THE UNIVERSITY OF NORTH CAROLINA
LIBRARY EXTENSION PUBLICATION

VOL. III JUNE, 1937 NO. 5

ADVENTURES IN READING

Tenth Series

Agatha Boyd Adams

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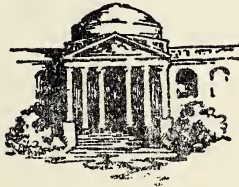

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CHAPTER I

SCIENCE, LAGGARD OR LEADER?

In his moving picture *Things to Come* H. G. Wells gave us as the apotheosis of future progress machines to make machines to make still more machines. In his prospectus, glittering gadgets have become nightmarish monsters; his cities are underground, artificially lit and air-conditioned; his men of a new world lead the lives of glorified moles. Human beings have become the victims of Frankenstein machines. Can science hold out no fairer hope than that?

This is the question which C. C. Furnas attempts to answer in *The Next Hundred Years.* His line of thought was provoked by the scientific exhibits at the Century of Progress Exposition, in Chicago, which brought out sharply the contrast between the potentialities and the actual achievements of science. He concerns himself with practical and applied rather than abstract science; note, for instance, his annoyance with the physicists, who are so absorbed in studying the structure of the atom that they can't work on anything else. While his book is suggestive, provocative, and stimulating, it should not be taken as in any sense a complete study of the topics upon which he touches. He has at times a cocksureness which arouses antagonism, for instance in his remarks on education. He is willing to scrap all study of modern languages, as having no value except as hobbies; in view of the increasing need for international understanding, this would surely seem inadvisable.

Mr. Furnas evidently regards science as a sort of Santa Claus, with a brimming sack full of gifts for humanity. It would be amusing to go through the book and make a list of what he wants Santa Claus to bring him; among other things, a cure for the common cold, automobiles that don't wear out, heat-proof dishes that neither break nor chip, a synthetic fabric better than real silk, complete security for the individual, control of weather. Each of us could probably add to this list indefinitely. Why, Mr. Furnas demands, doesn't science get to work and solve these riddles, and thereby bring Paradise to earth?

In *Outposts of Science* Bernard Jaffe gives a less petulant and more dispassionate statement of what science has actually accomplished to date, and of what achievements may be expected in the near future. The fact that he centers his discussion of each branch of science around some leading figure gives his book human interest as well as increased readability; this arrangement makes it possible also for each reader to select for separate reading those chapters which are of most interest to him personally. The reader who gropes in the bewildering world of physics may turn with keener interest to the humanitarian career of Dr. Adolf Meyer; the reader who desires a long view of man's progress will find it in the anthropological researches of Ales Hrdlicka.

Subjects for Study

I. Science as Santa Claus

Special Reference:

The Next Hundred Years, by C. C. Furnas

1. Comment on the author's statement, "We are five hundred years behind the technical advancement of our times." Illustrate with examples from the book.
2. "Three-fourths of our Federal budget in normal years goes for wars, past and future, and less than one half of one percent goes to scientific research." In discussing this statement, read the chapter entitled "Who Owns Our Science?" in Paul de Kruif's *Why Keep Them Alive?*
3. Note and discuss the broad interpretation given to the word "engineering."
4. Comment on the author's belief in the efficacy of insurance.
5. Notice the suggestive and helpful bibliography for further reading on these subjects.

II. Science in Terms of Human Leadership

Special Reference:

Outposts of Science, by Bernard Jaffe

1. The table of contents should be used as the skeleton for any report on this book.
2. After summarizing the material covered, discuss one chapter, chosen according to the special interests of the group.
3. In discussing the medical chapters, read from Dr. Alexis Carrel's *Man the Unknown.* Dr. Carrel explores the future of medical science far beyond the reach of either Mr. Jaffe or Mr. Furnas.
4. Contrast the different attitudes toward science expressed in these two books.

Additional References:

Man the Unknown, by Alexis Carrel.

The Endless Quest: Three Thousand Years of Science, by F. W. Westaway. (An encyclopedic work of 1080 pages on modern science, which, however, leaves out sociology and economics, and slights psychology.)

Why Keep Them Alive?, by Paul de Kruif.

Brave New World, by Aldous Huxley. (A satire on our mechanized future.)

The World of Science, by F. Sherwood Taylor. ("A massive compendium of science written expressly for the layman.")

Can Man Live in the World He Has Created?, by Waldemar Kæmpffert. (Article in *New York Times* Magazine Section, February 14, 1937.)

CHAPTER II

RIP VAN WINKLE HEARS THE DRUMS AGAIN

> "Some strange thing tracks us, turning where we turn.
> You'll say I dream it, being the true daughter
> Of those who in old time endured this dread.
> Look! Where the lily stems are showing red
> A silent paddle moves below the water,
> A sliding shape has stirred them like a breath;
> Tall plumes surmount a painted mask of death."
>
> —Elinor Wylie.

Deep in the subconscious of most North Americans lurks a woman frightened of Indians, a man watchful for "sliding shapes" as he tracks through the forest. Some of us can even yet remember our elders' tales of Indian raids; a great many of us inherit family legends of tragedy and courage in pioneering which we cherish more fondly than Spode or mahogany. Long years of border warfare left a somber red stain that soaked through all the layers of our national memory. The Museum of the American Indian in New York City has an inexhaustible fascination; there the imagination is released to wander at will in the forests of early recollection, where Fenimore Cooper Indians slink through shadowy trees.

A similar interest is aroused by *Drums Along the Mohawk*, Walter D. Edmonds' chronicle of border fighting in western New York State during the Revolution. Although very specifically of one place, and based, as his preface states, on local records, the events are typical of those occurring at the same period in other border states, in West Virginia, Kentucky, or North Carolina. In preparing to study this book, it would be interesting to examine, if possible, the records of your own locality, and compare them with Mr. Edmonds' novel, which is more factual than imaginative. He does not romanticize his patriots and pioneers, nor does he sentimentalize his Indians into noble savages, but succeeds in giving a realistic picture of struggling, bewildered, but determined people, without any idea of the scope of the combat in which they are involved, fighting not to defend an abstract political theory, but for the right to build houses and plant wheat and preserve their families in peace. By such folk our frontier was gradually pushed westward.

Carl Carmer's book, which makes no claim to being other than an unpretentious telling of York State legends, has, as the poetic title might suggest, more penetrating imagination than Mr. Edmonds' record in the form of a novel. His former successful book, *Stars Fell on Alabama*, was slightly irritating because of an air of superiority which pervaded it, and because his understanding of the South seemed only skin-deep. In *Listen for a Lonesome Drum* Mr. Carmer writes

of his native state with considerably more insight and sympathy and consequent interest. He tears away the murky smoke screen with which the metropolitan area hides the rest of the state, and reveals a New York as attractive as it is little known. His research should suggest to the reader what exciting and humorous and readable literary material might be conjured up from the folk ways and folk yarns of his own locality. The chapters on the upstate Indians are haunting expressions of the thought compressed in Elinor Wylie's poem, the inheritance of those whose forbears fought Indians along the Mohawk.

Subjects for Study

I. EACH IN DEFENSE OF HIS OWN

Special Reference:

Drums Along the Mohawk, by Walter D. Edmonds

1. The map inside the cover will be helpful, and should be referred to frequently.
2. Read the author's note at the beginning, calling attention to which characters are actual and which fictional.
3. The author says of his period: "It does not seem to me a bygone life at all. The parallel is too close to our own. Those people of the valley were confronted by a reckless Congress and ebullient finance." Do you agree as to the similarity with our own times?
4. Look up the history of your own locality for the same period, and check with this the experiences of Mr. Edmonds' characters.
5. Compare Edmonds' presentation of pioneers and Indians with that of Cooper in *The Last of the Mohicans.*

II. PIONEER LEGACIES

Special Reference:

Listen for a Lonesome Drum, by Carl Carmer

1. Comment on the evocations aroused by the title, in that it ties up with the legend of the drums that Rip Van Winkle heard rolling in the Catskills, and with the drums of Indian wars that echo in our memories.
2. Carl Carmer writes in modern tempo, but in a vein similar to Washington Irving's *Sketch Book.* A comparison of the two books would be interesting.
3. This study of a section of a state should be compared with some other studies of the contemporary scene, such as Charles Wilson Morrow's *Roots of America,* or the chapter in *I Am the Fox,* entitled "Bible Belt Saga," or the descriptions of the drought states in *Why Keep Them Alive?*

4. Summarize evidences of the toughness and enduring quality of the American spirit.
5. Select some of the more vivid incidents for re-telling, or reading aloud.
6. Compare this with the author's previous *Stars Fell on Alabama,* noting differences both in locale and in interpretation.

Additional References:

The Great Valley, by Mary Johnston.

The Great Meadow, by Elizabeth Madox Roberts.

Free Forester, by Horatio Colony. (These three novels all deal with the period of border warfare.)

Last of the Mohicans, by James Fenimore Cooper.

Three Bags Full, by Roger Burlingame. (A novel of New York State.)

Rome Haul, by Walter D. Edmonds.

Stars Fell on Alabama, by Carl Carmer.

High Tor, by Maxwell Anderson. (A fantastic play with a poetic interpretation of New York legends.)

CHAPTER III

A CHANGED AMERICA

The novel which won the Pulitzer Prize for 1936, H. L. Davis' *Honey in the Horn,* described the last outpost of expanding America. Oregon in the early part of this century still lived in a frontier dream, where everything was possible, jobs abundant and nature kind. Perhaps the award to this novel was a salute to the nostalgia it evoked for a type of life that has forever vanished. We no longer have a frontier. The Matanuska Valley experiment offers a sorry contrast to the old glad free days of pioneering. More and more recent books have described a contracting America, an America turned back upon itself, insecure, bewildered by the insoluble problem of not having enough jobs to go around. Our days of self-confidence are gone. Gilbert Seldes, in *Mainland,* says "I have devoted a large section of this book to refuting the general theory that the American system of life has resulted in nothing but tawdriness, childishness, and a dry and withered soul"—but the very fact that such a refutation has become necessary admits uncertainty. As a nation we have grown self-conscious and self-analytical.

One of the most engaging analysists of our economic ills is Josephine Lawrence. Her unassuming, quiet stories cut deep into the problems of people who live on the lower edge of the so-called white collar group. Like a well-bred but very keen-eyed aunt, she knows how to reprove without ranting or screaming. She brings to her understanding of national economics certain essentially feminine qualities; the orderliness of a good housekeeper, who would have all her bills paid promptly, her meals planned ahead, and never exceed her budget. Her novels have a pleasing clarity which comes from a well-disciplined flair for detail.

The characters in Josephine Lawrence's novels are clinging desperately to their jobs. Below them, if they should lose their finger-tip grasp, waits the troubled sea of unemployment. It is of the unemployed that Martha Gellhorn writes in *The Trouble I've Seen,* one of the first books to appear as a direct result of Federal relief work. Her stories of baffled, frustrated, lost, but still struggling people are far more than the case histories of a social welfare worker, for she has brought to their telling humor and a sensitive imagination. No more cogent appeal for a continued effort to solve our social problems could be found than this group of sketches from life. Miss Gellhorn suggests no remedies and argues no theories. Far more memorable, however, than tomes of erudite theorizing, is her picture of Mrs. Maddison, who faced with chin up an incredibly changed world.

Subjects for Study

I. The Fear of Tomorrow

Special Reference:

The Sound of Running Feet, by Josephine Lawrence

1. While in essence a group of separate stories, this book is given unity by the setting of the real estate office, and by the theme. Describe the setting, and state the theme.
2. Show what the younger workers in the office want, and why. The problem is, as always in Miss Lawrence's novels, a clear cut one; the young people can have their raise only at the expense of the older ones. Show why this is true.
3. Sketch briefly each character in the opposing groups, and show how their desires conflict and interlock.
4. Discuss the situation from the employers' point of view.
5. Show why Mrs. Ames was "at heart a reactionary." She is also incidentally the most heroic character in the book, with the possible exception of Estie. Discuss the responsibilities they both carried.
6. Each of the characters in the book is afraid; of what? Has this become a sort of national disease?
7. Comment on Greg's final words (p. 307). Has he also, the most vigorous and freest of the lot, been affected by the national miasma?

Additional References:

Years Are So Long, by Josephine Lawrence.
If I Have Four Apples, by Josephine Lawrence.
See also books listed below.

II. Backwash of Depression

Special Reference:

The Trouble I've Seen, by Martha Gellhorn.

CHAPTER IV

GROWING PAINS

"Bend now thy body to the common weight;
(But oh, that vine-clad head, those limbs of morn!
Those proud young shoulders I myself made straight—
How shall ye wear the yoke that must be worn?)

Look thou, my son, what wisdom comes to thee:
(But oh, that singing mouth, those radiant eyes!
Those dancing feet, that I myself made free!
How shall I sadden them to make them wise?)"

Thus Margaret Steele Anderson expresses what most older people feel at watching youth experience the inevitable shocks and baffling adjustments of growing up. Each of the two books grouped together here is concerned in a very different way with the adjustment of the individual to the growing pains of the spirit.

Selma, of *I Am the Fox*, shrinks from experience. Her story might be taken from the files of a psychiatrist; it is the case history of a neurosis. Her retreat from marriage, rather than the normal shrinking of the inexperienced girl, seems the abnormal desire of the sorely bruised spirit to escape from reality, yet none of the episodes in her record is sufficiently poignant to have caused such deep psychological trauma. Almost every individual could rake up from the past similar experiences which have left only a well-healed scar. An expert might perhaps untangle the causes of Selma's extreme sensitivity; to the casual reader it is apt to seem a slightly unhealthy excuse for personal revelation. Selma is of those who are broken by experience; she is unable to bend her body to "the common weight."

Kimi, of *To the Mountains,* meets overwhelming disaster without fear, and without rebellion, sustained by the stoic tradition of her race. The idea of suicide, difficult for the occidental mind to accept since it is contrary to Christian teaching, is deeply interfused in the Japanese pattern of thought and behavior. Here, in a book of unusual beauty, Bradford Smith has shown two idealistic young people caught in an inescapable chain of tragic circumstance. *To the Mountain* derives power not only from the dignity of Kimi and the troubled sensitiveness of Shigeo, qualities universal in their appeal, but also from its thoughtful interpretation of modern Japan. In the confused transition of a country half oriental, half occidental, people like Shigeo must suffer, and sometimes be lost. The author makes us realize the dissolving restlessness of Tokyo with its chaos of oriental tradition, cosmopolitanism, communism, student riots, up-to-date Christianity mixed with militarism. We are aware of the constant shuttling in the background of troop trains, the flag-waving of propaganda, and perceive Japan as a nation that has accepted war as a

way of life. But more important than the military setting—and for this we should be grateful to the author—he shows us a beauty-worshipping Japan, a people who close their shops and factories to contemplate in silence the scarlet of the maple leaves.

Subjects for Study

I. "AND YOU MAY GROPE FOR ME IN VAIN"

Special Reference:

I Am the Fox, by Winifred Van Etten

1. The italicized conversation between Gardner and Selma may be briefly summarized. Show how the other episodes are tied into this.
2. Of what is Selma afraid? Does this seem to you normal as a passing mood, or as a permanent attitude toward life? How might Selma's fears of the bogeys of life and death have been prevented in her childhood?
3. If she marries Gardner, do you feel that she will be able to meet adequately the problems of maturity? If you were Gardner, would you want to marry her?
4. Select one or two of the more interesting episodes to tell or read.
5. Would you prefer the book printed as a collection of short stories, without the thread of unity provided by the fox hunt?
6. This is the Atlantic $10,000 prize novel. How does it compare with other recent prize novels, for instance *Time Out of Mind,* or *Honey in the Horn,* or *The Street of the Fishing Cat?* Does the author show sufficient promise to justify the award, regardless of her present achievement?

Additional References:

"Escape," by Elinor Wylie, in *Collected Poems.*

"Confession of Faith," by Elinor Wylie, in *Collected Poems.* (Both of these poems express Selma's point of view.)

See also the references under the chapter entitled *Cavalcade of Women,* in which a different group of women is shown in their acceptance of, or flight from, reality.

II. A STOIC ACCEPTS FATE

Special Reference:

To the Mountain, by Bradford Smith

1. Here the background is important; devote some discussion to it, as an intelligent picture of contemporary Japan, quite different from such idylls as *The Wooden Pillow,* or from the completely militaristic Japan of the daily press.
2. Describe the conflicting elements in modern Tokyo.

3. Trace the inevitable and insoluble elements of tragedy in the love of Shigeo for Kimi.
4. Note that the only Christian in the story is a converted Japanese, not a missionary. Honjo's Christianity is applied and practical, rather than philosophical. Compare him with Ernest in James Gould Cozzens' *Men and Brethren.*
5. Describe the maple leaf festival. How does this differ from our usual conceptions of the Japanese? Have we any comparable festival?
6. Note the feeling and atmosphere of the mountain which pervades the book. It has become a part of the lovers' lives before it finally receives them.
7. In their final crisis what sustains the lovers?
8. Japanese ideology not only accepts but glorifies suicide. Hence the ending is both inevitable and harmonious.

Additional References:

Orient and Occident, by Hans Kohn.

The Wooden Pillow, by Carl Fallas. (There are innumerable other idyllic books on Japan, of which Pierre Loti's *Madame Chrysanthème* is the prototype. It seems useless to list them here, however, since *To the Mountain* is so totally different in approach as to be unique. In its realistic study of Japan it is comparable only to such books on China as Pearl Buck's *The Good Earth.* Few other occidental writers have been able to write about Japan so objectively.)

The Trouble I've Seen, by Martha Gellhorn. (Compare the last chapter, "Ruby" with Kimi's early initiation.)

CHAPTER V

CAVALCADE OF WOMEN

In one of the most interesting books of last year, *The School of Femininity,* Margaret Lawrence demonstrated that life demands of women an almost impossible versatility; her long procession of gifted women, from Mary Wollstonecraft to Virginia Woolf, met and solved in varying ways the dilemma of creating both with the body and with the mind. Doris Leslie's *Fair Company* covers in fiction a slightly longer sweep of years, but reflects as did Margaret Lawrence's book the changing position of woman, and the unchanged quality of life's demands on her. With some of the scope and emotional dignity of Noel Coward's great picture, *Cavalcade, Fair Company* portrays four women of succeeding generations of the same family; long-lived, vital, dominant women, whose lives stretch from the Regency to post-war England; from Sabrina, who lost her husband at Waterloo, to Jill, whose lover died at Festubert.

Sophia, of *Summer Will Show,* belongs to the same goodly company of British matriarchs, though she met her dilemma very differently. The Wrotham women, of *Fair Company,* remain well within a familiar pattern, but Sophia escapes the pattern, which gives her story a dangerous, subtly intoxicating quality; no homebrew, this, but vintage champagne, triple *sec,* cool, suave, and bubbling.

Suppose that one night when you took off your shoes and your dress and your underwear you doffed also dependability, security, position—and slipped out into another plane of ragtag and bobtail, of hunger and aspiration and eagerness and insecurity and strange happiness. That is what Sophia did. For all her smooth Regency braids, her moire ruffles, her proprietorship of well-tilled acres, she is a witch woman, who can discard a husband, and offer two children in a nightmare holocaust over a lime kiln, and come unscathed through grief, and find love in a revolutionary salon, and fight at a French barricade.

Paris in 1848 had an unemployment problem. The Industrial Revolution had taken a pretty thorough hold. There were jobless, hungry, angry men, who fought at the barricades because they had been told they wanted to oust Louis Philippe, but really because they wanted a chance at food, justice, beauty, life. The account of this revolution in *Summer Will Show* has genuine relation to our own times. Sophia's escape, her sympathies with the outcast, might be our own. Paris of 1937 has problems similar to those of Paris of 1848; witness the frequent strikes and riots during the Blum government. And the civil war in Spain today would probably be seen by a long range observer as simply a continuation of the struggle for social justice started in France.

Thus, though with the infinitesimally light touch of the breaking of a bubble, *Summer Will Show* appears as a study of the philosophy of revolution, worthy to be compared with such more serious works as Vincent Sheean's *Sanfelice.* There is something strangely enticing about Sophia, who like the heroine of the ballad *The Raggle Taggle Gipsies, Oh!* rejects solid English gold for hunger, danger, and happiness. One can not be beguiled by the fact that persimmons, against a blue October sky, are the most meltingly delicious peach color; for all their smooth coloring, their taste is puckerish, astringent. Nor can one be beguiled by the enticements of Miss Warner's style. Enchantment is in its cadences, but beneath lurks incitement to witchery, to a Black Mass at which the canons of law and order are reversed, to a Witches' Sabbath of freedom from obligation; here we have an *Invitation to Revolution* couched as suavely as an *Invitation to the Dance.*

Subjects for Study

I. WATERLOO TO FESTUBERT

Special Reference:

Fair Company, by Doris Leslie

1. The personality of Sabrina dominates the book. Outline her story, with the pendant stories of Charlotte, Clare, and Jill.
2. The theme is to be found in Jill's remark, p. 485, "Times have changed . . . We ask more of life than they did." "And receive," said Charlotte, nodding, "a very great deal less." In what ways does this apply to present day women?
3. The manner of telling the story is intricate. Do you think it gains in unity from the somewhat misty character of Prior Wrotham, and from the insertion of letters and diaries?
4. Compare Sabrina's vigil in Brussels during the Battle of Waterloo with Thackeray's classic description of the same nights in *Vanity Fair,* Chapters XXVIII and XXIX.
5. The background of literary London, from the point of view of a publishing firm, is quite unusual in fiction. Notice the references to Leigh Hunt, Dickens, and Swinburne.
6. Compare this novel with Virginia Woolf's fantasy, *Orlando,* a similar series of portraits of varying generations of women.

II. INVITATION TO REVOLUTION

Special Reference:

Summer Will Show, by Sylvia Townsend Warner

1. Read Amy Lowell's poem *Patterns.* Her heroine is of the

same generation as Sophia, but she does not escape. What does Amy Lowell mean by "patterns"? by "a pattern called a war"?

2. Sophia is a contemporary of Sabrina and of Clare, in *Fair Company.* Her background is the same. Show the difference in her reactions.
3. Do you feel that Miss Warner veers too close to fantasy here? Comment on the scene at the lime kiln.
4. Minna's *recitatif* of her childhood is the very heart of the book, a poetic idyl, complete in itself. Comment on its overtones. What is the symbolism of the river?
5. Discuss the attraction which Minna exerts over Sophia. What are its sources? Does Sophia really need either Frederic or her children?
6. Look up the Paris Revolution of 1848. Compare with recent events both in France and in Spain.
7. Does Sophia seem to you a forerunner of the women who fought at the barricades of Madrid in 1936? How reconcile this with her background?
8. William Rose Benét calls Miss Warner one of the few living writers who has a style. Illustrate this.

Additional References (for both novels):

Full Flower, by Doris Leslie.
Cavalcade, by Noel Coward.
Matriarch, by G. B. Stern. (A family of Jewish women similarly presented.)
Orlando, by Virginia Woolf.
Vanity Fair, by W. M. Thackeray. (Chapters XXVIII and XXIX.)
Personal History, by Vincent Sheean. (For a study of the philosophy of revolution.)
Sanfelice, by Vincent Sheean. (For a picture of a woman overwhelmed by the course of a revolution.)
Rose Deeprose, by Sheila Kaye-Smith. (A character portrayal of a modern Englishwoman, similarly at odds with fate.)
Pamela's Daughters, by Robert Palfrey Utter and Gwendolyn Bridges Needham. ("A study of the heroine in English fiction.")

CHAPTER VI

REVOLUTION UNDER THE MICROSCOPE

The sensitive antennae of the publishing business respond at once to the drift of world thought and world feeling. In any more or less random collection of current books, such as this, it is impossible not to be aware of the blowing of trade winds of opinion. The eighth series of *Adventures in Reading,* published in the early summer of 1936, found it difficult to escape being a sort of tract for social responsibility, so many were the books dealing with that idea. In equal measure, this present *Adventure in Reading* shows an almost incorrigible tendency to be colored by the reflected red of revolution.

Few books that came out in 1935 were as thoughtful and thought-provoking as Vincent Sheean's *Personal History;* one of a large group of autobiographies of newspaper men, it was lifted considerably above the ruck of them by its philosophic quality. Most of the latter part, more especially the Russian episodes, deals with the dilemma of the intellectual confronted by revolution; his conflict is this, that while his reason may endorse a cause, it can not endorse violence as a means to attain that cause. The girl who was his companion in Russia gradually came to symbolize to him the complete emotional dedication to a cause, which he admired, but of which he found himself incapable.

It is not surprising that for the background of his first novel, Vincent Sheean should choose a relatively unimportant, but none the less typical revolution. Here, he seems to say, is a cross section of this bewildering phenomenon; let me put it under my lens, and try to observe just how it behaves, what it does to individuals and to nations. How do people act under its stress? Does the individual revolutionist always understand fully why he is fighting? Do the ends served justify the terrifying and destructive means? The result of this scientific survey is *Sanfelice,* which, though it may lack warmth as a romance, has both timeliness and interest as a commentary.

The revolution of 1799 in Naples was one of the small but none the less tragic tidal waves caused by the great earthquake of the French Revolution. Vincent Sheean has centered his story of it around the pathetic figure of Luisa Sanfelice, who was caught helpless and uncomprehending in an intricate web of events. A more vital and dominating woman of the same place and period was Lady Hamilton, the subject of Marjorie Bowen's biography, *Patriotic Lady.* Emma, wife of Lord Hamilton, and mistress of Nelson, rode the crest of the wave, which swept Luisa under; perhaps her dominance was due to sheer luck, perhaps to her extraordinary and exuberant vitality, which Luisa completely lacked. Mr. Sheean gives an unforget-

table picture of Lady Hamilton in one of her more glittering and boisterous moments, but Miss Bowen lets us see her in all her incredible climb from rags to riches, her silly posturings, the guttersnipe crowned and influencing the destinies of nations. Lord Nelson appears here not the dauntless story book hero of Trafalgar, but a maimed, blundering, and somewhat stupid man, victim of his own luck as well as of his own mistakes, quite ready to move the entire British fleet at the whim of his Emma. Naples at the time was ruled by even feebler hands, a halfwit king and a queen who was just one large tumor of maternal impulses gone wild. When power falls into such hands as these, the horrors of revolution are comprehensible, even though they solve nothing.

These two books taken together furnish an interesting study in technique, in the handling of literary material. Mr. Sheean and Miss Bowen have obviously consulted the same sources, but their approach and method are totally different.

Subjects for Study

I. ROGUE'S PROGRESS

Special Reference:

Patriotic Lady, by Marjorie Bowen

1. Show a copy of Romney's portrait of Emma, "Divine Lady," commenting on the title as compared with Miss Bowen's sardonic one.
2. Recount briefly the steps which led Emma from the slipshod life at Up Park to Sir William Hamilton's palace in Naples.
3. Sketch the position of responsibility which the British ambassador held in Naples, and give some account of the Battle of the Nile.
4. Emma's friendship with the Queen has its counterpart in the commonplace sentimental confidences of ordinary women. Show how in this case it was disastrous to thousands.
5. Was the Queen motivated by a sense of responsibility to her nation? Account for the popularity of the King.
6. Show how giddy flamboyant Emma affected the course of history; do not overlook the reference on page 257 to Luisa Sanfelice.
7. Read aloud some of her letters. In spite of atrocious spelling and the excessive use of exclamation marks, they sparkle with a vitality which makes her biographer's style flat by comparison.
8. Analyse Emma's power over people.

Additional References:

The ample bibliography at the back of Miss Bowen's book makes any other references unnecessary.

II. An Intellectual Investigates Revolution

Special Reference:

Sanfelice, by Vincent Sheean

1. The study of *Patriotic Lady,* previously presented, will furnish the necessary historical background, identical for both biography and novel.
2. State briefly Luisa Sanfelice's situation at the opening of the novel.
3. Luisa's first meeting with Fernando occurs during one of Emma Hamilton's most dazzling crescendos; the whole episode is worth describing.
4. Discuss Fernando; is he the typical romantic hero of an historical novel? Why has Vincent Sheean chosen such a weak-kneed protagonist? Is the author perhaps satirizing that hesitance in himself which will not permit him to be a whole-hearted revolutionary?
5. Luisa's appearance at court is one of the finest passages in the book; parts of it are well worth reading aloud, as for instance page 145.
6. Tell the story of Luisa's love affair, and her tragic involvement in a revolution which she neither understood nor desired.
7. Contrast with Luisa's wavering pathetic figure the sturdy one of Eleonora Pimentel.
8. Discuss the justification for the Neapolitan revolution. Perhaps the bitterest conclusion which the author reaches is that those who would have profited most by the revolution never really wanted it, and finally defeated its aims.

Additional References:

Notice the extensive bibliography at the end of *Patriotic Lady,* which will supply any necessary historical references.

The Mountain and the Plain, by Herbert Gorman. (A novel of the French Revolution.)

Personal History, by Vincent Sheean. (Especially the sections describing revolution in China and in Russia.)

Consult also the references listed under the next chapter, which may suggest a comparison of conditions in eighteenth century Naples and twentieth century Madrid.

CHAPTER VII

TRAGEDY IN SPAIN

In the vestibule of the Prado Museum in Madrid there used to hang two splotchy pictures by Goya which held the unwilling visitor in a sort of enchantment of horror; one didn't want to look at them, but it was impossible not to pause before those terrified pallid faces of revolutionaries about to be bayoneted above the bloody bodies of their comrades. The pictures, along with the other treasures of the art gallery, are probably sand-bagged down in the cellar now, but they have often come to mind lately as an almost prophetic expression of the trance of horror which seems to hold all Spain at the present time.

On November the thirteenth, 1936, Stalin was quoted in an Associated Press dispatch as saying that "the liberation of Spain from Fascist oppression is not a private affair of the Spaniards, but the common cause of communism." The civil war in Spain is most literally not a private affair, and a hope for its early termination is linked with the common cause of humanity and civilization. Through a war correspondent's radio, in the window of a French village, Spanish guns reverberated around the world. That symbolizes quite aptly the fact that no war anywhere can any longer be regarded as a private affair. The entire world is concerned, and deeply so. An understanding of the complex issues that underly the Spanish tragedy is important for any well-informed person.

No English-speaking writer has penetrated so deeply the thoughts and emotions of Spanish people as Ralph Bates, who has performed that rare miracle of thinking from inside the spirit of a foreign country. As a picture of Spanish village life, his recent novel, *The Olive Field,* is comparable only to such an authentically Spanish novel as Pérez de Ayala's *Tigre Juan.* The rural Spain of *The Olive Field* is already darkened by the approach of civil war. The publisher's blurb on the jacket is more than usually misleading, for the author's main concern is not with the love affair of Lucia, Mudarra, and Joaquin, as the reader is led to believe, but with village life in Andalusia as it was affected by the oncoming struggle; and it is in this picture that he triumphs. It is, therefore, a novel in which the protagonists are subordinated to the place—the village, the olive fields, the bare and tawny mountains.

Seven Red Sundays, by Ramón Sender, although a difficult and at times irritating book to read, is worth the effort involved because it presents a point of view not often found in literature. While it deals with an earlier aborted revolution, the conditions it relates are being reproduced now. Written entirely from the standpoint of the active anarchist, it serves to answer the frequently asked question as to why the hatred between factions in Spain is so intense. It had best

be interpreted as a candid camera shot of one political theory temporarily put into action rather than as a story; the narrative is less important than the unreasoned, emotional hatred of the bourgeoisie which it expresses. The reader should keep in mind that it is a book written in the heat of battle, as if a breathless soldier might pause before reloading his gun to shout his belief in his cause. Hence an intelligent exposition of issues and reasons is not to be expected here.

Subjects for Study

I. OLIVE GROWERS IN THE LAND OF THE BLESSED VIRGIN

Special Reference:

The Olive Field, by Ralph Bates

1. Refer to the political note on page 477, which gives the background; other political references are listed below. Notice however that the author says "It is the human drama and spiritual conflict of that revolution which has moved me."
2. Give some account of Don Fadrique. Implicit in his relationship with the village is one of the basic causes of the revolution; much of Andalusia has been in the hands of great landowners who kept it as hunting preserves; other estates were managed like that of Don Fadrique.
3. One of the other basic causes of the revolution, a revolt against the dominance of the Church, is also implicit in the novel. Discuss the contrasting characters of the two priests in Los Olivares.
4. Discuss the need for water in the olive fields. Remember that Andalusia, like most of Spain, is arid. The Moors introduced irrigation there centuries ago. Why could not Joaquín carry through the plot to dynamite the dam?
5. Discuss Mudarra's speech, page 453, beginning "A civilized Government . . . . . . composed of Radicals and Catholic Christians . . . who bring in Moslems to put down the Spanish workers." It explains much of the feeling on the government side at the present time.
6. Comment on the abrupt change in scene from Andalusia to the northern mining province of Asturias. Do you think the book loses in force because of this?
7. Note the author's passionate interest in music, as strongly felt in *The Olive Field* as in his other novel, *Lean Men.* This should be read, if possible, for its interesting and accurate picture of a different part of Spain, industrial Barcelona.

II. A CANDID CAMERA IN REVOLUTIONARY MADRID

Special Reference:

Seven Red Sundays, by Ramón Sender

1. What are the seven red Sundays? Trace the events which led up to them.
2. Comment on the symbolism of the names of the three men killed in the first episode: Espartaco (Spartacus), Progreso (Progress), and Germinal.
3. All of the events take place in Madrid. A street map of Madrid will help, as actual place names are given. Those names are being mentioned daily now in news from bombarded Madrid.
4. Notice the especial significance given throughout to the word "action."
5. Call to mind the news dispatches which described the bombing of the Duke of Alba's palace in Madrid, and the mob exploring the Duchess's black marble and gold bathroom. Check this with the emotions of the characters in *Seven Red Sundays.* It should be kept in mind that the Liria Palace housed not only such frivolous luxury, but also one of the best private libraries and art collections in Spain. They were all destroyed together.
6. Remember that the anarchists and radical syndicalists, whose ideology is here presented, form only a very small minority of the people who voted a socialist government into authority in the spring of 1936. Many of them are intellectuals, quiet scholarly gentlemen, men of science and the professions.
7. In spite of the fact that *The Olive Field* is written by a foreigner, it gives a much more real picture of a much more typical Spain than does *Seven Red Sundays.* It is significant that Ramón Sender has been imprisoned for his political beliefs. Perhaps this explains the screaming, incoherent quality of his book.
8. Whatever is written of Spain today will be out of date tomorrow, hence the reviewer will need to check what is here written with the daily news. Some of the references listed below may suggest certain eternal values in Spain which will outlast the present disaster.

Additional References:

The Land of the Blessed Virgin, by Somerset Maugham. (For a picture of Andalusia before the Revolution.)

Tiger Juan, by Pérez de Ayala; translated by Walter Starkie.

Prometheus, by Pérez de Ayala; translated by Grace Hazard Conkling and Alice Hubbard.

The Spanish Tragedy, by Allison Peers. (A dispassionate, non-partisan account of the causes of the present struggle, by a man who knows Spain well.)

Spain in Revolt, by Gannes and Repard.

Behind the Spanish Barricades, by John Langdon-Davies. (Both of these books are written from the government point of view.)

Lean Men, by Ralph Bates.

"Spanish Burning," by Audrey Wurdeman. (Poem in the *Saturday Review of Literature*, January 30, 1937.)

"The Witch of the Alcazar," by Walter Duranty. (Short Story in *Collier's* December 5, 1936.)

Life, February 19, 1937. (Pictures of revolutionary Barcelona.)

Spain, by W. H. Auden. (*Saturday Review of Literature*, May 22, 1937.)

CHAPTER VIII

CIVILIANS IN WAR

There is something tragically prophetic in the fact that we celebrate Armistice Day instead of Peace Day. The World War has never really ceased; its more immediate sequel is being waged in Spain as this is written. A letter from London in the *New York Times* for March 14, 1937, stated "The war that is being waged in Spain is not a Spanish war, and it has not been a Spanish war since August." More and more as the struggle goes on we realize the disastrous effect of modern war on civilian populations; the tragedy is not confined to the men who die in the trenches, but extends in place far behind the lines, and in time far into the future.

Invasion, by Maxence van der Meersch, is the first novel to depict what happened to the civilian population in the occupied areas of northern France in the years from 1914 to 1918. This panorama of an industrial town under the ordeal of invasion presents a sorrier picture than the conventional battle piece; here are no gallant flags or lances flashing; but hunger, disease, incredible squalor, moral disintegration, courage, and profound spirituality. It would be interesting to make a graph of the changes in war books, from the sentimentality of *A Student in Arms*, which represented an escape from the too urgent press of reality, through the realism of Dos Passos' *Three Soldiers*, which still had overtones of the glorified battle piece, to such more recent novels as Zweig's *The Case of Sergeant Grischa*, describing the humble individual lost in war, and *Invasion*, which is primarily concerned with the psychological effect of war on non-combatants.

The scale of this novel is so immense, and the manner of telling so charged with genuine emotion, that a first reading has the impact of a profound spiritual experience which leaves one shaken. Although autobiographical in the sense that the author has lived through the scenes which he describes, *Invasion* introduces us to the reactions of many individuals rather than of one; there is no hero, no central figure. We meet the inhabitants of Roubaix and Lille as we might meet them on the street on a market day, follow first one and then another to their homes, learn to know their family and friends, and keep up with them during the bitter years of German occupation. The first effect is as confusing as the first actual contact with a crowd of strangers, but the author controls the varied interwoven threads of his narrative with that clarity which seems peculiarly French. Each story is rounded off neatly at the close, and the total impression is one of unity, dominated by the quotation from Pascal, "Here are hearts proved as gold in the furnace." The scenes of horror and violence and degradation, inevitable under war conditions, are described with a clinical cleanliness that never offends. The whole

book is pervaded by a spirit of moral indignation and of genuine religious mysticism which is bound to make it moving and disturbing to the thoughtful reader.

In contrast to this huge panorama of civilians behind the lines, *The Street of the Fishing Cat* shows, through the life of one family, civilians irrevocably uprooted by war. This must have happened to a great many Europeans in the early nineteen twenties. It will undoubtedly happen to many more; exiles from Spain are already crowding French towns. Some of them will never return, but continue in small, alien, unabsorbed groups, as the Barabás family did in Paris. It is a curiously deep human trait, this enduring homesickness, this inability to strike new roots in foreign soil. Perhaps the reason this rather simple and unpretentious novel won the All Nations Prize Competition is to be found in the appealing universality of its theme.

Subjects for Study

I. BEHIND A CURTAIN OF STEEL

Special Reference:

Invasion by Maxence van der Meersch

1. In a book of such immense scope, it is probably best to direct attention first to those forces which hold it together. *Invasion*, in spite of its rather chaotic beginning, satisfies in every sense the French demand for unity; this is achieved both by the setting and by the theme.
2. "A steel curtain had been lowered between the occupied districts and the rest of the world." Discuss in general the effect of this on various types of people.
3. The story of Gaure and the pigeons, and Abbé Sennevilliers' secret newspaper, are good examples of the first efforts of loyal Frenchmen to resist the enemy. Discuss the Abbé's reactions to his first contacts with corrupt men (pages 94-95).
4. Comment on the last sentence on page 101, which summarizes the first part of the book.
5. Chapter I, Part II, gives an interesting picture of the relations between a French mill owner and his employer. Characterize this relationship. Refer also to Hennedyck's return to Roubaix, at the end of the war, and his attitude of responsibility toward his former employees.
6. The story of the murder of Etienne can be separated from the context and told separately. It is as gruesome a thriller as anything in modern fiction.
7. Discuss the effects of war experience on the young idealism of Alain Laubigier.
8. Show how Abbé Sennevilliers achieved happiness in pris-

on. Discuss the three characters who achieve inner peace through suffering, Sennevilliers, Decraemer, and Antoinette.

9. Compare Daniel Decraemer's conversion with that of Antony Beavis as summarized in the last chapter of *Eyeless in Gaza.* (See Chapter XII of this bulletin.)
10. Comment on the scramble for wealth, honors, and preferment after the war, as Decraemer saw it.
11. Notice the part played by the quarry throughout. The final conversation between the abbé and Hennedyck furnishes a summary of the philosophy of the book.
12. *Invasion* is permeated with the ideals of the Christian mystics, the belief in the purification of the spirit through suffering and asceticism, an ideology somewhat alien to modern fiction.
13. Can you understand why *Invasion* was regarded as too controversial a book to receive the Goncourt prize? Show what elements in it the French might not like. Does the author take sides? What interests him more than patriotism?

II. "COELUM, NON ANIMAM MUTANT"

Special Reference:

The Street of the Fishing Cat, by Jolán Földes

1. The Barabás family is well described in the first chapter; after reading it we have the key to the character of each one; sketch them briefly, as they journey from Budapest to Paris.
2. Describe the Street of the Fishing Cat, and the early days of the Barabás family in Paris.
3. Comment on the statement (page 17) "the French don't even know that Hungary was an enemy country" and discuss the position into which this forces Barabás.
4. Show how changing political situations in distant countries affect the lives of simple people in the street. It is a backwater which none the less feels vibrations from the sea. Give some account of the friends of the Barabás family, a truly international group.
5. The story of Anna is probably the most interesting. Outline it, and trace also the careers in Paris of Klári and Jani.
6. Discuss the reasons which prompted the award of the prize to this novel. Do you find more in it than pleasant light reading?

Additional References:

The Croquet Player, by H. G. Wells.

Told with a Drum, by Edward Harris Heth. (Jonathan Daniels says of this "a boy's memory of the long night that fell on the good hearty happy German life of old Milwaukee, when men began to shout 'America for the Americans'.")

Inside Europe, by John Gunther.

The Forty Days of Musa Dagh, by Franz Werfel. (The impact of war on non-combatants.)

The Case of Sergeant Grischa, by Arnold Zweig.

Education before Verdun, by Arnold Zweig.

CHAPTER IX

THE SOUTH GRIPS REALITY

In an essay in the *Saturday Review of Literature* some years ago, Miss Ellen Glasgow accused all southern writers of running away from reality, an escape as fully achieved in the grotesqueries and gargoyles of the Faulkner-Caldwell school as in the medieval romances of James Branch Cabell or the earlier moonlight and camellia attitudinizing of Thomas Nelson Page. For instance, one of the more talented of younger southern writers, Jonathan Daniels, has so far been able to write only about angels and demons in a heaven very far removed from Raleigh, North Carolina. Miss Glasgow, with her uncanny instinct for diagnosis, has touched a sore spot. Until recently most southerners, even though born long after the war between the states, were brought up by tradition and inheritance under the impact of a changed and devastated world. As William Faulkner puts it somewhere, they grew up "among defeated grandfathers." From this sense of defeat they sought to escape either by idealizing the traditional past, or by befouling it—both attitudes essentially false. Only recently have we reached a point sufficiently removed in time from old inherited and inborn bitterness for southern writers to view the past objectively. *Gone with the Wind,* for instance, could not have been written twenty years ago. Its hurricane of popularity has perhaps somewhat obscured the excellence of two other novels which also deal with the old South from an objective and realistic point of view.

The Long Night should be read by any one interested in southern history for its description of the battle of Shiloh, if for nothing else. The battle scenes here are comparable to those in *War and Peace,* because they show not the technical geometrical problems of maneuvers, but lonely groups of men, frightened and blundering. The author achieves here a truly incandescent fusion of history and fiction, a fusion which is completely lacking in such narratives as *Drums Along the Mohawk,* in which similar material is used. Perhaps a theme as intense as that of McIvor's private vengeance is needed to bring about such a welding together of fact and fiction. It is interesting to observe how this theme of personal vengeance, which gives the novel a certain Old Testament quality, is finally merged in the larger theme of group hatred and group vengeance finding expression in war. *The Long Night* is a story with a sting in its tail; McIvor's tragedy is overwhelming, because he is defeated by his own hatred. Forces within himself destroy him with the inescapable logic of Greek drama, but this destruction is never apparent until the final chapter.

Both *The Long Night* and *Arouse and Beware* have a unity of structure unusual in current fiction, and in both cases this unity is brought about by a basic simplicity of theme. The latter novel is

primarily an adventure story about escape from prison, told with considerable gusto and reality. From the *Count of Monte Cristo* on, there is a perennial charm about stories of getting out of prison, perhaps because most of us have longed at some time or other to get out of what at least seemed like a jail. This flight of two men and a woman from Richmond to the Federal lines at the Rapidan carries the reader along too through that mid-Virginia region of low ridges, clayey streams, scrub oak and yellow pine, and cabins smelling of bacon fat and wood smoke.

Subjects for Study

I. A CONFEDERATE HAMLET

Special Reference:

The Long Night, by Andrew Lytle

1. The book falls into two clear divisions: (1) Pleasant's vengeance; (2) Albert Sidney Johnston and the battle of Shiloh. Discuss them separately, and notice how they are merged.
2. Comment on the theme of vengeance, with its connotations of family loyalty and devotion of son to father, and compare this with the theme of *Hamlet.*
3. Note the poetic and lyric quality of the story of Damon and Ruth, and the scene of the women cooking the funeral supper.
4. Notice the fact that most of the action throughout takes place at night, and comment on the recurrent phrase "to be at ease in the long night."
5. What attitudes or modes of behavior in the novel seem essentially southern? Does it transcend locality?
6. Does McIvor suggest in any way a 1936 descendant of Leatherstocking? Refer to the chapter of this bulletin called "Rip Van Winkle Hears the Drums Again."
7. Discuss the last chapter, especially the causes of McIvor's personal tragedy.

Additional References:

Bedford Forrest and His Critter Company, by Andrew Lytle.
So Red the Rose, by Stark Young. (For a behind the lines picture of the battle of Shiloh.)
Absalom, Absalom, by William Faulkner. (In this novel also a private tragedy is gathered up and merged in the disaster of Shiloh.)
Gone With the Wind, by Margaret Mitchell. (Contrast the completely feminine point of view here with the masculine one of *The Long Night.*)
Drums Along the Mohawk, by Walter D. Edmonds.
Honey in the Horn, by H. L. Davis. (In both of these books

similar source material of frontier legend is used.)

Long Remember, by MacKinlay Kantor. (Compare the description of the battle with that of Shiloh.)

II. FROM THE JAMES TO THE RAPIDAN

Special Reference:

Arouse and Beware, by MacKinlay Kantor

1. Notice the quotation from Walt Whitman on the fly leaf, and show how the three divisions of the novel are derived from this.
2. Sketch the experiences of Barstow and Clark in the prison on Belle Isle, and their escape. Is the gradual revelation of all this in the course of the novel similar to the way an individual remembers his past? Do you find its disjointed telling difficult to follow? Compare this with Aldous Huxley's method in *Eyeless in Gaza*, or with the even more intricate memory-probing of *Absalom, Absalom.*
3. Recount briefly the story of their adventures after leaving Richmond.
4. *Arouse and Beware* is neither so profound nor so somber a book as *The Long Night.* Discuss this difference, and account for the picaresque and at times almost gay spirit of adventure which pervades *Arouse and Beware.*
5. The author has been to great pains to make his geography accurate and real. How does he make you acutely aware of the nature of the country through which they are traveling? If possible, trace their journey on a map.
6. Both of these novels are written without partisanship; they are more concerned with personal tragedy or personal adventure than with political issues.

Additional References:

Note those listed above, and also at the end of the chapter on *Gone With the Wind.* The author supplies a very interesting bibliography at the end of his book. This should be consulted.

CHAPTER X

STORY TELLER'S TRIUMPH

The timid reviewer feels some hesitancy at adding to the vast number of words already poured forth concerning *Gone With the Wind.* And yet no survey of current fiction for 1936-37 could overlook it. In future histories of literature it will hold a place far outside the ordinary unspectacular business of writing books; instead, the astute historian must rank it with such natural phenomena of the year as dust storms, the Ohio Valley Flood, or Mrs. Simpson.

We cannot, however, dismiss *Gone With the Wind* from our attention by granting at the outset that it has readability raised to the degree of infinity; that it is first, last, and all the time interesting; that it proves all over again what any wrinkled brown story-teller in any African market place knows—the potent magic of the story over the human heart. All these things are true, but the novel has certain overtones and connotations which provoke a more deliberate study after the first swift absorbed reading is done.

As a picture of life in the South during the Civil War, it seems to me matched only by the poetic penetration of Stephen Vincent Benét's poem, *John Brown's Body.* Having been fed, along with my childhood porridge, incessant tales of that war, I early grew to detest the whole business as much as the inevitable porridge, and for years was unable to stomach any reading with a Confederate background. *John Brown's Body* first broke down my resistance, and still seems to me to outrank any other imaginative interpretation of the war. In the novel we miss the poem's antiphonal power, which transcends sectionalism to interpret the emotions of both sides. *Gone With the Wind* gains in intensity because it is concerned not only with one small section of the war, but with one definite point of view, that of the women behind the lines. No panorama is attempted, nor any profound interpretation of causes. We see war only as women saw it who had to stay at home. Women in Madrid in 1936-37 faced much the same conditions as the women of Atlanta in '64.

Gone With the Wind is motivated throughout its entire length by Scarlett's love of Tara, which is stronger than her love for Ashley, or Rhett, or even for herself. This love of the soil, of a home place, is a wisely chosen theme, for it is deeply rooted in southern character. Witness the enormous and disproportionate sacrifices often made during the seventies and eighties to hold on to places which had become burdensome anachronisms, since the entire social system which supported them had been wrecked.

The personality of Melanie is as typical of the old South as is Scarlett's love for Tara; Melanie is the spiritual heir of Ellen; there were more Melanies than Scarletts in the Confederacy. But Melanie as a heroine would not have been as interesting; Scarlett would have

overshadowed her. It is an ingenious device of the author to choose as protagonists two, Rhett and Scarlett, who, though born within the fold, flouted and rebelled against everything that plantation aristocracy stood for; the only aristocratic trait they both retain is courage. By means of this device all the virtues and standards of gentility, such as the loyalty and fine steel courage of Melanie, are thrown into much sharper relief than if they were possessed by the hero and heroine. Scarlett holds a strange mirror up to Melanie, but in the end we see Melanie in that mirror more clearly than in reality. "Mirror, mirror on the wall, Who's the fairest of us all?"; the ancient fairy tale symbolizes the antagonism of two different types of women, an antagonism which runs all through *Gone With the Wind,* and which reveals in mirror-like perspective the antagonism between two opposed ways of life. Ashley, like Melanie, is typical of his generation, war-bruised men lost in a world to which it was impossible to adjust themselves. Scarlett is dominated by her dream of Ashley, her own idealization of Ashley, just as the real earthy South was dominated for a while by a projection of ideal gentility. But tempting as these speculations are, the book after all is written not on a plane of symbolism but of reality, and is therefore to be enjoyed for its narrative and character interest rather than for any suggested philosophy.

Subjects for Study

I. WOMEN IN WAR TIME

Special Reference:

Gone With the Wind, by Margaret Mitchell

1. The historical background is accurately, though never obtrusively present. Outline the situation in northern Georgia as a preliminary to discussion.
2. Contrast the attitudes of Scarlett and Melanie toward disaster.
3. Discuss the characterization of negro servants, especially Mammy.
4. Does it seem plausible that Scarlett, who in every other relationship in life demanded value received, should have clung so long to Ashley, from whom she got nothing?
5. The book has been criticized for reviving old bitterness. Does it seem to you unduly partisan in spirit? Discuss the genuineness of the background. From what sources did Miss Mitchell draw her information?
6. It would be interesting to compare this novel with Faulkner's *Absalom, Absalom,* which likewise has a Civil War background, or with Stark Young's *So Red the Rose.*

II. "TAKE WHAT YOU WANT AND PAY FOR IT"

Special References:

Gone With the Wind, by Margaret Mitchell
Vanity Fair, by W. M. Thackeray

1. The motto quoted above was the British title of Winifred Holtby's novel, published in this country as *South Riding.* Show how this might be also the motto of both Scarlett and that still more famous heroine, Becky Sharp.
2. Recall enough of Becky Sharp's career to discuss its similarity to Scarlett's. Does the similarity consist in circumstances, or in an attitude toward life?
3. What did Becky want in life? What was Scarlett fighting for? Was either of them successful? Which of the heroines seems more human to you?
4. Compare Miss Mitchell's technique in the presentation f her historical background with Thackeray's. Which of the two novelists is more concerned with history? with social satire? with narrative and character? In your opinion will *Gone With the Wind* survive as a valuable and illuminating piece of social history, aside from its interest as a novel?
5. Discuss this analysis of the popularity of *Gone With the Wind,* given by Ted Weeks in the *New York Times Book Review:* Emotional Interest, 25%; Characterization, 15%; Invention, 10%; Timeliness, 45%; Publisher's advertising, 5%.

Additional References:

"Miranda's Supper," Virginia, 1866, in *Collected Poems,* by Elinor Wylie.
John Brown's Body, by Stephen Vincent Benét.
Absalom, Absalom, by William Faulkner.
So Red the Rose, by Stark Young.
The Long Roll, by Mary Johnston, (An earlier novel of the Civil War which deserves consideration.)
None Shall Look Back, by Caroline Gordon.
Bugles Blow No More, by Clifford Dowdey.
See also references under "The South Grips Reality," chapter IX.

CHAPTER XI

"DOMINION OVER PALM AND PINE"

It has been possible to imagine recently that we are hearing the first drum beats sounding retreat for the farflung British Empire; perhaps there was a symbol of decline in Edward's abdication, perhaps a more significant portent in Mussolini's unchallenged threat to the Mediterranean. The publication of Rudyard Kipling's autobiography carries us back to the glory and the grandeur that dawned with Victoria's reign. Two recently published British novels, although entirely unKiplingesque in mood, handle the same material that he glorified for an earlier generation, the ruling Briton in the outposts of empire; it is interesting to observe the difference in treatment. Much water has run under the bridge in the span between *Plain Tales from the Hills* and *The African Witch.* Both of the novels studied below are, however, essentially British in their tone of understatement, which demands that even melodrama must be played with those attitudes and gestures permissible to gentlemen.

In *But Beauty Vanishes* Richard Blaker continues his chronicle of Hester Billiter, that slight and charming lady who followed her adventurous husband from an English rectory to Canada and the Carpathians. This is story telling pitched in a minor key, but if Mr. Blaker's strings are muted, their tunes are none the less varied and poignant. The vein is elegiac; one feels that Mr. Blaker must have had some well-beloved personality in mind, to have been able to endow Hester with such fourth dimensional life. The two books about Hester should probably be read together. Mr. Blaker's technique is unusual; his symphony begins with the smashing *fortissimo* of the first chapters of *Here Lies a Most Beautiful Lady,* and after that it is all *diminuendo,* low and subtle. Not even the World War, which sets our quietest writers to pounding tom-toms, can tempt Mr. Blaker from his *pianissimo* postlude for Hetty; the war incidents in the latter part of *But Beauty Vanishes* are very nicely subdued to just proportions, so that her death is the real climax of the two novels. Her own lovely quietude controls the books as it controlled the restless lives of her family.

Isabel Patterson, of the *New York Herald Tribune,* has called *The African Witch* "the best of the neglected books, and the most neglected good novel" of the year (1936). It is one of the *curiosa* of the publishing business that readers should overlook completely a novel which is not only a profound study of Anglo-Saxon gentility against a primitive background, but also a lively and readable narrative, full of suggestive overtones. It offers to the discerning a genuine "adventure in reading," and the reviewer hopes that in the future more and more readers will accept the invitation to exploration of a new region in fiction.

Subjects for Study

I. THE POWER OF QUIETNESS

Special Reference:

But Beauty Vanishes, by Richard Blaker

1. If it is not possible to precede this with a reading of *Here Lies a Most Beautiful Lady*, the note on the jacket will supply the necessary background. Refer also to *Adventures in Reading, Series Nine*, in which it is studied.
2. Do not be led by the quiet tone of the novel into thinking that nothing happens. Outline exactly what does happen.
3. Comment on the interrelated problems of Beryl, Pollock, and Stewart, and show how Hester helps each one of them.
4. What is Hester's philosophy of life? Is there anything of the Quaker about her?
5. Does Hester find it necessary to understand people? What is her substitute? Would it be always possible to deal with others as she does?
6. Discuss the psychological basis for Beryl's solution of her problems by writing a novel.
7. Comment on the doctor's remarks on pages 370-371. Why had not Hester died before? Does this seem plausible?
8. Does Mr. Blaker's sly but razor-sharp understanding of human beings remind you in any way of Jane Austen?
9. Read Walter de la Mare's poem "The Lady of the West Country," from which the title of this novel is taken.

Additional References:

Here Lies a Most Beautiful Lady, by Richard Blaker.

See also references under *Cavalcade of Women*, in this series.

II. PUBLIC SCHOOL MANNERS VERSUS THE JUNGLE

Special Reference:

The African Witch, by Joyce Cary

1. Give briefly the setting: a small British settlement on the edge of the Niger River. Show how the inhabitants are determinedly British, resolved to shut out the jungle.
2. What purpose in the life of the Rimi colony was served by the polo matches, the games, the club nights?
3. Outline the situation in the British settlement; the situation among the natives.
4. Show how these two separate groups of plots overlap and

interlace, with each focused about the character of a woman.

5. Judith is the civilized intelligent liberal; show how her fine qualities brought about her tragedy. Contrast her with Dryas Honeywood, and with Elizabeth.
6. Aladai may be taken as a touchstone to test the reactions of the whites; discuss the attitudes of other characters toward him.
7. The converted native, Coker, reminds one of Sinclair Lewis's *Elmer Gantry;* discuss Coker's progress from revival to massacre.
8. Discuss the ju-ju practices described in *The African Witch;* have they any survivals among American negroes? Look up their origins in Fraser's *The Golden Bough.*

Additional References:

The Golden Bough, by J. G. Fraser.
Elmer Gantry, by Sinclair Lewis.
Totem and Taboo, by Sigmund Freud. (For a brief discussion of primitive rites.)
Something of Myself, by Rudyard Kipling.
A Passage to India, by E. M. Forster. (William McFee suggests a similarity between this and the *African Witch.*)
Lives of a Bengal Lancer, by Francis Yeats-Brown. (The last three books may be taken as references to both these novels.)

CHAPTER XII

MR. HUXLEY EMERGES FROM HIS OWN LABYRINTH

Until the publication in 1936 of *Eyeless in Gaza,* Aldous Huxley had proved himself a mordant and somewhat Hogarthian satirist of hard-drinking, wise-cracking post-war London; most especially was this true in *Point Counterpoint,* which pictured a broken chaotic world, without meaning or design, weaving together fortuitous suffering and hysterical gaiety. In *Brave New World* Mr. Huxley caricatured the mechanistic goals toward which the more obvious signs of progress seemed to point. But his extraordinary gifts as a writer, not only his genuinely brilliant style, but his profound and provocative thoughtfulness, led one to hope that he, better than any one else, could find a way out of that maze which he had depicted better than any one else. This hope is justified by *Eyeless in Gaza,* one of the most significant novels of the year, to be ranked with *The Last Puritan* for its philosophical background and penetration of human problems.

Granted that every artist has the right to experiment, it nevertheless seems a pity when that experimentation takes a form so bizarre that the audience's attention is distracted from the actual content of the work. Such a reception met Eugene O'Neill's *Strange Interlude;* people discussed the novel device of self-revelatory asides, spoken in loud tones on the stage, and forgot the intrinsic beauty of much of that complex drama. In *Eyeless in Gaza* Aldous Huxley has chosen to present his story in violation of all the canons of chronology. He thumbs his nose at Father Time, whirls the hands of the clock every which way, cuts the calendar apart and rearranges it. And as a result, the first comment on the novel is almost invariably "Why did he write it in that crazy order?" The sequence, upon close examination, proves to be anything but crazy.

If you wish to read *Eyeless in Gaza* in the more familiar time order, a chronological arrangement by chapters is appended. There seem to be several reasons for Mr. Huxley's unusual design, or plot pattern; one may be found in the first chapter in which Anthony looks over old photographs that fall haphazard through his fingers, a symbol of lunatic memory, which brings up from the past strange unimportant bits, and lets fall forever what once seemed important. Another reason may be the author's wish to present from unusual and therefore arresting angles every facet of Anthony's personality. Suppose in talking with some one whom you wished to understand, you could suddenly know not only all the significant things that had happened to him in the past, but also what he would do in the future, wouldn't you understand him more thoroughly? Wouldn't that juxtaposition—jumbling, if you like—of past, present, and future, give you a more complete view of his entire personality? It is a technique to

which the movies have accustomed us, not only in the familiar use of flash-backs, but in the use of the camera from unusual and various angles, for instance, photographing a scene from above, or through a long series of dissolving vistas. That is somewhat the way in which we view Anthony Beavis.

Another trap into which Huxley's cunning devices led his earlier reviewers was that of identifying him with his hero. The novel does not call itself autobiographical. There is no apparent justification for saying Anthony Beavis believes thus and so, therefore Aldous Huxley believes thus and so. The book is enjoyed most, and may be studied best, as a brilliant exposition of a single character, a sophisticated introspective modern, in his intricate relationships with his family and friends, all of whom are alive as individuals, all of whom are artistically subordinate to the central figure of Anthony. His personality is fairly typical, but by no means universal, and has been conditioned along unusual lines by conflicting influences and events which focus within the novel's lens to a clearly illuminated point of understanding.

The pattern of the novel may perhaps best be seen as two overlapping circles, each with a very definite center, which in each case is an event of shattering violence in Anthony's life. The center of the first circle is the horrible and apparently meaningless disruption of his affair with Helen, in 1933; the other center is the suicide of his friend Brian, in 1914. From these two foci, as from two stones dropped in still water, a constantly widening series of emanations carries us far back into Anthony's past, far forward into his future, so that we know not only why he treated Helen with brutal indifference, why he was guilty of Brian's tragedy, but also what he made of himself after these destructive experiences. The excerpts from Anthony's 1934 diary, which are scattered throughout the book, give us the mature man, the product of all his experiences, who has learned to accept love and compassion as the only conditions of freedom. The theme, stripped of all its rich complexity, is that of the rehabilitation of an individual; at the end of his painful trial and error experiment, Anthony the modern Londoner accepts the Golden Rule as humbly and as sincerely as any Franciscan.

A close study of the arrangement of chapters will reveal that it is not haphazard but deliberate, intricate, and subtle. This is illustrated by the fact that in any rearrangement, chapters eighteen and twenty fall approximately in the middle of the book, and it is in these two chapters that the circles, spoken of above, overlap; here it is high noon for Mary Amberley, and at her glittering dinner table most of the important characters are gathered together; here for a moment all the intricate threads mesh together into a clear pattern. A modernistic symphony we have here, whose theme, though closely interwoven, is not fully revealed until the final chapter. *Eyeless in Gaza* is distinctly not "escape reading," but for those who are tough

minded enough to accept Huxley's challenge to the intelligence, his austere confrontation of reality, there is a rewarding experience in understanding Anthony's ultimate philosophy.

Subjects for Study

Special Reference:

Eyeless in Gaza, by Aldous Huxley

1. The title is derived from Milton's *Samson Agonistes*—"Eyeless in Gaza, at the mill with slaves." Look up the reference to Samson. In what way is the title applicable to Anthony Beavis?
2. As you outline the book, keep in mind the two violent events whose repercussions form concentric circles of influence; read thus, regardless of the time element, everything falls into order.
3. Anthony's childhood is indispensable for an understanding of the man. Show how his emotional nature was hurt and stifled. Notice how skilfully and how tenderly Huxley can write about children.
4. Recount from first to last the tragic story of Brian and Joan and Anthony. Do not omit Mary Amberley's influence; to what extent was she responsible? How far was Brian's mother responsible? Consider, in view of these facts, whether or not the guilt was entirely Anthony's.
5. Trace the events that brought Helen and Anthony together. The bizarre death of the dog, in the 1933 episode, has a shattering effect on both Helen and Anthony, though Anthony's reaction is much slower than Helen's. Account for this.
6. From the incident of the death of the dog Anthony begins to change. Discuss the influence on him of Staithes and of Miller.
7. Notice the reference to Pavlov in the early part of Anthony's diary, and trace the development, or progress, from this theory of conditioned reflexes to his acceptance of the Golden Rule as a way of life.
8. The last chapter should be studied carefully; it is a challenging restatement of a philosophy of life which is essentially and profoundly Christian.

Chronological Arrangement of Chapters

1. Chapter 4
2. Chapter 6
3. Chapter 9
4. Chapter 15
5. Chapter 10
6. Chapter 16
7. Chapter 19
8. Chapter 27
9. Chapter 30
10. Chapter 33
11. Chapter 36
12. Chapter 43
13. Chapter 48
14. Chapter 52
15. Chapter 5
16. Chapter 11
17. Chapter 14
18. Chapter 18
19. Chapter 20
20. Chapter 22
21. Chapter 24
22. Chapter 34
23. Chapter 39
24. Chapter 45
25. Chapter 25
26. Chapter 29
27. Chapter 1
28. Chapter 3
29. Chapter 8
30. Chapter 12
31. Chapter 21
32. Chapter 26
33. Chapter 31
34. Chapter 37
35. Chapter 41
36. Chapter 47
37. Chapter 49
38. Chapter 51
39. Chapter 53
40. Chapter 2
41. Chapter 7
42. Chapter 13
43. Chapter 17
44. Chapter 23
45. Chapter 28
46. Chapter 32
47. Chapter 35
48. Chapter 38
49. Chapter 40
50. Chapter 42
51. Chapter 44
52. Chapter 46
53. Chapter 50
54. Chapter 54

CHAPTER XIII

LATTERDAY MYSTICS

Those who are constantly at work to push forward the outposts of knowledge find that their paths converge. Research tends to tear down or merge the boundaries which divided science into compartments. Where formerly it was easy to define the domain of physics as different from that of chemistry, now the wisest scholars are not able to say where one begins and the other ends. Chemistry depends more and more on mathematics. The modern world turns from absolutes toward an infinitely expanding universe. What is true in science holds also for the arts. Twenty-five years ago Genung could pigeon-hole in the neatest possible way exposition, narration, poetry and prose. But since then James Joyce has written prose that is in the deepest sense poetry, and Santayana has published a novel that is a philosophical memoir. We would be hard put to it to define a novel; its limits stretch out to infinity.

The reader who turns to Virginia Woolf's latest novel for such qualities as action, love interest, suspense, climax, will be disappointed, for it is written in the mood of poetry rather than of fiction. Accepted, however, not as a narrative, but rather as a series of poetic meditations on time, on the nature of man's life, *The Years* becomes a singularly rewarding spiritual adventure. Like the great mystics, Mrs. Woolf extends the boundaries of the imagination, opening unexpected windows onto undiscovered seas. She feels the great loneliness of the individual, the desire to communicate with one another that is forever frustrated by the futility of talk. Because of this awareness she has dispensed with the novelist's usual device of omniscience. Her characters grope toward each other, but never know each other fully, any more than we ever know fully the people with whom we spend our lives. Transcending the characters in importance is the theme itself—the tragedy of time, man's unchanging tragedy, told in terms of changing years and seasons, in an elegiac mood. From beginning to end the novel is richly and elaborately orchestrated; phrases and colors, light and shadow, gestures and emotions, are caught up and repeated; embroidered here, simplified there, until the whole has a symphonic beauty. Her people are ordinary people doing the ordinary things appropriate to their class and generation, but over and around them great skies brood, mighty winds sweep, and a door is open on the infinite.

The mood induced by reading *The Years* is similar to that in which one should approach Emily Dickinson, whose collected poems were first published in 1935. Though far apart in years, the New England poet of the sixties and the modern English novelist are close kin in spirit. To begin with technicalities, they have a similar talent for the precise and jewelled phrase which delights the sensitive ear. But

far more important, they have the same startled awareness, the same ability to fling open the windows of the soul to new horizons. They both dare to write of the old, old banalities of poetry—the sun, the stars, flowers, winds, day and night, love and death, and make them so new that we feel we have never seen them before.

One hesitates to say more of a poet so individual as Emily Dickinson than that reading her poems is, for those who like her, an immeasurably enriching experience. Either you like her or you don't. Her idiom is the clipped terseness of New England; she sees the world in the fresh clarity of New England sunlight. She never lost childhood's eager surprise at an immaculate universe, of which most of us are robbed in school. Her poems are the distillation of intensely felt experiences; they need to be read and reread before we catch fully their haunting overtones and mystic implications.

Subjects for Study

I. A MODERN SYMPOSIUM

Special Reference:

The Years, by Virginia Woolf

1. "Mrs. Woolf has revived the Platonic dialog," says one critic. If a translation of the *Symposium* is available, read it so as to be able to discuss the analogy suggested here.
2. Describe the Pargiter family, their situation, their connections, as the book opens. What has happened to them by the time of the party, with which the whole of "Present Day" is concerned? Notice that North Pargiter is the lens, the opera glass, through whose focus we see Delia's party. Because he has been long out of England, he sees everything in a new light.
3. The party gradually becomes a symbol of life itself: "Where was she? In what room? In which of the innumerable rooms? Always there were rooms, always there were people . . ."
4. Compare the train journey (page 270) with Thomas Wolfe's trains in *Of Time and the River*. The American author is similarly obsessed with time.
5. Read Matthew Arnold's poem *To Marguerite*, which has a similar brooding sense of man's loneliness, divided one from another by "the unplumbed, salt, estranging sea."
6. Show how Mrs. Woolf catches, to use her own words "that something that came to the surface, inappropriately, unexpectedly, from the depths of people, and made ordinary words, ordinary actions, expressive of the whole being."
7. Discuss "My life has been other people's lives, Eleanor thought."

8. Discuss "Is there a pattern; a theme recurring, like music; half remembered, half foreseen? a gigantic pattern, momentarily perceptible?" (Page 369.)
9. Mrs. Woolf is not without both humor and irony. Notice the ironical characterizations on page 375.
10. Read aloud some of the sections which appeal to you as pure poetry, as for example the paragraph on page 424 beginning "Silence and solitude," or some of the beginnings of the earlier chapters.
11. Comment on Eleanor's closing words, "And now?"

Additional References:

The School of Femininity, by Margaret Lawrence. (For the chapter on Virginia Woolf.)

The Waste Land, by T. S. Eliot. (A poetic version of modern London.)

Of Time and the River, by Thomas Wolfe.

The Time of Man, by Elizabeth Madox Roberts. (Although the environment is quite dissimilar, the theme is the same.)

Eyeless in Gaza, by Aldous Huxley. (In which the concept of time is treated with some irreverence.)

Orlando, by Virginia Woolf. (Here too the author is concerned with the stream of time.)

A list of Virginia Woolf's other works is to be found in the front of this edition of *The Years.*

II. "SHE LIVES IN DREAMS, ALONE"

Special Reference:

The Poems of Emily Dickinson

1. The above phrase, used to describe Sara Pargiter in *The Years,* could also be applied to Emily Dickinson. Tell something of her life, and the unusual conditions under which her work has been published. The fact that she never wrote for publication gives her poems a poignant intimacy.
2. Various topics suggest themselves for discussion, for example:
   a. Her deft use of the unusual yet precise word; her apparent carelessness as to rhyme.
   b. Her concern with small things; bees, clover, small flowers, grass.
   c. Her childlike simplicity, in contrast to her growing absorption with problems of the infinite.
   d. Her expression of the major problems of love and death.
3. Choose some of the poems to read to the group.
   "I never hear the word escape" (page 19)

"To learn the transport by the pain" (page 37)
"The day came slow, till five o'clock" (page 66)
"Bring me the sunset in a cup" (page 86)
"She sweeps with many colored brooms" (page 87)
"I'll tell you how the sun rose" (page 104)
"These are the days when birds come back" (page 106)

Additional Reference:

The Life and Letters of Emily Dickinson.

CHAPTER XIV

MASTER OF THE GUILD

Any publishing season is bound to be interesting which presents to the reader new works by writers of such major importance as Virginia Woolf and Somerset Maugham. Yet few novelists of the present day are farther apart in mood and in technique. In the preceding chapter we suggested that Virginia Woolf writes in a border land where fiction and poetry blend; this was the manner of her earlier novel *Orlando*, as it is of her latest *The Years*. In contrast, Somerset Maugham is *par excellence* the writer of fiction, master craftsman of his guild, employing all the tricks and all the skills of his trade. Virginia Woolf's prose is cadenced and evocative; Maugham's is clear-cut, slightly brittle. Virginia Woolf's characters, though only half seen, suggest the intricate possibilities of human emotion and human tragedy; Maugham's characters are seen whole, but with something of the inhuman precision of dummies in a show window.

Years ago Somerset Maugham wrote a novel which has frequently been called one of the great books of our generation. Since then he must have been bored by his critics' outcry, each time he publishes a new novel, that it is not another *Of Human Bondage*. That story of Philip Carey's experience of life was so instinct with compassion, with understanding, with a sense of the "tears of things," that we have hoped ever since for something similar. But he has never plumbed the depths again; rather he has chosen to content himself with carefully lacquered surfaces, with the dextrous, the clever, the definite. To this later manner of his belongs his recently published novel *Theatre*.

Few publishers' blurbs have been more annoyingly misleading than the one on the jacket of *Theatre*—"A novel of a woman's innermost life." Such it most emphatically is not. Mr. Maugham's title is exact; it is essentially a novel of the theatre. His Julia is more actress than woman, and the author concerns himself with the old philosophical riddle of the stage; where does make-believe end and reality begin? The earlier Somerset Maugham might have written of a woman as intimately as he did of Philip; but the Julia whom he gives us here is simply a great actress into whose mouth he has put some of his cleverest and most sophisticated lines. It may seem carping to suggest that here the master has performed his task too well; he has so skilfully created the artificial atmosphere of the theatre that we cannot believe in the reality of the emotions of any of his characters. In retrospect it has something of the flatness of a morality play; Julia is Great Actress; Michael Successful Manager, Tom Young Lover, and so on; nor do they ever step out of their parts.

Subjects for Study

I. THE METAMORPHOSIS OF SOMERSET MAUGHAM

Special Reference:

East and West, a Collection of the Finest Short Stories of Somerset Maugham

1. It is assumed that every one has read *Of Human Bondage.* Sketch it sufficiently to illustrate the depth of the author's understanding. Read Maugham's foreword to the new edition of this novel.
2. Discuss the importance of *Of Human Bondage.* What qualities of greatness have you found in it?
3. The preface to *East and West* gives an excellent account of the author's methods and literary beliefs.
4. Do you find a slight cruelty inherent in his attitude toward his characters? *Cakes and Ale* may illustrate this.
5. "My prepossessions in the arts are on the side of law and order. I like a story that fits." Is he on the defensive here against the charge of mere competence?
6. "The imagination can create nothing out of the void. It needs the stimulus of sensation." Refer to Julia's remarks on the artist's use of the emotions, in the last chapter of *Theatre.*
7. Select at least one story from *East and West* to retell, preferably one that suggests the emotional depth of *Of Human Bondage;* such as, for instance, *The Pool,* or *The Alien Corn.*

II. THE DAZZLE OF FOOTLIGHTS

Special Reference:

Theatre, by Somerset Maugham

1. Since the story is important here it should be told briefly before beginning a discussion.
2. Comment on the dexterity with which the author manipulates characters and scenes.
3. Do you share Julia's emotions, or watch them from a good seat in the first row of the balcony?
4. Describe Julia's night of triumph.
5. "You had to have had the emotions, but you could only play them when you had got over them." Show how Julia used her emotions. Does the writer too do this? Thomas Wolfe (*Look Homeward Angel*) may provide a partial answer.
6. Can you suggest reasons for the difference between the Somerset Maugham of *Theatre* and of *Of Human Bondage?*

Additional References:

Of Human Bondage, by Somerset Maugham.

Don Fernando, by Somerset Maugham. (This is suggested not only because of the current interest in Spain, but because it shows Mr. Maugham in a more contemplative mood.)

The Thinking Reed, by Rebecca West.

Of Lena Geyer, by Marcia Davenport. (A fictional biography of a great opera singer.)

SPECIAL REFERENCE BIBLIOGRAPHY

Bates, Ralph	*The Olive Field.* 1936. (7)	Dutton	$2.50
Blaker, Richard	*But Beauty Vanishes.* 1936. (11)	Bobbs	2.50
Bowen, Marjorie	*Patriotic Lady.* 1936. (6)	Appleton	3.00
Carmer, Carl	*Listen for a Lonesome Drum.* 1936. (2)	Farrar	3.00
Cary, Joyce	*The African Witch.* 1936. (11)	Morrow	2.50
Edmonds, W. D.	*Drums Along the Mohawk.* 1937. (2)	Little	2.50
Dickinson, Emily	*Poems.* 1935. (13)	Little	3.50
Földes, Jolán	*Street of the Fishing Cat.* 1937. (8)	Farrar	2.50
Furnas, C. C.	*The Next Hundred Years.* 1936. (1)	Reynal	3.00
Gellhorn, Martha	*The Trouble I've Seen.* 1936. (3)	Morrow	2.50
Huxley, Aldous	*Eyeless in Gaza.* 1936. (12)	Harper	2.50
Jaffe, Bernard	*Outposts of Science.* 1935. (1)	Simon	3.75
Kantor, MacKinlay	*Arouse and Beware.* 1936. (9)	Coward	2.50
Lawrence, Josephine	*Sound of Running Feet.* 1937. (3)	Stokes	2.50
Leslie, Doris	*Fair Company.* 1936. (5)	Macmillan	2.50
Lytle, Andrew	*The Long Night.* 1936. (9)	Bobbs	2.50
Maugham, W. S.	*East and West.* 1921-1934. (14)	Garden City	1.49
Maugham, W. S.	*Theatre.* 1937. (14)	Doubleday	2.50
Mitchell, Margaret	*Gone with the Wind.* 1936. (10)	Macmillan	3.00
Sender, Ramón	*Seven Red Sundays.* 1936. (7)	Liveright	2.50
Sheean, Vincent	*Sanfelice.* 1936. (6)	Doubleday	2.50
Smith, Bradford	*To the Mountain.* 1936. (4)	Bobbs	2.50
Thackeray, W. M.	*Vanity Fair.* (10)	Grosset	1.00
Van Etten, Winifred	*I Am the Fox.* 1936. (4)	Little	2.50
Van der Meersch, M.	*Invasion.* 1937. (8)	Viking	3.00
Warner, S. T.	*Summer Will Show.* 1936. (5)	Viking	2.50
Woolf, Virginia	*The Years.* 1937. (13)	Harcourt	2.50

PUBLISHERS' DIRECTORY

The following publishers have books listed in this outline, and opportunity is here taken to thank those who have generously given us review copies of the books used and recommended.

Appleton (D.)-Century Co., Inc., 35 W. 32nd St., New York.
Bobbs-Merrill Co., 724 N. Meridian St., Indianapolis.
Coward-McCann, Inc., 2 W. 45th St., New York.
Doubleday, Doran & Co., Garden City, N. Y.
Dutton (E. P.) & Co., 300 Fourth Ave., New York.
Farrar & Rinehart, Inc., 232 Madison Ave., New York.
Garden City Publishing Co., Garden City, N. Y.
Grosset & Dunlap, 1140 Broadway, New York.
Harcourt, Brace & Co., 383 Madison Ave., New York.
Harper and Bros., 49 E. 33rd St., New York.
Little, Brown & Co., 34 Beacon St., Boston.
Liveright Publishing Corp., 386 Fourth Ave., New York.
Macmillan Co., 60 Fifth Ave., New York.
Morrow (William) & Co., 386 Fourth Ave., New York.
Reynal & Hitchcock, Inc., 386 Fourth Ave., New York.
Simon & Schuster, Inc., 386 Fourth Ave., New York.
Stokes (F. A.) Co., 443 Fourth Ave., New York.
Viking Press, 18 E. 58th St., New York.

ADDITIONAL REFERENCES

The books listed below will be sent only when requested. Some of them are not in the Extension Library.

Anderson, Edward	*Thieves Like Us.* 1937. (3)	Stokes	$2.50
Anderson, Maxwell	*High Tor.* 1937. (2)	Dodd	2.50
Bates, Ralph	*Lean Men.* 1935. (7)	Macmillan	2.50
Benét, S. V.	*John Brown's Body.* 1928. (10)	Doubleday	3.00
Blaker, Richard	*Here Lies a Most Beautiful Lady.* 1936. (11)	Bobbs	2.50
Burlingame, Roger	*Three Bags Full.* 1936. (2)	Harcourt	3.00
Carmer, Carl	*Stars Fell on Alabama.* 1934. (2)	Farrar	3.00
Carrel, Alexis	*Man the Unknown.* 1935. (1)	Harper	3.00
Chase, Stuart	*Rich Land, Poor Land.* 1936. (3)	McGraw	2.50
Colony, Horatio	*Free Forester.* 1935. (2)	Little	2.50
Cooper, J. F.	*Last of the Mohicans.* (2)	Dodd	1.00
Coward, Noel	*Cavalcade.* 1932. (5)	Doubleday	2.00
Davenport, Marcia	*Of Lena Geyer.* 1937. (14)	Scribner	2.75
Davis, H. L.	*Honey in the Horn.* 1935. (9)	Harper	2.50
Davis, Maxine	*They Shall Not Want.* 1937. (3)	Macmillan	2.50
De Kruif, Paul	*Why Keep Them Alive?* 1936. (1, 3)	Harcourt	3.00
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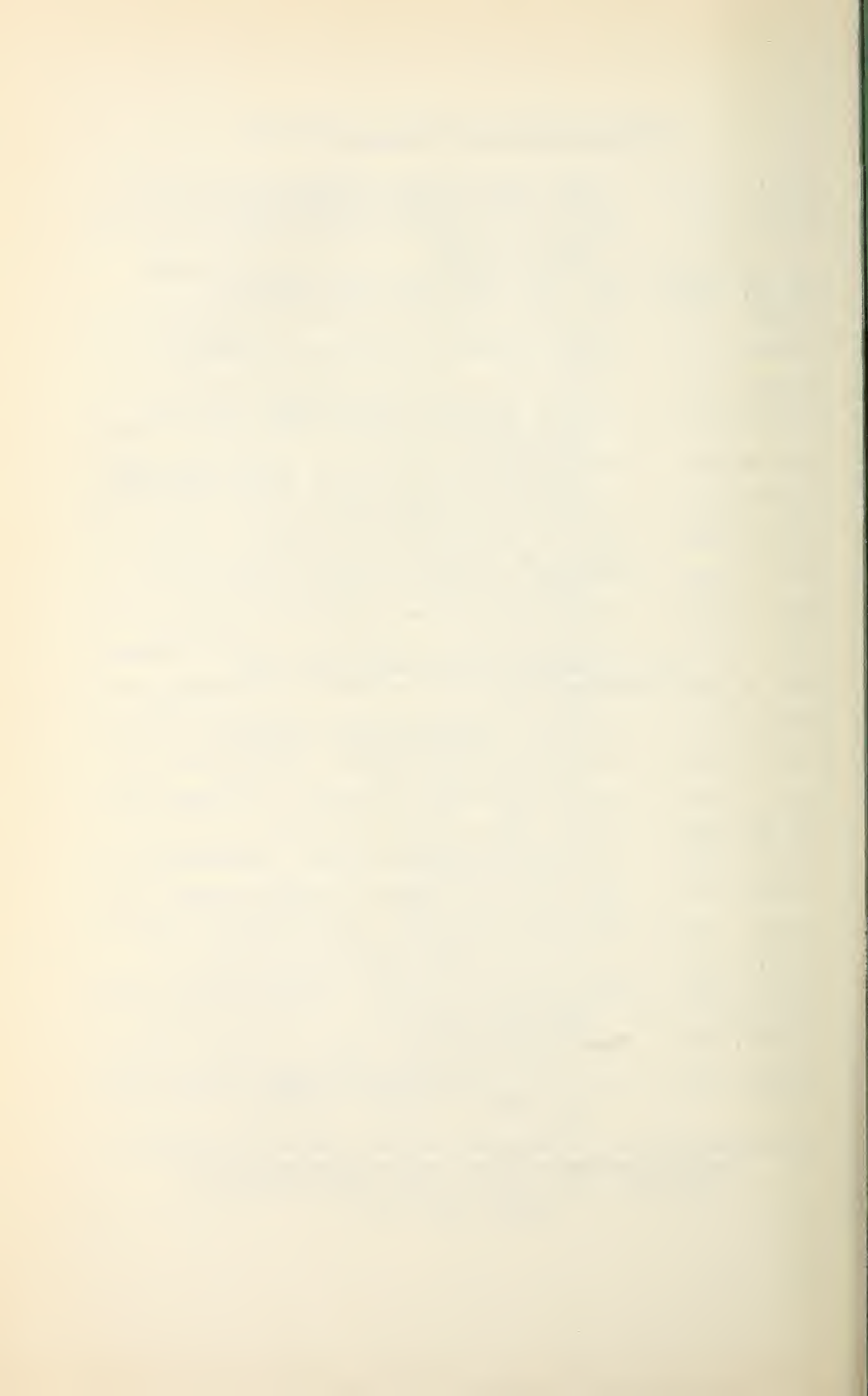

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