

# Morristown

National Historical Park and the

# *Literary Imagination*

Jude M. Pfister, D.Litt.

*The story of the 1779-1780 encampment at Morristown  
has inspired generations of not only  
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but also a number of poets,  
playwrights, and  
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**M**orristown National Historical Park in Morristown, New Jersey, is well known as the site of the Continental Army encampment during the terrible winter of 1779–1780. While there were earlier and later encampments in the area during the American Revolution, it is the 1779–1780 encampment that conjures the most interest, devotion, imagination, and debate. We are all naturally drawn to scenes of perseverance; scenes of human endurance against immense odds when the stakes are so high. Such scenes of course occurred at Morristown in 1779–1780, when the Continental Army faced the worst winter in recorded memory with little or no assistance from their civilian leaders in Congress or from the local population.

Such was the memory of that suffering, hardship, and fortitude that Morristown was chosen as the site of the first National Historical Park in 1933. Since that time, the National Park Service (NPS) has striven to ensure that the story of that terrible time be told and remembered following the best scholarship available and within the boundaries of best museum practices. Yet, while the professionals at the NPS toil on decade after decade, there has been an entire side-business in embellishing, or enhancing, the story as it exists in an effort to make it just a bit more heroic, a bit more representative; pushing the historical envelope to find the limits of what the public will bear in terms of their history. In short, these practitioners engage in what can only be termed “poetic license.”

While the non-fictional literature of the Morristown encampment is vast (including monographs dealing strictly with Morristown and works where Morristown is featured), the fictional literature of Morristown is nearly as voluminous. And why not? It is a great story. Of course, what suffers many times is historical accuracy; and depending on one’s perspective that can be a terrible loss.

To help us understand a little about the phenomena of historical fiction, we will look at a variety of writing styles, including a poem, a play, a novel or two, and a collection of author biographies.

Poetry has always played a role in recording the historical deeds of countless generations of human



## The Ford Mansion

activity. One of the earliest poems known to exist, *The Epic of Gilgamesh* (which no doubt drew on even earlier, now lost, Egyptian works), served as the foundation of later writings as several parts were repackaged a millennium later by Hebrew mystics into the storyline of parts of their creation stories which ultimately became part of the Bible, (and adapted by the Greek poet Homer for his epic *The Odyssey*). Nearer our own time, poetry has documented nearly every major event in American history in the last two centuries. Most of it was forgettable, some has had more durability. In either case, rarely is it studied. It is not considered challenging, cutting edge, or “modern” enough to warrant more than a passing acknowledgement. One example, sticking with the Morristown theme, involves the favorite topic of George Washington, whose stay at the Ford mansion in 1779–1780 has spawned countless tales over the years. The particular poem concerning that stay of 1780 was written by Theodosia Bartow Ford, an in-law of one of those who witnessed the event.

Gabriel Ford (1765–1849) was the son of Jacob and Theodosia Ford and as a young teen witnessed George and Martha's stay in his home during the encampment of



**The mirror into which Washington probably looked, and about which Mrs. Ford wrote.**

1779–1780. Fast forwarding to the Civil War of 1861–1865 and the nation's agony has yet to crest over the enormous losses when one of Gabriel Ford's daughters-in-law writes a poem to the memory of George Washington, who spent six months in her father-in-law's house. That time for her is but a memory of the past tinged with the sorrows of the present. Gabriel's daughter-in-law takes as a portal to channel George Washington the looking-glass that was present in Washington's bedroom during his time at the Ford mansion (the exact date of the poem is not known although elements seem to indicate the tragedy of the nation coming apart).

Mrs. Ford was not the first to wonder whether a looking-glass could somehow maintain an image of one long departed who had at some point used the glass regularly. She imagined the glass being able to not only maintain the image of Washington's features, but also being able to discern characteristics as well. The mirror is asked to come alive:

*Old Mirror, speak, and tell us whence  
Thou camest, and then, who brought thee hence,  
Did dear old England give thee birth?  
Or merry France, the land of mirth?*<sup>1</sup>

In a séance type of approach, Mrs. Ford conjures the old mirror to life. She wants to be told of those who came before in the sequence of life. The mirror, the "very heart" of the home, has seen it all:

*Five generations all have passed,  
And yet, Old Mirror, thou dost last;  
The young, the old, the good, the bad,  
The gay, the gifted, and the sad,  
Are gone; their hopes, their sighs, their fears  
Are buried deep with the smiles and tears.*<sup>2</sup>

After asking about the fashions of days gone by, and of imminent figures who set themselves straight by the mirror, Mrs. Ford arrives at the question she wants to ask most of the mirror:

*But tell us, too, for we must hear  
Of him whom all the world revere.*<sup>3</sup>

Mrs. Ford asks of George Washington (surprisingly not of Martha). She breaks into a plea to the mirror:

*Old mirror! Thou hast seen what we  
Would barter all most dear to see;  
The great, the good, the noblest one  
Our own Immortal Washington?*<sup>4</sup>

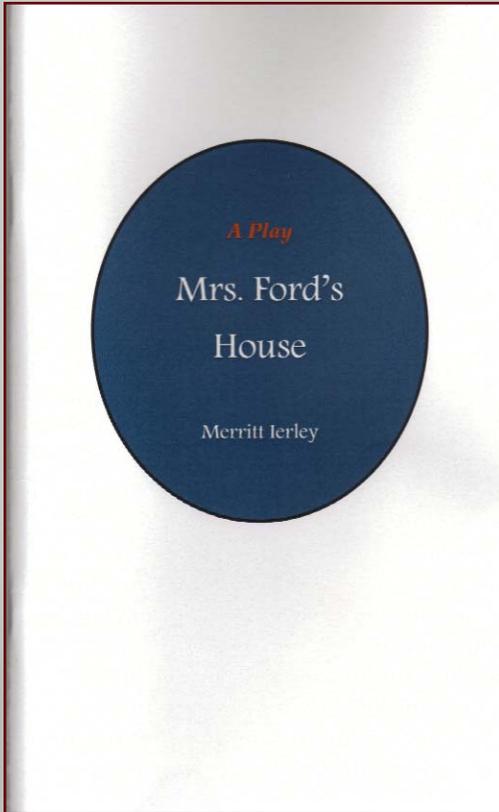
So, Mrs. Ford finally arrives at her most important request. The knowledge of the past, the multitude of voices, the nearly endless parade of faces, all seem to account for naught, without the visage of Washington. The answer of the mirror (assuming it gave one) has not been recorded. But, given that it probably did not give an answer, we are left to imagine ourselves asking the same question of this artifact. We can still look at it today, on exhibit at the Ford mansion. What does it say to you?

Poetry is not the only form of writing to take poetic license with a story associated with Morristown and the historical events which occurred there. In fact, taking poetic license is not always a bad thing. While it is usually viewed negatively, many times it is necessary to fill in some of the details of events with plausible scenarios. This is not unusual. Many historical sites “fill in the blanks” with well thought out, educated guesses. This occurs especially when dealing with historic interiors when inventories or descriptive letters or sketches do not exist. Fortunately, scholarly research has progressed to the point that staff at most historic sites can, with great levels of accuracy, portray an interior or vignette with remarkable confidence. Responsible sites will tell visitors what they are looking at and usually discuss the challenges in presenting historical scenes, whether visually or through the written word. Such is the case with the historical novel, or historical play.

In 2014 Morristown NHP's staff was made aware of the Merritt Lerly play *Mrs. Ford's House*. The setting for the play is the 1779–1780 winter encampment when George Washington made his headquarters in the home of

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Theodosia Ford and her four children (including young Gabriel). Mrs. Ford, widow of Jacob Ford Jr., was a prominent and leading citizen of Morristown and Morris County. The six months that Washington and his wife Martha spent with Mrs. Ford is not well documented. Few first-hand accounts are known to exist that give us with any precision how the house functioned or how the various people interacted with one another. The interaction between historical figures is extremely important for our understanding of the emotions, the feelings, and the raw humanness of the times which we remember with such gusto today.

In the play, Ireley took great pains to fashion the interaction between the principle characters to reasonably reflect the relations of the figures as we have come to know them. Still, while the conversations are compelling, well thought out, and strike us as plausible, they are nevertheless invented. Yet, this is what we are dealing with in so many aspects of the past. The gaps between what we know and do not know can be quite dramatic. The playwright himself acknowledged this in the preface, writing, "Of family life at the Ford house . . . we know almost nothing for a fact."<sup>5</sup>

A play requires constant dialogue to function, and Mr. Ireley deftly handled his characters with compelling dialogue and scenes. In fact, the play itself has two acts of five scenes each. In addition, there are some two-dozen cast members (all of them actual historical figures) that need something to say—the worst thing for a play is quiet. *Mrs. Ford's House* is a wonderful adaptation of a seminal moment in American history and is a great overview or introduction to the difficult winter of 1779–1780 as seen from the sometimes tense, sometimes jolly, atmosphere inside the Ford mansion. The play captures the difficulties faced not only by Washington but by Mrs. Ford as well. We tend to forget that people of the past were real, genuine, people. Having one's home taken over as a military headquarters was probably not something Mrs. Ford enjoyed or maybe even ever wanted. Mr. Ireley has Mrs. Ford question Washington numerous times as to how many people he expects will be staying that winter with him at the new headquarters. It is one of the first questions she asks him after they first meet:

*Mrs. Ford:* General. . . . sir. Are there any other of you coming?

*General:* Madam, you do a great service to your country—allowing us to share your house with you. . . .<sup>6</sup>

After Washington fondly remembers her late husband Jacob Ford Jr., he praises Mrs. Ford for her patriotism:

*General:* You are doing your part—most assuredly.

*Mrs. Ford:* I do have a large home . . . but I also have a family. So you will understand that I have been wondering . . . if there are many more of you coming?

Thus ends act 1, scene 1. The author draws the dichotomy facing Mrs. Ford in stark parallel. Was she fully “gung-ho” in wanting Washington to take over her home as his winter headquarters? We simply do not know. That evidence does not exist. While some never doubt that Mrs. Ford was “gung-ho,” that viewpoint is purely subjective. It might be what some *want* to believe about Mrs. Ford, but they cannot prove it. And thus historical interpretation hangs in the balance.

Similarly, act 2, scene 1, begins with a great diversion in the hopes of relieving some of the tensions and tediousness of life at the new headquarters: a grand ball. While there exists documentation to locate a ball at the Ford mansion during that winter, there is absolutely no record of everyone who attended and certainly no record of what was the topic of discussion. No doubt one would immediately say they talked about the war effort. But it should be remembered that these types of entertainments helped serve as diversions, a brief escape from the terrible toil of war.<sup>7</sup> Once again, the author reaches into his supply of dialogue to create an entirely plausible, yet created, set of conversations which are as charming to read as they would be to see performed.

The ball envisioned by the author is indeed carefree. This is made known to the reader in part due to the large cast of characters involved in this scene. Everyone from

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General and Mrs. Washington, to Mrs. Ford, General and Mrs. Knox, General Greene, Colonel Hamilton, and two representative Morristown residents. All-in-all, it is quite a list of worthies and shows the generally dour-faced people of the past (at least in our imaginations) as capable of having a grand evening entertainment.

A poem and play are somewhat unique approaches to the Morristown story. More traditionally, one would expect to find a novel or short story revolving around one of the central themes from the winter of 1779–1780. And, in fact, there is no shortage of fiction being employed to enhance, embellish, and accentuate certain elements which could be isolated and expanded upon to make a broader social point. Rather than historical entertainment, some works are created with more of an eye at indoctrination—the teaching of a moral lesson through the actions of revered people from the past. This is a time-honored tradition that is as old as writing.

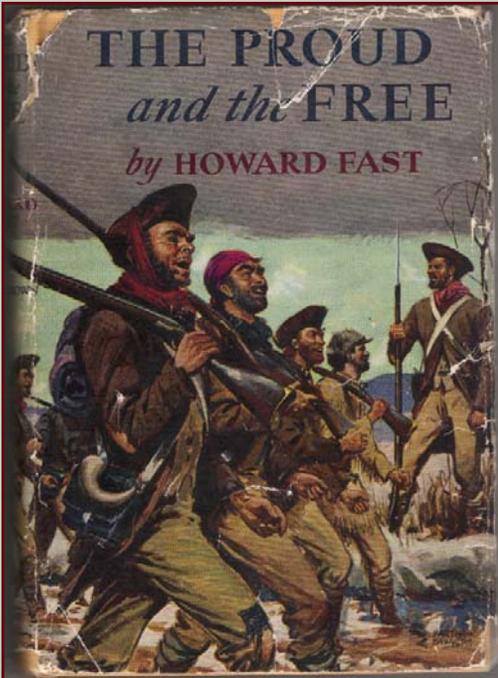
One of the earliest short stories to take the Morristown encampment as a setting for a dramatic interpretation was *Thankful Blossom*, by one-time Morristown resident Bret Harte. Harte was a professional writer who made a name for himself with highly drawn characters in heroic situations such as the Revolution or the Westward migrations to California. *Thankful Blossom, A Romance of the Jerseys—1779* was first published in 1876 and was well-received.

Written in the over-the-top sentimental language indicative of mid to late nineteenth-century American writing, Harte dramatized the encampment period by adding a topic not usually considered when the encampment is discussed—love.

The heroine, Miss Thankful Blossom of Blossom Farm, is what every young woman is in these types of nineteenth-century stories: beautiful, fanciful, in love with being in love. She falls for a member of the Connecticut Brigade (who, like all young men in these nineteenth-century stories, is handsome, brave, and tall) whom her father considers a traitor. Years after the story appeared, Harte himself responded to a woman enquiring about the

inspiration for the story *Thankful Blossom*. Harte replied on May 31, 1890:

*... the story of "Thankful Blossom," although inspired and suggested by my residence at Morristown at different periods was not written at that place, but in another part of New Jersey. The "Blossom Farm" was a study of two or three old farm houses in the vicinity, but was not an existing fact so far as I know. But the description of Washington's Head-Quarters was a study of the actual house. . . . Although the heroine, "Thankful Blossom," as a character is purely imaginary, the name is an actual one, and was borne by a (chronologically) remote maternal relation of mine. . . .<sup>8</sup>*



Harte's study of the Morristown encampment is formulaic and intimately rooted in the 1870s, the time period of its writing and creation.

Another such novel which reflects its time period is Howard Fast's 1950 novel *The Proud and the Free*. While it sounds like the name of a television soap opera, the novel actually takes the 1781 mutiny for its storyline. Howard Fast was a fairly prominent writer in his day and was known for socialist leanings. Fast took his political beliefs and transferred them onto the most successful of the many mutinies which occurred throughout the American Revolution. The Pennsylvania Line mutiny began on January 1, 1781. Fast no doubt had to have a working knowledge of the actual mutiny or else he would not have been able to write such an engaging novel full of just enough facts to make it plausible. And, he no doubt knew there was an aspect of the mutiny that would cause some to see the events as what we would today call socialist or communist in their character. The actual mutiny was not about a social or class superior "putting it to" the working class. The common soldier was the working class, as it were; even to equate the military workforce with the civilian workforce is a stretch. Again, Fast certainly knew this. What he wanted to test was if he could fashion a believable story on socialist tenants using the outline of a mutiny of enlisted soldiers. The problem of course was that this was not what the mutiny was about. Still, Fast had

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an interesting idea. The 1950s book can easily be seen as a commentary on contemporary social and labor practices masquerading as historical fiction of the American Revolution. Further, Fast could be seen as trying to arouse, or engage interest in, the plight of labor and associated social issues of his time. Not that Fast was trying to “convert” anyone to a new political philosophy, but rather trying to highlight some of the disparities which he saw as prevalent in post-World War II America.

Part of the issue with accepting a book like this is the inherent perceptions we harbor about the soldiers and officers of the Revolution. They, in the commonly accepted version of events, are driven not by class concerns, or complicated mixtures of emotions. No. Rather, these fighters were driven by freedom, liberty, and independence. While these topics are open to endless debate as to their actual meaning, it colors our understanding of what truly drove the soldiers and officers. A book like this is unthinkable to anyone marinated in the elementary school version of events. This “official” version of events cannot be challenged by patriotic Americans. Fast doomed his book by the topic he chose. The official version will cause anyone steeped in it to sneer or roll their eyes at a book like this. History however is never as neat and tidy as we like to imagine.

In the book, the narrator, Jamie Stuart, habitually calls the officer class “gentry.” The mutineers are just as habitually represented as being a diverse mix of race and ethnicity. These are all points we identify with today. Throughout the book the soldiers are depicted as being covered in the dirt of work. The working man who has little time for the niceties of a bath are the heroes. In one scene, where the soldiers are about to mutiny and leave their camp in Morristown to head out into the unknown of their actions, they decide that whatever is to happen, it will happen to them clean. “There was such a time of cleaning and mending and patching, and rubbing the bayonets and with lye and soap until they gleamed in the sun, and polishing the cannon and scraping the mud from the carts and carriers . . . for we had a sudden lust and frenzy to look like an army and we were strangers to ourselves, and I remember how men stopped to look at each other and to grin or hoot or laugh until their sides shook.”<sup>9</sup>

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As the mutineers move out of Morristown, Fast has his army overtly supplied by the local population. “I doubt if there was one man or woman or child for ten miles around who was not of the gentry and not bedridden who did not come that morning to watch us and cheer us and bring us some gift.”<sup>10</sup> The local folk are depicted as anti-gentry. In many ways, this is quite an interesting book and it deserves more attention.

To represent the deprivations faced by the soldiers on a daily basis, and partially to justify their actions, Fast has a New Jersey soldier tick off of a litany of broken promises. Asked how a New Jersey native ended up in the Pennsylvania corps, fictional Andrew Yost responds:

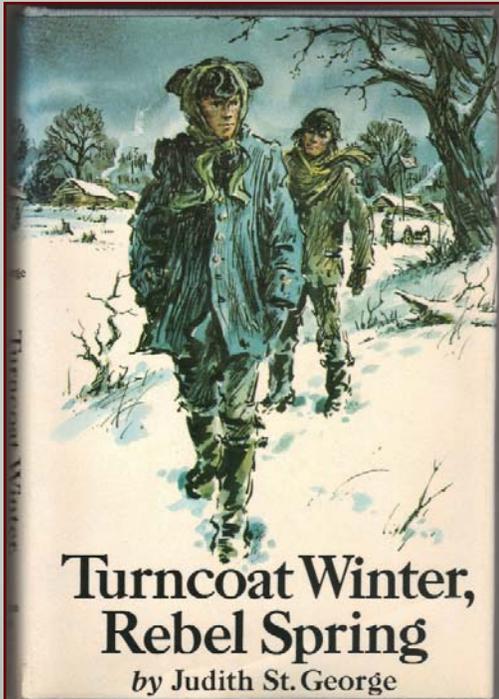
*Pulled in by my neck by God, with a promise of twenty-dollar I never got, a promise of a suit of clothes, I never see, a promise of a pint of rum a week I never even smell, an a promise of twelve-dollar-a-month pay I never get paid, not even once, you hear, not even once, God damn it to hell.*<sup>11</sup>

While the words of one man, the sentiments speak for everyone. Slightly further on, another soldier gives another reason for their actions:

*. . . and we are citizen-soldiers who have felt the whip enough to know better than to pick it up ourselves.*<sup>12</sup>

This soldier intimates that gratuitous punishments were part of the mutiny too. Later in the story, in an effort to encourage the men to arrive quicker for inspection (the mutiny being over), lieutenants and captains are shown “. . . laying their canes across our shoulders with lusty abandon” simply because they could.

This scene lead directly to the end of the novel. In the final confrontation, which sprang from the unnecessary beatings, General Wayne orders the killing of several men who stood up against the violence from their own officers. The story was written in the form of a documentary with the narrator a witness to the events, writing years later. Furthermore, throughout the book there are many instances of dialogue that juxtaposes the freedom and

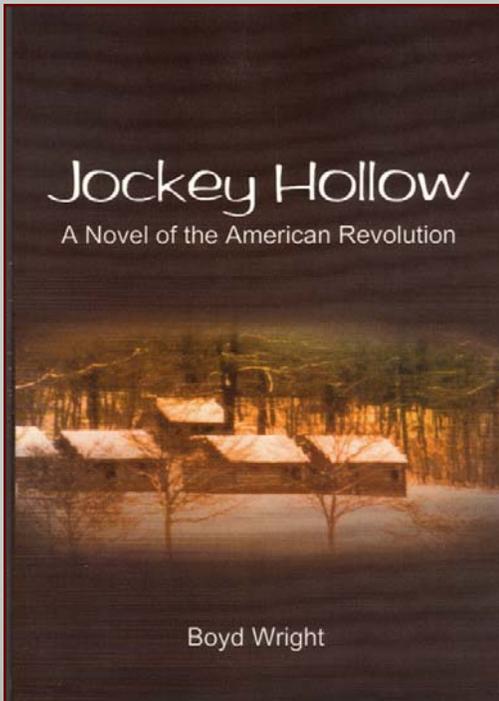


liberty called for by the Revolution with the men's contrary experiences. Fast's novel is one fictional account of soldiers influenced by their political leader's inflammatory language to justify the fighting.

Over the decades, when small-press publishers commanded a large audience, and more recently with the proliferation of self-publishing, the Morristown theme has garnered plenty of attention. And why not? The storyline is good, the sentiments are nearly universal, and the entry points for starting a book are nearly endless. One could write about the Ford family at their mansion with General Washington; one could write on the Wick family at their farm with General St. Claire; one could write about the soldiers at Jockey Hollow that horrible winter of 1779–1780; one could write about the soldiers at Jockey Hollow during the relative prosperity of the years 1780–81 and 1781–82; one could write about the women associated with the Morristown encampment; one could invent a figure from the time period and use the Morristown story and history as a background for the plot. These books are generally fiction; using invented figures set amidst the fraught and confused existence of life in the frozen encampment at Jockey Hollow. One such book, *Turncoat Winter, Rebel Spring*, by Judith St. George (Chilton Book Company, 1970), even promotes itself on the dustjacket as having the history only as a window dressing with the real action being the created characters:

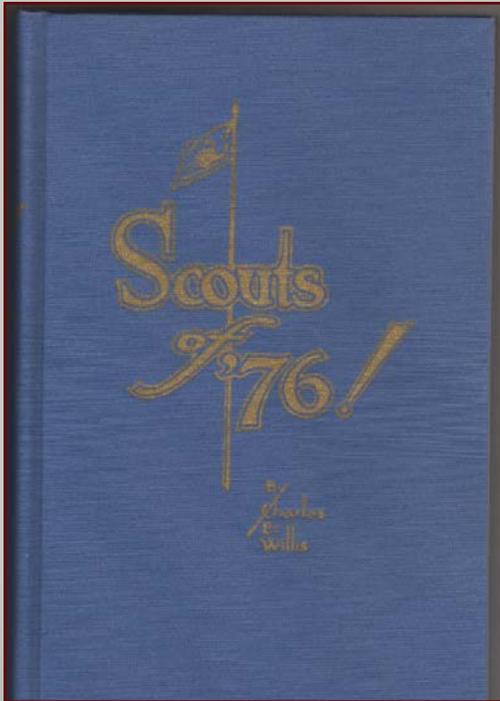
*. . . she [the author] tried to keep the story itself the main interest, the historical background only a factor where it is important to the plot.<sup>13</sup>*

This approach is not surprising. Given that so little information exists about the day-to-day life in the camps, it is to be expected that writers seek to fill-in the blanks with what can only be described as "adventure stories." In the end, the options are nearly unlimited, restrained only by our imaginations. Scenes of human suffering and/or achievement always have and always will attract those who seek to put a unique, personal twist on events, even if that means writing fiction.



In *Turncoat Winter, Rebel Spring*, the author Judith St. George indeed summoned to life the fictional account of two young men who become part of the 1779–1780 Jockey Hollow encampment. These two young men, civilians Andrew Craig and Pike O’Toole, naïve and trying to find their way in a rapidly changing world, run away in early 1780 to live with the army at Jockey Hollow following disputes with their families and employers in nearby communities. This book is very much a “coming of age” story where the lead antagonists are only fifteen years old at the outset and totally unaware of “real” life; neither boy having had a reliable father figure to learn from. The boys grow quickly facing the nearly incomprehensible struggles of camp life. They are challenged by the moral ambiguity of one enlisted soldier who lives better than Washington but befriends the two boys. The more astute boy, Andrew Craig, is aware something is wrong, and is uneasy about how this protagonist seemed to provide everything for the friends without asking for anything in return—yet. As the story progresses, the boys are caught in a web of intrigue and recrimination that requires them to learn and mature quickly in the grownup world of seasoned soldiers and shady characters. Their adventures are cast in stark relief against the background of the historical story of the Jockey Hollow encampment while the attention is placed on the foreground activities of the boys.

Another similar approach is the Boyd Wright book *Jockey Hollow: A Novel of the American Revolution*. As compared to *Turncoat Winter*, Wright takes the story of the encampment and places it front and center as the focal point for the plot and storyline rather than creating a new plot. With *Jockey Hollow* the general outlines of the encampment—starvation, cold, illness, low morale (all are symptoms of every winter encampment whether in Morristown, Valley Forge, Paris, or Moscow)—are all explored as the central storyline. From this perspective, Wright’s book is much more traditional and safe in its approach to the overall feel of the short novel which takes the well-worn story and simply readapts it again with a few twists, such as the introduction of female lead characters. It is history written as fiction. The fictional characters are



all local, giving the novel even more immediate impact with the constant repetition of place names. From that perspective, the story feels comfortable for anyone local who reads it.

A fascinating aspect of many of these adventure books is how many are prepared from the perspective of a young boy. Perhaps somewhere between ten and fifteen years of age, these young men, living in a time period when growing up was an accelerated process out of necessity in the best of times, are faced with a situation of hyper-maturation due to the war. In some sense, the stories told become boys' adventure stories. They are something out of the 1950s or 1960s genre of outdoor adventure television shows which catered to more than a generation of American boys looking for escape from the stifling conformity of suburban American life. Perhaps that indictment borders too closely to pop-psychology, however, the outlines of many of these stories find a nice parallel in the mid-twentieth century Cold War attitude of America's founding.

One such book, much in line with the two previously mentioned, was *Scouts of '76* by Charles E. Willis. The book originally appeared around 1930, and was reprinted in 1976 by the Boonton Historical Society. The title itself lends an air of young manhood by invoking Boy Scouts; in fact, the work is dedicated to the Boy Scouts of America. The story takes as its premise the events around Morris County writ large. Not one specific episode or event, but rather a combination of them. One significant addition to *Scouts of '76* is the role Native Americans play in the narrative. Native Americans play a significant role, often fighting both sides of the conflict, much like their European neighbors.

The final book to be considered is a gem of a bygone era. Not fictional in essence, the book, when published, characterized itself as "the first of its kind so far as known, ever given to the world." The book, *Authors and Writers Associated with Morristown* by Julia Keese Colles, is a compilation about writers and notables from various professions who are associated with Morristown, but the Morristown story is not necessarily their focus. The book

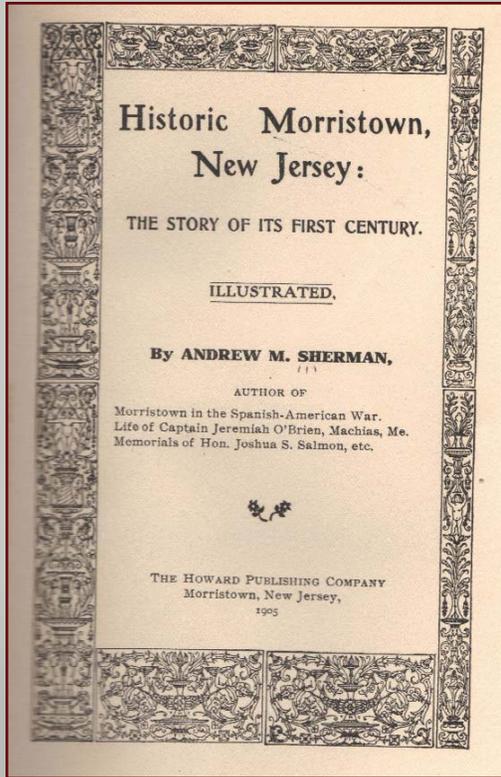
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was immensely popular when it appeared in 1895 and went through several editions. One of the notables who did focus on the Morristown story is the Reverend Joseph F. Tuttle, who went on to become president of Wabash College in Indiana. Tuttle is important to the story of the Morristown encampment because he straddled the line between fiction and non-fiction. Non-fiction in the sense that he looked to genuinely understand the encampment at Jockey Hollow, and fiction in the sense that in his writing he relied on what by his time (1880s) had become urban myths. So, with Rev. Tuttle we have the best of both worlds. In fact, as the author Colles wrote, “we are indebted [to Rev. Tuttle] for the invaluable chronicles of events, of the life of the people, and of Washington and his army in Morristown during the Revolutionary period.”<sup>14</sup> Indeed, had it not been for Rev. Tuttle, “all this interesting story [the Morristown encampment], in its details, would have been lost to us, except for his indefatigable zeal in collecting from the lips of living men and women, the eye-witnesses of what he relates, or from their immediate descendants. . . .” It is curious to wonder how many eye-witnesses to the event of the Morristown encampment were still alive in the 1880s.

Ultimately, no one “owns” the story of the Morristown encampment. The basic outline (dates, characters, locations) will never change, but the emphasis does and will continue to change—and that is where fiction originates. Fiction thrives on what current scholarship cannot answer at any given time, due to a lack of documentary evidence. This void in the historical record allows fiction to fill in the gap as a patch. And in some cases, in the perpetual absence of documentary evidence, the patch begins to take on a garment of acceptance, regardless of its historical veracity. This is not to say that the fiction is always inaccurate, but fiction thrives at the intersection of fact and non-fact.

The number of fiction versus non-fiction works about Morristown or including Morristown are voluminous. This review is only to provide a brief overview. A larger study is of interest as a measure of the impact generated by the commemorative activities of the past, especially those



activities which recall the founding of the nation.

The writers Tuttle, Mellick, and Sherman, straddled the line between fiction and non-fiction. Not in their eyes of course, but to our "sophisticated" twenty-first century sensibilities, they committed grievous errors. The problem isn't so much that they did this from our perspective, rather, if a problem exists, it lies with us. To those of us who make a living from history, this mixing of fact and fiction is the bane of our existence. People naturally want to "believe" the best about their own history and we all know as well the nearly overwhelming need to embellish a story, i.e., the 6 lb. fish I caught becomes a 12 lb. fish I caught. The tendency with history is no different.

A recent tendency in historical writing has been to write a story for young people in the hopes of attracting them to the larger study of history. This usually takes the form of inserting a fictional child into a real-life vignette and having the fictional child narrate the story. In fact, this device was used in the adult world recently, with much controversy, by the historian Edmund Morris in his biography of Ronald Reagan from 1999. Morris found Reagan's early years to be so sparsely documented that Morris created a fictional "friend" of Reagan's to narrate the lost years of the future president's life.

The debate about fictional and non-fictional history will no doubt rage on because there is no one answer. It is hoped though that readers will take this article as something of a notice to be careful about what you read. Interrogate history by doing your own research. Don't just numbly take the word of every big-name author who happens to top the best-seller list. Remember, those writers tend to be astute businessmen and women who also happen to be able to tell a good story. 

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1. As quoted in Jude M. Pfister, *The Fords of New Jersey, Power and Family During America's Founding* (Charleston: The History Press, 2010), 129.
2. Ibid., 130.
3. Ibid.
4. Ibid., 131.
5. Merritt Lerley, *Mrs. Ford's House* (Privately printed, 2013), 5.
6. Ibid., 17.
7. These functions also served to build a rapport with the local population and the officer class. This type of networking was vital to help maintain the image of the army which was often viewed with great suspicion when camped in great numbers nearby. See especially Steven Elliott, "Sustaining the Revolution: Civil-Military Relations, Republicanism, and the Continental Army's 1780 Morristown Encampment," *New Jersey Studies: An Interdisciplinary Journal* Vol. 1, No. 1, (Summer 2015), 144–147.
8. Julia Keese Colles, *Authors and Writers Associated With Morristown, With a Chapter on Historic Morristown* (Morristown: Vogt Brothers, 1895), 149.
9. Howard Fast, *The Proud and the Free* (Boston: Little, Brown, and Co., 1950), 124.
10. Ibid., 125.
11. Ibid., 30–31.
12. Ibid., 140.
13. Judith S. George, *Turncoat Winter, Rebel Spring* (Philadelphia: Chilton Book Company, 1970), On dustjacket.
14. Colles, *Authors and Writers*, 234.