disappeared too.

Jean Louise knows that Calpurnia had loved her and Jem when she raised them, but now Calpurnia just sees her as "white folks." Jean Louise tells herself that things weren't always this way—people "didn't watch each other like hawks" when she was growing up. Calpurnia had grieved when Jem died. Jean Louise remembers visiting her just two years earlier, and Calpurnia talking proudly about Jem bringing her a coat from the war. Jean Louise starts to drive, and a racist children's rhyme gets stuck in her head.

Jean Louise tries to return to her old naiveté as Scout, but she cannot now that she has seen the truth. Calpurnia did clearly love the Finches, but that doesn't mean she wasn't constantly aware that they were in the position of power over her. Jean Louise suddenly remembering the children's rhyme shows that the racism she is seeing is not anything new—she has just been blind to it.

PART 5, CHAPTER 13

Jean Louise comes home to find Aunt Alexandra preparing lunch. Jean Louise suddenly remembers that her "Coffee" is today. Alexandra lists the guests she has invited, and they are all women younger or older than Jean Louise. Jean Louise asks about her old classmates, and then realizes that they all probably live out in the woods now. She tells Alexandra that she visited Calpurnia, and Alexandra is appalled.

Jean Louise is unique among her peers in moving to New York, as most of them, even the wealthy ones from "good" families who are attending the Coffee have not changed their station or setting in life. Lee sets up the Coffee to show how Jean Louise doesn't fit in with anyone else in Maycomb either.

Aunt Alexandra tells Jean Louise that no one visits the "Negroes" anymore, because the NAACP has come down and convinced them to be "shiftless" and openly insolent to whites. Alexandra goes on about how much the Southern whites have helped the blacks ever "since the beginning of time," but now all their progress has been undone by "uppity Yankee Negroes." She says the blacks just bite the hand that feeds them, so no one wants to help them anymore.

Aunt Alexandra now spews the kind of false history and racist views that Jean Louise saw in "The Black Plague" and heard in Mr. O'Hanlon's speech. It is especially shocking to hear such hate speech coming from a proper Southern lady like Alexandra, but it also shows how racism is inextricably linked to Old South life and how the Supreme court decision of 1954 helped bring that racism to the surface. Aunt Alexandra didn't appear racist when there was nothing to threaten her sense of superiority. The idea that Southern whites have been helping blacks since the beginning of time would of course would be laughable if it were not so awful given the history of slavery.

Aunt Alexandra goes on about how arrogant and lazy black people are now, and says "keeping a nigger happy these days is like catering to a king." Jean Louise silently leaves the room, wondering if there's something wrong with her, because it seems so unlikely that everyone has suddenly changed as much as they seem to have. She wonders how Alexandra can say such things without her skin crawling.

The pain of disillusionment keeps hitting Jean Louise in different ways as she sees again and again that even people she loves can hold views she finds disgusting. Aunt Alexandra might have always believed things like this, but was too polite to say them out loud.

The guests arrive for the Coffee, and soon break into groups. "The Newlyweds" talk about their husbands, the "Diaper Set" discuss their children, and the "Light Brigade" talk about appliances. There are three "Perennial Hopefuls," girls whom everyone likes but also pities because they never found a man. Jean Louise tries to talk to one of them, Sarah Finley. She remembers asking Sarah to play when they were ten, and Sarah saying Jean Louise was "too rough" to play with her.

This is another disjointed sort of scene, but an interesting one in that it shows just how much Jean Louise has changed from Maycomb life, to the point that she doesn't fit in at all with any of her peers. If she had hoped to find home in Maycomb (outside of Atticus, Hank, Alexandra, and Calpurnia) those hopes are now dashed. In fact, the interaction suggests that Jean Louise never really fit in.

Jean Louise makes awkward small talk and then goes into the kitchen to help Aunt Alexandra. She goes back out and starts a conversation with Hester Sinclair, one of the "Light Brigade." Hester wants to talk about Mr. Healy's death, and says she hopes they charge the young man with murder, as she was hoping for a "good nigger trial." Jean Louise realizes she has nothing to say to any of these women, even though she has known them all her life. She realizes she doesn't fit in with the Maycomb women at all.

Jean Louise now feels even more lost, as she has always considered Maycomb her home, but now every aspect of it seems disconnected from her. She sees the same casual racism repeated by everyday citizens and her own peers, and realizes that it is not an isolated incident.

Aunt Alexandra joins the conversation about black people, commenting on how many times Zeebo has been married. Hester tells a joke about her black housekeeper, which Jean Louise finds not at all funny—she wonders if she has lost her sense of humor. Hester relates all the things her husband has told her, like that there might be a violent black uprising soon, and that the Civil Rights groups just appear peaceful to win sympathy from the North. She says they're going about it like Gandhi and the "Communists," who are "just like the Catholics." Jean Louise tries to make light of all this, but Hester warns her that even in Maycomb County a white school was almost forced to let in black students.

Hester's spiel sounds similar to Mr. O'Hanlon's, as she goes on without any reference to fact or reason, condemning blacks, the Supreme Court, Communists, Gandhi(!), and Catholics all together in a medley of hatred. Jean Louise is still blaming herself, however, and so she wonders if she has lost her sense of humor. She isn't yet willing to consider that such jokes were never funny, but were indicative of the systemic racism underlying daily life in Maycomb.

Jean Louise thinks to herself that she cannot even comprehend how Hester's brain works, or what it would do when faced with real facts. Hester goes on with more of what her husband says, such as that "the NAACP's dedicated to the overthrow of the South" and that blacks always want to marry whites and "mongrelize the race." Jean Louise tries to argue reasonably about this last claim—that "mongrelizin' the race" takes both races, and so it would be just as much the whites' fault as the blacks. Hester bristles at this, and explains that it's the white "trash" the NAACP is after.

Jean Louise is not close with Hester, so she tentatively reaches out and tries to debate her regarding her racist views (foreshadowing Jean Louise's future arguments with Uncle Jack, Hank, and Atticus). Hester doesn't respond with reason, of course, but immediately hides her racism behind classism, complaining (like Alexandra) about the "trash" who might be convinced to marry interracially.

Women at the Coffee ask Jean Louise "how's New York?" and she doesn't know how to answer. She thinks about the city and what it must be thinking of her now, and she has an imagined dialogue with it, assuring New York that "everything I learned about human decency I learned here" (in Maycomb). She tells New York that it hasn't taught her anything but to be suspicious, and she hates its easy answers and lack of good manners. She assures it that until today she never heard a member of her family say the word "nigger," that she never considered black people inferior growing up, and that she was raised equally by a white man and a black woman. What hurts her so much about Atticus is that he lived by this truth, and now has abandoned it.

This is an important passage, as Jean Louise basically argues with herself in trying to comprehend all the disillusionment she has experienced today. We get more information about her New York life, and how different that world (and side of Jean Louise herself) is from the world of Maycomb. Lee doesn't let the North off the hook even while she criticizes the South, however. Even as Scout is disgusted with Maycomb, she feels that she is this way because of the morals that she learned in *Maycomb. She still feels connected to the history of the town and her family, and so can't accept the "easy answers" of New York and the North (which discount those things). At the same time, her thoughts sound a bit defensive, as if she is trying to convince herself of all this.*

Jean Louise talks to one woman, Claudine McDowell, about Claudine's brief, typical visit to New York. Claudine says she was glad to get back home to Maycomb, and though she had a good time she can't understand why people would live in New York. Jean Louise says she got used to it eventually. Claudine comments on how horrifying it was to find a black person eating dinner right next to her there. Jean Louise says she doesn't even notice anymore, and Claudine says she must be blind.

The North is certainly not free from racism, but at least there is less systematic segregation there, which adds to Jean Louise's sense of "color blindness." She realizes that she and the women of Maycomb cannot even begin to comprehend each others' worlds.

Jean Louise wonders if she really is blind in a way. She thinks that she needs a "watchman" like the one Mr. Stone had preached about the day before. She needs a watchman to draw a line between right and wrong, and to tell everyone in Maycomb that "twenty-six years is too long to play a joke on anybody."

Jean Louise brings back the figure of the watchman in her suffering, as she now wishes someone had warned her about the disillusionment that was coming for her.

PART 5, CHAPTER 14

When the Coffee is finally over, Jean Louise goes to visit Uncle Jack. His house is disorderly and full of books. Uncle Jack examines Jean Louise for sickness and then feeds his cat its meal at the table. Jack gives Jean Louise some salad and asks her what's the matter. She says she can't figure out what has happened to Atticus and Hank and Aunt Alexandra. Jack laughs at her, which makes Jean Louise angry.

The eccentric figure of Uncle Jack now comes into play as a more major character. In Watchman *he acts as more of a father figure to Jean Louise than Atticus does, though most of Jack's speeches are unnecessarily convoluted and patronizing to Jean Louise.*

Uncle Jack examines Jean Louise like she's a medical anomaly, and says she's making a bad mistake if she thinks Atticus is a "nigger-hater." He says that Atticus and those Southern men like him are fighting to preserve a certain philosophy. Jean Louise says "good riddance" to this, and then Uncle Jack starts going off on tangents, confusing and frustrating his niece. He discusses how everyone in Maycomb County is nearly related, and brings up examples of people in town that Jean Louise can barely remember.

Uncle Jack takes a more high-minded and idealistic approach to the subject of integration, as he examines the political and social philosophies behind it instead of its practical effects on people. This clashes with the personal sense of betrayal Jean Louise has been feeling and her disgust with the racism among her family and friends.

Uncle Jack delves back deeper in history, asking Jean Louise about the old South before the Civil War. He asks why all those independent Southern farmers joined together to fight, and Jean Louise says it was "slavery and tariffs and things." Uncle Jack is appalled at this answer, and tells Jean Louise that only five percent of the South's population owned slaves. He says it's obvious that the South was fighting not to preserve slavery, but to preserve its identity as its own nation with its own way of life.

Uncle Jack's argument is essentially that the trouble over integration and the Supreme Court is a matter of states' rights more than it is of racism and interpersonal hatred. Some of his points are valid, though one could certainly argue that the novel treats them as more valid than in fact they are: he essentially lives in an ivory tower of privilege and so cannot see how his politics affect real people in the present, and how one issue cannot be separated from the other.

Jean Louise tries to catch up with Uncle Jack's reasoning, and argues that the War ended a hundred years ago. Uncle Jack says that its effects still linger on though, resulting in the latest breed of white man who lives in competition with black men and has only his pride in his skin color to maintain his sense of superiority. Uncle Jack says that now, with the Supreme Court decision, a foreign policy is again being forced upon the nation of the South, and so the South is resisting once more.

The narrator presents Uncle Jack's arguments as beyond Jean Louise's comprehension, and Jack is condescending to his niece as he goes on, but stepping back we can see that he is essentially rambling to distract Jean Louise from the more personal issues at hand. His analysis concludes that Brown vs. Board of Education is a kind of second Civil War. Watchman *in this way serves as an interesting and important historical document, as it captures viewpoints (even if those viewpoints are debatable) that the passage of history has smoothed out of consciousness in much of the nation.*

Uncle Jack continues, saying that the rest of the country has long passed by the South in its ideas about government—in the North people expect the government to have powers to restrict and regulate and ensure that the "have-nots" get their due. He argues that the federal government is profiting off of the new class of poor whites in the South by lending them money to build their houses, giving them an education if they fight in its army, and providing them with Social Security if they pay into it all their lives.

Uncle Jack disagrees with the power of the federal government in the North, but recognizes that with it comes greater empathy for the "have-nots" and minorities, and therefore less bigotry and racism. But once again Lee doesn't refrain from criticizing the North, as Jack explains that the North is essentially capitalizing on the South's poverty.

Jean Louise calls Uncle Jack a "cynical old man," but Jack counters that he just has a natural suspicion of big government. He's afraid that someday the government will grow too huge for the country, and then America won't be unique as a land of opportunity anymore. Jean Louise is frustrated, and doesn't understand why Uncle Jack is being so difficult in his vague arguments. She again asks him straightforwardly what is wrong with Atticus and Alexandra, and why black and white relations are so bad right in the South right now.

Uncle Jack is giving a vague and winding argument for conservative politics (politics that even Jean Louise seems to agree with), and has purposefully avoided the very issue that Jean Louise is so upset about—the racism that she has discovered in her family and friends. Jean Louise tries to be her usual straightforward and outspoken self, while Jack continues to dance around the issue.

Uncle Jack answers by saying that human birth is a messy and painful process, and the South is giving birth to its new self right now. He says when someone is faced with "the double barrel of a shotgun," he'll pick up anything he can to defend himself, even if that thing is a citizens' council. Jean Louise gets angry at these evasive answers.

Uncle Jack is saying that the racism of citizens' councils (like that of the KKK in earlier generations) isn't about racial hatred, but about the South asserting itself against the North's power and intrusiveness. His argument that people in extreme circumstances may act extremely in response, thus exacerbating racism in this case, is, again, not un-valid. And yet it is also ignoring a huge—or perhaps it would be better to say the *huge—part of the issue, however: the slavery and systematic oppression of black people in the South.*

Uncle Jack tells Jean Louise to look in the mirror, and when she continues to be frustrated he seems to give up. He calls her "Childe Roland," and tells her to do what she wants to do, but to be careful about it. He ends by saying that "what was incidental to the issue in our War Between the States is incidental to the issue in the war we're in now, and is incidental to the issue in your own private war." He tells Jean Louise to come back and see him after she's done what she has to do and her heart is truly broken. She promises to do so. Jack sends her away, picking up the telephone right after she leaves.

"Childe Roland" is from a poem by Robert Browning, written in 1855: "Childe Roland to the dark tower came." Jean Louise is equated with Childe Roland because she is confronting the "dark tower" of racism within her own family and her idealized father, and so is on a kind of quest to see why everything she loves has changed. Jack now explicitly states his position: that racism is "incidental to the issue" in the Civil War, in segregation, and in Jean Louise's problems with Atticus. In some way this is true, but in another racism is at the very heart of all of these issues. It is difficult to pin down Lee's or the novel's position as to these arguments, though it seems that Lee has some sympathy for Jack's arguments here.

PART 6, CHAPTER 15

Jean Louise goes back to Mr. Cunningham's **ice cream shop**, and he gives her a free scoop for recognizing him, as he had promised. She eats her ice cream and tries to make sense of the conversation she just had with Uncle Jack. Jean Louise looks around at the gravel lot and imagines where her old house and the trees used to be.

Jean Louise now steps back, along with the reader, and tries to make sense of what Uncle Jack just said. Once again the ice cream shop that replaced her old house is associated with Jean Louise's sense of disillusionment, and yet as she tries to understand what Jack is saying she also remembers Mr. Cunningham and imagines her old house superimposed over the grounds; she is still connected to her old home.

Jean Louise starts to reminisce, and she remembers when she was back in grammar school and invited to her first dance. Jem and Hank were both seniors, and Jem was in love with a girl from a nearby town. Hank invites Jean Louise to the dance, and so she buys a fancy white dress. She also buys a pair of "false bosoms" for herself to fill out the dress, despite Calpurnia's discouragement.

Like before, Jean Louise escapes into happy memories of simpler times when she is faced with the painful and complicated present. And so the novel goes into another humorous but unrelated story about Scout's adventures years before, when she felt like she belonged in Maycomb.

Jean Louise then realizes in a panic that she doesn't know how to dance. Atticus suggests she ask Uncle Jack, and he comes over and gives her a quick lesson. Jean Louise gets dressed up and Hank comes to pick her up. Calpurnia wants to sew the false bosoms into Jean Louise's dress, but Jean Louise assures her that she'll be fine. Uncle Jack gets frustrated with how late they all are, and Jean Louise is surprised to see that Hank brought her a flower corsage. They finally drive off—Hank and Jean Louise in Jem's car, and Jem in Atticus's car, to go pick up his date in the next town.

This is another story about the Scout that might have fit into Mockingbird, *but the figures of Hank and Uncle Jack play a more prominent role—as they do in* Watchman, *but not in* Mockingbird. *We see here that Uncle Jack is another important part of what Jean Louise considers home.*

Jean Louise and Hank arrive at their high school gymnasium and everyone is impressed by Jean Louise's dress. Hank dances with her and she has a good time. Later, as they are dancing, Hank suddenly stares at her and then leads her outside into the dark. Jean Louise realizes that one of her false bosoms has fallen out of her dress. She starts crying, worried that everyone saw and is making fun of her.

Lee shows that Hank is another major figure in Jean Louise's memories (besides saving her life when she thought she was pregnant), though he won't appear at all in To Kill a Mockingbird.

Hank assures Jean Louise that no one saw, but she insists on being taken home. Finally Hank just pulls out the false bosoms and throws them as hard as he can off into the night. Hank says she looks better without them, and they go back in and dance more. When Hank drops Jean Louise off afterward, he kisses her lightly. She runs inside and immediately asks Atticus if he thinks Hank is too old for her.

This is probably the beginning of Jean Louise and Hank's romance, so we see just how much history their relationship has behind it. Without this memory, the reader wouldn't be very invested in Jean Louise's disillusionment with Hank and the possibility of their marriage.

The next morning the school principal, a humorless man named Mr. Tuffett, calls an assembly. All the students gather, and he delivers a speech about the importance of respecting our soldiers. Everyone is confused. He says that he knows who is responsible for defiling the honor of the soldiers, and that the guilty party should confess to him that day. Finally Mr. Tuffett leads them outside and points to the billboard listing the names of the Maycomb students who are now at war. Hanging over the words are Jean Louise's false bosoms.

This flashback essentially revolves around another humorous misunderstanding Scout finds herself in the middle of, and so in one sense it is Lee practicing for Mockingbird *and building up its world and tone. At the same time, these flashbacks are rather tangential to both the plot and the themes of the text beyond establishing Maycomb as her home, with an accumulation of memories, and a portrayal of the sorts of personal preferences and morals that seemed more innocent.*

Jean Louise is torn about whether she should confess or not, and how to explain that this was an accident. Hank offers to confess instead, but Jean Louise gets angry at him for trying to "protect" her. Finally Hank gets an idea, and he borrows Jem's car and drives off. Later that day Hank finds Jean Louise and tells her to submit a confession in writing to Mr. Tuffett. Jean Louise does so, worried about what will happen.

Hank has always been a protective figure for Jean Louise, which shows why she feels so comfortable around him and also helps explain why he might consider himself Jean Louise's "true owner."

Jean Louise goes to submit her confession and finds Mr. Tuffett angry to receive it. She then sees that he has already received a hundred other confessions, signed by almost every girl in the school, all of them worded the same as Jean Louise's. Mr. Tuffett angrily dismisses her. That night she congratulates Hank—who forged all the other confessions—and he says he got the idea from Atticus, whom he had driven off to consult.

Atticus saves the day, as he often does in Jean Louise's memory. Again in this memory Atticus does not give in to the cheap moralizers who pay no attention to the humanity of individuals, giving more credence to her idea of him as a saintlike figure around whom she has built her conscience and personality.

Jean Louise returns suddenly to the present, feeling disillusioned and disconnected from all of the people in her memories. She knows that these people are her family and Maycomb is her home, but at the same time she doesn't belong to them at all—she feels like just "a stranger at a cocktail party."

Lee's writing is poignant and poetic here as she captures the feelings of disillusionment Jean Louise feels, and how she no longer feels a sense of belonging even in her own happy memories.

PART 6, CHAPTER 16

Jean Louise goes to Atticus's office and talks to Hank. He is going out, and she walks with him. She finds herself unable to say anything to him, and feels sad about this. Finally she brings up Hester Sinclair, and how her husband has filled her head with falsehoods. Hank laughs at this and says that she just "loves her man." Jean Louise asks if loving your man means losing your identity, and Hank admits that it does partly. Jean Louise then straightforwardly tells Hank that she isn't going to marry him.

After trying to escape into happy memories, Jean Louise now decides to directly confront the people whom she feels have betrayed her. She begins with Hank, the less painful of the two. We see again the sexism underlying much of Hank's worldview, as he would probably expect Jean Louise to parrot his ideas and give up her own independence if they were married.

Hank first makes light of this, but Jean Louise firmly declares that she doesn't love him anymore. Hank is clearly hurt, and he asks her what's the matter. Jean Louise explodes angrily about watching him at the citizens' council meeting, and how it made her so sick she threw up. Hank tries to calm her down, saying that everyone has to "do a lot of things we don't want to do." He assures her that the Maycomb Citizens' Council is just a sign of resistance to the Supreme Court and "a sort of warning to the negroes for them not to be in such a hurry."

Hank has a totally different relationship to Jean Louise, and appeals more to her emotional and romantic side, but he makes a similar argument to Uncle Jack: that the citizens' council and all the racial hatred exhibiting itself there isn't about black and white people at all, but about the South asserting itself against the North, and the states resisting the federal government.

Jean Louise angrily interrupts until Hank quiets her. He talks about the Ku Klux Klan, saying that it used to be a respectable organization, and that Atticus had been a member forty years earlier. Jean Louise bitterly says that she isn't even surprised, and Hank goes on that Atticus joined to see what kind of people the Maycomb men were behind their Klan masks. He argues that someone can be part of something unsavory, but you should examine his individual motives before you judge him.

Like Uncle Jack, Hank tries to humanize the face of racial violence, even the members of the KKK. Jean Louise (and the reader) gets another blow of disillusionment to learn that Atticus was also once a member of the KKK, even if Atticus joined not because he agreed with its ideas but because he wanted to understand the people within it. Hank's arguments are clearly flawed, but the very fact that Lee centers the conflict of her book around such conversations shows the importance she gives to empathy—not just for victims, but even for the victimizers.

Jean Louise asks if this means just going along with the crowd, and Hank says that men (more so than women) "must conform to certain demands of the community they live in simply so they can be of service to it." He says that his whole life belongs to Maycomb, and so he has to conform to its ways or else lose everything. Hank says that he has had to work for everything he has, and he has nothing to fall back on, unlike Jean Louise.

While Jean Louise has lost her sense of home and belonging because of her conflict of conscience, Hank basically chooses to mold his principles around those of Maycomb, so that he will always be able to feel at home there. He lacks the family name and resources that Jean Louise has, but once again the reader should question whether that excuses his appearance at the citizens' council.

Hank says that Jean Louise has special privileges because she is a Finch—she can break some of Maycomb's rules and be forgiven. He cannot. And so he has to uphold his character in Maycomb all the time or else be thought of as "trash." Jean Louise finally gives up and accuses Hank of being a "scared little man" who goes along with Atticus and the crowd even when he knows they're not right.

We have seen the truth of this when Aunt Alexandra called Hank trash no matter what he might do in life. The narrator takes a disapproving tone when describing Jean Louise's outburst at Hank, but it is basically justified. He, like Atticus, chooses to act on the personal level instead of admitting (or even recognizing) the injustice inherent in many social systems.

Jean Louise starts walking away angrily and Hank follows her, pleading. He asks what she expects him to do, and she says that she wants him to "be a man" and stay out of citizens' councils. He fought in a war, but then came home and was afraid of Maycomb. Jean Louise concludes that he is a hypocrite, and she can't live with a hypocrite. She then hears Atticus behind her, saying "hypocrites have just as much right to live in this world as anybody."

Hank's hypocrisy is painfully obvious, as he complains about being treated as a second-class citizen even as he defends the right to treat blacks as second-class citizens. Atticus finally appears as the figure of reason and empathy that he was in Mockingbird, *but now subject to his own scrutiny. In* Mockingbird *he was calling Scout to empathize with minorities and recluses, but now he (and Lee) ask the harder task of empathizing with the privileged and prejudiced.*

PART 6, CHAPTER 17

Atticus sends Hank away, and Jean Louise realizes that they are standing in the spot (outside his office) where Jem died. She shudders, and Atticus notices. He invites her into his office to talk. His office used to always be a safe place of refuge for her. Atticus sits down and tells her to not be too hard on Hank, as men "can be perfectly honest in some ways and fool themselves in other ways." He says Uncle Jack told him that Jean Louise was upset. Jean Louise feels betrayed by Uncle Jack, and thinks that she's done with her family for good now.

This scene is the climax of the book, as Jean Louise faces her own conflicted feelings, her idealized version of Atticus, and the flawed human being that is the real Atticus. Jean Louise is freshly reminded of Jem's death just as she feels that Atticus too is dead to her. This Atticus, like the character from Mockingbird, *is always pointing out the humanity in people even when it's hard to see.*

Jean Louise decides to not argue with Atticus, but just to tell him her thoughts and then leave. She declares that the citizens' council is disgusting. Atticus says that everyone at the meeting was probably there for a different reason. He asks Jean Louise what she thought when she first heard about the Supreme Court decision enforcing integration. Jean Louise admits that she was furious about the federal government "tellin' us what to do again."

Jean Louise knows that Atticus the lawyer will find a way to win in an argument, and Jean Louise wants to preserve her beloved version of him in her memory, so she decides to just speak her mind and leave. But instead Atticus lulls her into a side issue, and we see just how conservative and Southern Jean Louise is on issues other than race.

Jean Louise knows that Atticus is keeping the conversation in safe territory, so she keeps talking. She thinks that the Supreme Court decision violated the Constitution's Tenth Amendment, which guarantees states' rights. She thinks the decision will adversely affect most people. Atticus says that she is more of a "states' rightist" than he is, and now that he's adjusted to her "feminine reasoning" he thinks they're in agreement.

Jean Louise is a staunch supporter of states' rights, and agrees with Jack and Atticus that the federal government overextended itself and intruded upon the South with the Supreme Court decision, even if she agrees with the moral underpinnings of that decision. Atticus is condescending in a sexist way here, just as Uncle Jack was, and looking back at Mockingbird *we can see him acting in a similar way in dealing with Mayella Ewell at Tom Robinson's trial.*

Though Jean Louise had started this conversation with the idea of not arguing, and then escaping to New York while preserving Atticus as a happy memory, but now she decides to go ahead and argue with him. She asks him why he won't do the right thing. He says that he too thinks the Supreme Court overstepped its bounds, and he won't take it lying down. Jean Louise responds that even though the Court acted in a frighteningly powerful way, they still did the right thing, and that it's time to give black people a chance.

Jean Louise's original intention fails in the face of her father's calm and lawyerly strategies. Jean Louise finally states her position more plainly: she thinks the Supreme Court intruded upon the South and acted in a dictatorial way, but she also thinks that it made the right decision, and that institutional racism and segregation is indeed unconstitutional and immoral.

Atticus responds that Southern blacks already have had their chance. He says that their civilization, as a whole, is "backward," and not as advanced as white civilization, and so forcing these two civilizations together will lead to trouble. Jean Louise answers with Atticus's own words: "Equal rights for all; special privileges for none." Atticus goes into details, saying that black people aren't ready for all the responsibilities of American citizenship, like voting and running for political office.

Atticus and Jean Louise agree on the states' rights issue, but here they truly come to an impasse, as Atticus shows the racist ideas underlying his whole worldview—ideas that exist even alongside his justice, empathy, and kindness. Atticus's words from the Tom Robinson trial are again quoted as an example of his seemingly-saintlike former self.

Atticus says that Jean Louise is being inconsistent by attacking the Supreme Court but also defending equal rights for blacks. Atticus says that he is old-fashioned, and believes in personal responsibility for every citizen, and thinks that the government should leave its citizens alone in a "live-and-let-live economy." He says the NAACP should stay out of people's business, as it has caused a lot of damage.

Atticus as a character can still have personal integrity—treating all people alike and living by his principles in daily life—while defending racism on a structural level. These traits are not contradictory, and in fact this conversation adds a greater level of depth to the Atticus of Mockingbird.

Jean Louise argues that actually helping black people has been left out of this ideological debate. She says that the South should have been fighting the Supreme Court, but instead they just turned against blacks. Atticus says to think of things practically, and asks if Jean Louise wants "Negroes by the carload in our schools and churches and theaters? Do you want them in our world?" Jean Louise says that they're people too, and so they deserve that.

Atticus wants to think of things as Uncle Jack does, and keep the argument on an ideological level, while Jean Louise takes the next step of integrating one's politics with one's daily life. Atticus risked his career to help a seemingly doomed black man, but he can still make racist statements like this about black people in general. One might argue that a philosophy of radical "personal responsibility" such as Atticus's makes one blind to the effects of history and systemic oppression, taking each person and measuring who they are in the moment and refusing to see the profoundly unfair forces that shaped and are shaping them.

Atticus says that he's trying to make Jean Louise understand his position. Nothing has convinced him to change it in his seventy-two years, but he's still open to suggestion. He says blacks in the South aren't ready to be a part of government. He says "the Negroes down here are still in their childhood as a people." The NAACP doesn't actually care about black people's rights, he says: it just wants their votes.

Later Uncle Jack will call Jean Louise a "bigot" for refusing to consider others' points of views, and that accusation hinges on the fact that Atticus claims that he is open to suggestion and willing to change his mind. But there is still a disconnect between his politics and his personal life.

Atticus asks Jean Louise how she could have grown up in Maycomb and not understand all this. Jean Louise says that she learned everything from Atticus himself. She says he must have forgotten to tell her about the natural inferiority of blacks. She calls him a snob and a tyrant, and accuses him of abandoning Calpurnia's grandson. She reminds him of the rape case he defended twenty years ago, and says that he must have loved justice only abstractly even then—it had nothing to do with helping the black man himself.

Jean Louise's disillusionment does seem sudden and exaggerated, as it's hard to believe such issues haven't come up before. The character of Jean Louise in Watchman *is essentially the woman that* Mockingbird*'s Scout would grow up to be if she continued to idolize her father and never look at him objectively. She can now recognize the two aspects of his character—abstract and personal.*

Jean Louise tells Atticus that everything she learned she got from him, and that he should only blame himself that she turned out this way. She says he's cheated her, and made her so she doesn't belong anywhere. There's no place for her in Maycomb anymore, and she can't call anywhere else home. She asks him why he didn't make things more clear to her about his views on right and wrong and black and white. She goes on, listing all the racist things Atticus supposedly believes, and finally Atticus stops her.

Jean Louise finally finds her voice and lets loose on Atticus, instead of trying to argue with him about states' rights. She is justifiably angry at him for defending institutional racism even as he raised her with principles that inherently mean she finds racism immoral. Here it is also made explicit that her disillusionment with Atticus is connected with her new feeling of not belonging anywhere.

Jean Louise can tell that Atticus is still a "gentleman" no matter what, but she keeps going with her angry accusations. She says she never looked up to anyone like she looked up to Atticus, and she never will again. She wishes she had caught him doing something wrong earlier in life so she wouldn't have worshipped him like she did.

Jean Louise's anger echoes that which the reader of Mockingbird *might experience when reading* Watchman*—wanting to return to that childlike world of good vs. evil, instead of this murky and ugly world where there are no real heroes. And yet looking back at* Mockingbird *in light of* Watchman*, it is more clear that Atticus was never as perfect as he seemed. Atticus as a polite "gentleman" seems feeble as a defense of his racist views.*

Atticus pleads with her, saying that he only let Mr. O'Hanlon speak because he had asked to, and that his views are sadistic and not typical of the citizens' council. Jean Louise says that in real life Atticus has never treated black people any differently from white people, but in his politics he is denying them their humanity because he is denying them hope. She and Atticus might believe in the same ends (states' rights), but Jean Louise can't accept using people as pawns in achieving these ends.

Atticus continues to muddy the waters by asking for empathy again, and stating that he doesn't agree with Mr. O'Hanlon's hateful speech. Jean Louise has found her voice and is better at arguing with her father now, however, and so cuts to the hypocrisy in his arguments: that he is supposedly fighting for the constitution and states' rights, but is sacrificing the civil rights of citizens to do so.

Jean Louise suggests what might happen if the South had a "Be Kind to the Niggers Week," where black people were really treated like equal humans. She admits that some blacks might be "backwards," but says she's amazed they've made it this far considering how snubbed and degraded they are in every aspect of life. She declares that Atticus is the only person she ever fully trusted, and he has cheated her. She'll never believe him again, and she despises him.

Jean Louise can now see the disconnect between Atticus's personal life and his politics, and so she tries to turn his lessons in empathy back towards himself. It is hypocritical to consider himself "snubbed" by the federal government when he is fighting for the institutional "snubbing" of blacks.

Atticus responds with "well, I love you." Jean Louise gets angrier, declaring that she's leaving and never wants to see another Finch again. She curses at Atticus, who only responds with "as you please" and "that'll do." Jean Louise storms out.

The ideological argument now basically devolves into a personal one, as Jean Louise lashes out at the father she feels has betrayed her, and Atticus doesn't try to defend himself, but only shows that he is still the same man that raised Jean Louise, that despite his disagreement with her he loves her, and with the suggestion that love and an attempt at understanding can exist even in the face of profound disagreement and disappointment.

PART 7, CHAPTER 18

Jean Louise drives home, feeling distraught beyond words. She is especially heartbroken by Atticus's refusal to fight back, and his final phrases "I love you" and "as you please." She goes into her room and starts packing furiously. Aunt Alexandra comes in and asks what she's doing. Jean Louise curses at her and says she's leaving, and she never wants to see Maycomb again. Alexandra tells her that "no Finch runs," which makes Jean Louise even angrier. She starts to insult Alexandra, but stops when she sees that her aunt is crying.

The poignancy of this scene for Jean Louise (and the reader) is that it combines an ideological argument (integration vs. segregation) with a personal one (an idealized father vs. a flawed, realistic one). Jean Louise now turns her temper on Aunt Alexandra, but is brought short at the sight of her tears. Alexandra, like Atticus, is human too.

Jean Louise has never seen Aunt Alexandra cry, and it cuts through her anger to see her aunt looking "like other people." Jean Louise apologizes, kisses her cheek, and gets ready to leave. Then Jean Louise sees a taxi drop off Uncle Jack in the driveway, and she remembers her promise to go see him again when her heart is broken. She doesn't want to talk to him, and tries to get into the car before he reaches her.

One of the important conflicts of the book is Jean Louise accepting Atticus as a flawed human being, and we see that conflict in miniature with Aunt Alexandra as well. Jean Louise still disagrees with almost all of Alexandra's opinions, but now she at least sees her as a human and a family member.

Uncle Jack asks Jean Louise to stop and listen to him, and she curses at him. Suddenly he strikes her hard in the face, and all the energy seems to leave her with the blow. She says she "can't fight them anymore," and Uncle Jack says that she can't join them either. He leads her into the house, tends to her face, and yells to Alexandra to bring them some whiskey. He makes Jean Louise take a shot. She's not used to the liquor and feels immediately tipsy.

Uncle Jack's blow serves its intended purpose—snapping Jean Louise out of her blind rage—but this doesn't justify his violence, as the narrator seems to do. (Again the novel serves as a kind of historical document regarding the social world of the time, that it does excuse Jack's physical blow.) The climax of the book is over, and now Jean Louise feels exhausted and lets Uncle Jack preach to her. Her conclusion is basically that she can't beat Atticus, and she can't join him—she can't accept his views as right, but she also can't disown him as the father who made her who she is.

Uncle Jack declares that he's going to have a drink himself, and that he's never struck a woman before and "it takes it out of you." He has a drink and then tells Jean Louise that he knows about her talk with Atticus. He agrees to be straightforward with her now, and says he was so vague earlier to try and "soften your coming into this world."

Uncle Jack once again avoids the issues of racism and injustice, but now he focuses on Jean Louise's personal conflict instead of states' rights and the South's identity. He saw all along that Jean Louise's argument with Atticus also involved accepting Atticus as imperfect.

Jean Louise admits that everything feels more bearable now, and she's less upset. Uncle Jack tells her that this is because she is her own person now. He says that "every man's watchman, is his conscience." Growing up, Jean Louise's conscience was based around Atticus, and so Atticus became like God for her—she never allowed him to be a man, a human being capable of errors. This made Jean Louise an "emotional cripple," always leaning on Atticus.

Uncle Jack now explicitly equates the "watchman" with one's conscience—the idea of someone's idea of right and wrong as separate from society's influence. Jean Louise built up her conscience around Atticus's integrity, while failing to recognize that this integrity might not extend beyond his personal interactions, and therefore meaning that she had no independent conscience of her own to lean back on when Atticus let her down.

Uncle Jack goes on: because of this, when Jean Louise saw Atticus doing something contradictory to her conscience (like sitting at the citizens' council), it made her physically ill. Uncle Jack says that he and Atticus had wondered for a long time when Jean Louise would have such a realization, where her conscience would separate itself from his. Jack says that Atticus couldn't speak plainly about this earlier because he had to let Jean Louise break her idols for herself.

Jean Louise had made Atticus her watchman, and so part of the pain of her disillusionment and the conflict of the novel involves her working to create a watchman within herself—a conscience apart from Atticus, and one that can even stand up directly in opposition to Atticus. Thus on one level all these arguments are also about Jean Louise finding her independence as an adult.

Jean Louise realizes that this is why Atticus only answered her curses with calm and loving phrases. She had tried to destroy him, instead of arguing with him. She thinks to herself of the phrase "Childe Roland to the dark tower came." Uncle Jack congratulates her for not just running away, but for eventually turning around and facing her problems.

With the repetition of Jean Louise as "Childe Roland," she is presented as a kind of epic hero on a quest to discover the ugly truth about her own family and hometown. She had built up Atticus as a god, and so had to "break her idols" by cursing at him and leaving.

Uncle Jack tells Jean Louise that she and Atticus are very similar, actually, except that she is a bigot and he's not. He clarifies by saying that a bigot cannot accept opinions or beliefs other than his own. And so when Jean Louise heard all the segregationist talk in Maycomb, she wanted to just abandon everyone and not hear them anymore. Jack says that people like Atticus might not agree with the Klan, but they don't stop them from marching. If they devolve into violence, however, then Atticus would be the first one to stop them.

Uncle Jack's argument here is very flawed. Atticus supports the right of the Klan to march but not when they use violence, and yet there are many degrees of racism between free speech and lynching—segregation, systemic oppression, and differences in education and housing, for example. Jean Louise might technically be a "bigot" for refusing to accept the hate speech she heard at the citizens' council meeting, but the white men at the meeting have all the power of society and government behind them, and so their bigotry has far-reaching effects over others' lives, while Jean Louise's does not. Yet the novel seems not to recognize this flaw in Jack's argument.

Uncle Jack says that this is the law Atticus lives by: letting people do what they please, as long as they aren't actively hurting each other. Jean Louise starts to feel guilty for cursing so viciously at her father, but Jack says it was necessary for her to destroy her "tin god." Uncle Jack then asks her for a match, and she gets angry because he had once punished her for smoking. He says he smokes sometimes now, and "there's no justice in this world."

The narrator presents Jean Louise as having somehow "learned her lesson," but it is also clear that Uncle Jack's explanation of the lesson is deeply flawed. Jack points out the contradiction between Atticus's personal morality and racist politics, but doesn't see anything hypocritical about it: he sees it all as just an old-fashioned philosophy about independence and responsibility. It's easy and lazy to say there's no justice in this world when you are a part of the group with all the advantages that let you enjoy this un-just world.

Uncle Jack tells Jean Louise that she's "color blind," so she cannot think in racial terms even now that race is the most important issue in politics. Jean Louise says that despite this, she doesn't feel especially inclined to marry a black person. Jack says that the fearmongering about interracial sex and marriage is how the white supremacists avoid reasoned argument (which they will lose) and strike at the hearts of the fundamentalist South.

Here we see the limits of Jean Louise's progressive ideas—she clearly isn't "color blind" as Uncle Jack claims—and then Jack goes off on another tangent about why segregationists linger on the white fear of interracial marriage, yet in this tangent he seems to recognize that in any reasoned debate that an argument for racism is bound to lose. But it remains unclear what Jack sees as racism, as he seems blind to systematic, structural racism.

Uncle Jack tells Jean Louise to take him home and to then pick up Atticus. Jean Louise feels like she can't see Atticus again after what she said to him, and Uncle Jack angrily responds by asking her "have you ever met your father?" Jean Louise feels like she has not, and she is frightened.

After this the ideological debates basically end, and the conflict returns to the personal one of Jean Louise facing a father she has tried to destroy, and one whom she must finally accept as human. This feels like "meeting him" for the first time, and it scares her.

Uncle Jack suggests that Jean Louise should think about moving back to Maycomb, as the town needs her. She is apprehensive, saying that she wouldn't fit in at all. Jack says that she would be helpful just by being a contributing member of the town, while still having her contradictory views. He says "the time your friends need you is when they're wrong." Jean Louise asks what she should do about Hank, and he agrees when she suggests that she should "let him down easy," because he's "not your kind." She thinks he means this in the same way Aunt Alexandra did, but Jack says this has nothing to do with Hank being "trash" or not.

Uncle Jack now makes an argument similar to Henry's, but with more hope for change and room for Jean Louise's firm principles. He asks her to become a useful citizen of Maycomb—like Hank—but to still hold her differing views, and so try to change others' ideas on a personal level. Jack seems to disagree with Atticus's racism, but to believe in change at a human, personal pace and scale rather than imposed by others or by law from without. This is the kind of integrity Atticus lives by, though it is reasonable to argue that though such a "tactic" might never effect real change on a larger scale. Hank is not Jean Louise's "kind" because he doesn't have a strong and fierce conscience—not because he is poor.

Jean Louise asks Uncle Jack why he took so much trouble over her today, and he says that she and Jem were the children he never had. Jean Louise asks him what he means, and he tells her that he was in love with her mother. Jean Louise feels ashamed again of yelling at him, and asks if Atticus knew this. Jack says he did. Jean Louise thanks him, and he thanks her too, calling her Scout.

This is a random twist that adds little to the narrative of Watchman, *and has no relation to* Mockingbird *either. We know almost nothing about Atticus's wife, so there is no backstory to add any power to this revelation. Jean Louise and Jack end on a good note at least.*

PART 7, CHAPTER 19

Jean Louise goes to Atticus's office. Hank is still at his desk, and she greets him and agrees to go on their date that night. She feels like Hank is still an important part of her, but now he is only her oldest friend, and no longer a potential husband. Atticus comes out of his office. Jean Louise starts to apologize, but Atticus smiles at her and says he's proud of her, because she stood up for what she thought was right, even against him.

The novel ends with a more cynical but realistic conclusion than Mockingbird. *Jean Louise accepts that her family and friends might hold views she considers immoral, but she also recognizes that she has no other home, and decides to continue loving them for who they are. Atticus still stands up for personal responsibility and integrity, despite everything.*

Jean Louise thinks about how she tried to "destroy" Atticus and all of Maycomb, when they are the things that make up her world. She thinks of the town and her relationship to it through the metaphor of an airplane: "they're the drag and we're the thrust, together we make the thing fly." Again she thinks about Atticus "I can't beat him, and I can't join him."

Here Jean Louise compromises her principles some, veering dangerously close to Hank and Atticus's arguments that blacks are "moving too fast" and aren't ready for the responsibilities of citizenship yet. Jean Louise decides that having old views (even when they are immoral) is important to making society function at the proper pace.

Jean Louise tells Atticus "I think I love you very much." She sees him, "her old enemy," relax, and he calls her Scout and asks her to take him home. Jean Louise helps him into the car, feeling like she is finally letting him join the human race. Something makes her shiver at this thought. She gets into the car and is careful not to bump her head this time.

Jean Louise can now see Atticus as both her ideological enemy and her beloved father, all in the same complex and flawed human being. The book ends by centering on Jean Louise's personal struggle, rather than the political struggle that actually affects the lives of millions of black people, and so Watchman *basically leaves that issue open to focus on its white characters. Jean Louise has finally worked through her disillusionment and found a kind of peace, though it is unclear whether she will return to Maycomb and begin the difficult work of changing people's opinions (much less whether she will be successful at it). She accepts that Maycomb and Atticus make up her home, and she won't abandon them even when she disagrees with them. Meanwhile, it is interesting also to look at* To Kill a Mockingbird *in light of this ending, as* Mockingbird *ends with Scout finally being able to see the world from Boo Radley's viewpoint and with the affirming idea that people are able to see the world from "other people's shoes" and a suggestion that such capacity might also solve the racial issues surfaced in the Tom Robinson trial. But when looked at through the prism of* Watchman *it is possible to see that latent in this affirming ending of* Mockingbird *is the idea that people should be allowed to come to this "progress" on their own, that they can* only *achieve such progress on their own. In other words, it is possible to see the hostility to the 1954 Supreme Court decision portrayed in* Watchman *as a possible byproduct or even inherent in the sentiment of the optimistic ending of* Mockingbird. *And, of course, the debate on this issue—on the right way to achieve progress—still rages in the United States today, pertaining not just to issues of race now but also to gay marriage and the reaction to the Supreme Court decision making the right to gay marriage the law of the land.*

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