

THE UNIVERSITY OF NORTH CAROLINA
LIBRARY EXTENSION PUBLICATION

VOL. IX

JUNE, 1943

NO. 5

ADVENTURES IN READING

Seventeenth Series

AGATHA BOYD ADAMS

Staff Member

of the University of North Carolina Library



*Published six times a year, October, January, April, May, June, and July,
by the University of North Carolina Press. Entered as second-class
matter February 5, 1926, under the act of August 24, 1912.
Chapel Hill, N. C.*

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Advance subscription per volume, \$2.00; to residents of North Carolina, \$1.00. Copies sent on approval.

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FOREWORD

"Every man who knows how to read has it in his power to magnify himself, to multiply the ways in which he exists, to make his life full, significant and interesting."

—ALDOUS HUXLEY

"When grown people neglect books, their excuse sometimes is that they find life all-absorbing. They deceive themselves. If their interest in life were really strong, they would want more of it than our brief days yield, they would feed on all convincing reminders of it, they would study it from all sides, they would gladly see it through the eyes of others."

—JOHN ERSKINE

The word *adventures* immediately suggests faraway places. Always in selecting books for the series *Adventures in Reading* the lure of geography enters in, the attraction of books which deal with the little-known corners of the earth and reveal ways of life which are strange to us. Yet it is a peculiar and unavoidable condition of our time that most of the remote places of the earth have been violated. "There are no islands any more." Lighthearted adventuring in the South Seas is no longer possible because of the terrible implications with which war has endowed them. One of the minor but none the less painful frustrations imposed by war is this hemming in of the human spirit; this feeling that we can no longer wander freely in the storied forests of Germany, or explore the lovely cities of Provence or Tuscany.

When we turn from this geographical type of adventuring to the more enthralling kind of adventures of the mind and spirit, we meet the same frustration. There are whole areas blocked off, fortified zones wherein we must not enter, "verboden" signs across the free pathways of the soul. Minds aroused by hatreds, resentments, by the constant pressure of wartime strain and excitement, cannot enter serenely into the higher realms of thinking. If a mere reader feels this frustration, it must be peculiarly hard for the creative artist to bear, and probably accounts for the fact that few if any really great books are written in wartime.

It has been impossible to escape the shadow of war in making this selection. An effort has been made to avoid strictly political books, and to select those which either illumine other countries, or have some relation to the ideals of our own.

CHAPTER I

THE FREE AND THE CONSCRIPTED

“Go!

Never again elude the choice of tints!
White shall not neutralize the black, nor good
Compensate bad in man, absolve him so;
Life's business being just the terrible choice.”

—Browning: *The Ring and the Book*

There has seldom been a time when the choice between good and evil seemed more important and more real than in these tragic years. We have been forced most violently to accept as fact the existence of evil in a world that has not known how to follow the good. Completely untenable and shattered now is that old easy-going concept of the relativity of good and evil—perhaps no one was really bad, just hungry or ill. The history of our time, which we cannot for a moment escape, establishes beyond peradventure the fact of evil. How shall we know where to find the good?

Such is the nature of the choice with which Charles Mills is concerned in his rich, intricate, and high-minded book, a novel which misses greatness perhaps by only the single flaw of lack of humor, but which nevertheless stands head and shoulders above most novels of this season. It is perhaps picayune to mention a flaw in a novel that has so much to offer in sensitive awareness of all the influences of beauty, of goodness, and in high seriousness about the major issues of human life.

The hero of *The Choice* fortunately grows up in a time when he is free, within the pattern of his heritage and circumstances, to decide how he will live, what he will do with his life. Few young men of our time are free to make any external choices, although the eternal choice between good and evil always rests before them. The design of their lives is foreordained by history. In *The Voice of the Trumpet*, Robert Henriques has attempted to penetrate very deeply into the psychology of the soldier, the inner thoughts of the man who is separated from all his former ways of life, and whose only freedom is within his own spirit. The result is a strange but illuminating excursion into the realm of the unsayable.

1. A YOUNG MAN'S PILGRIMAGE

The Choice, by Charles Mills

Notice the lines from Browning which have suggested the title of this novel. Keep them in mind, and at the end of the novel be prepared to discuss the nature of David Lennox's choice.

The novel begins and ends with Italy. Discuss the Italian background in David's inheritance. What sort of person was his father?

The scene of the first part of the book is the deep South. Is this a conventional picture of the South? Is it romanticized? Does the author succeed in conveying the mood and atmosphere surrounding the little boy growing up at the Cedars?

What does Centerville stand for to the author? What is its significance in David's life? Do you think it is a real and living picture of a small southern town? How does it compare with Sam Byrd's *Small Town South*, for instance? Does the author draw a just balance between the good and the bad in such a town?

Characterize the different people who influence David profoundly: his father, Sam, Laura Riener, George, Elizabeth, Montebasso. Show how David is educated by his capacity for love and hate.

What influences affected him in his college days? Discuss his friendship with Richard Furness. What well-known university is described in this section?

What aesthetic influences were important all his life? He is a complicated personality, variously affected by music, by painting, by nature, by books. Give instances of his sensitive appreciation of each.

How does his final experience in Italy help to resolve and clarify the conflict of his earlier days? Sometimes from the vantage point of a foreign country motives and attitudes in one's own country are more clearly seen; is that David's experience? How does acquaintance with Italian fascism illuminate for him the traditional values of the South?

Define the source and nature of the long conflict between David and George. Has the violence of his final struggle with George been prepared for and led up to throughout the novel?

Would it have been possible for David to arrive at his choice had he remained in Centerville? To what extent is his choice also the responsibility and the challenge confronting most of the world today?

Additional Reading:

The Last Puritan, by George Santayana. (Another young man in search of his soul)

2. A SOLDIER'S "EVERYMAN"

The Voice of the Trumpet, by Robert Henriques

Read carefully the preface by Stephen Vincent Benét. What are the three planes on which the story moves?

What is the symbolism of the mountain? The plain?

In what sense is this like a morality play, such as *Everyman*? Does the author succeed in making the characters universal rather than particular?

What do we learn of Smith's background and last life? What are his problems as an officer? Are they also the problems of any officer?

What does Benét mean by "that special tension of the spirit of which poetry is made"? Is it present here?

The author has attempted to express the incommunicable, to reach the lonely places of man's inward experience. Does he succeed?

Do the sections of poetry seem to flow naturally from the prose? Do they disturb and alter the narrative? Would you prefer not to have them? Remember the seventeenth century pastoral novels in both France and Spain, which made a similar use of poetry alternating with prose. Are there moods and feelings which can be better expressed in poetry than in prose?

Pick out for especial comment some of the episodes which have an unusual quality, such as the story of the two-pound trout, the soldier's life at sea, Hunt's desire for immortality.

The somewhat vague background is that of a Commando raid. The references below suggest more detailed information about Commandos.

Additional Reading:

The Commandos, by Elliot Arnold.

Dress Rehearsal, by Quentin Reynolds.

Combined Operations, by Hilary St. G. Saunders.

“NEVER UNDERESTIMATE THE POWER OF A WOMAN”

Foreign observers of the American scene frequently note that our civilization has a tendency to become a matriarchy; that women have more influence than men in our homes, our schools, our production of consumer goods, our production of books, our culture in general. Booth Tarkington's latest heroine could be quoted as a case to prove this charge. Kate Fennigate is a gentle but none the less despotic matriarch, who manages the lives of everyone with whom she comes in contact, always of course for their own good. The author himself is quite taken in by his own creation; he obviously adores his Kate, but the reader is left wondering how warmly the average human being would feel toward a woman with more than a trace of self-righteousness, who always knew all the right answers. Despite this flaw, the novel is one of the richest in setting and in variety of characters of all Tarkington's works, told too with all his mastery of detail and plot. It is typically American not only in its exaltation of the influence of women but also in its exaltation of business as an end and way of life; the fortunes of Kate and Ames Tuke and Laila are inextricably interwoven with the fortunes of the Roe Metal Company.

David Cohn's serious and witty essays on the art of living, ambushed by his publishers behind the somewhat spurious title *Love in America*, explore the same area that gives *Kate Fennigate* its theme: the effect of women upon men, the counterpoint and harmony of the marriage relationship as it is influenced and altered by contemporary *mores*. The art of the informal essay is one not sufficiently cultivated in our time; here it is delightfully brought to focus, with wit and considerable penetration, upon a series of questions which have too often been left to the second-rate or the gynecologically minded counsellor.

1. WOMAN AS GUARDIAN ANGEL

Kate Fennigate, by Booth Tarkington

Show how Kate started off by managing her father's life, and continued to do it for everyone else.

Does the author succeed in making Kate attractively sympathetic? Do you agree with him that she is a "compassionate good woman, creation's loveliest gift"? Does she grow spiritually in the course of the novel? Does her personality show genuine development?

Does Ames show character development? Is he too malleable under Kate's molding touch?

Is the contrast between Kate and Laila perhaps too sharp, too close to all black and all white?

Show how the fortunes of Kate, Ames, Laila and Tuke are interwoven with the Roe Metal Products Co. Would their problems really be so readily solved by having more money, or by achieving business success?

What does Kate mean by people who live always within their own encasement? Apply this to each of the main characters.

Analyze these two marital situations in the light of what David Cohn has to say about marriage in America. Would he consider their attitude toward marriage somewhat materialistic?

Appraise this novel in the long procession of Booth Tarkington's published work. Compare it, for instance, with *Alice Adams*, or *The Magnificent Ambersons*. How do his portraits of adolescents here compare with some of his others, in *Seventeen*, for instance? Comment on his portrayal of the whole town, its society and its business. Does he have much interest in those who belong to neither society nor business?

Additional Reading:

Alice Adams, by Booth Tarkington.

The Magnificent Ambersons, by Booth Tarkington.

2. AMERICAN MARRIAGE UNDER THE MICROSCOPE

Love in America, by David Cohn

Note carefully the author's references to Raoul de Roussy de Sales, late author of *The Making of Tomorrow*. His thoughtful and urbane influence may be traced in this book.

The author has a tendency to wise-crack. Do you think he sacrifices sense to achieve the barbed saying? Is he fundamentally serious? Illustrate. Does the book grow progressively more serious?

"America seems to be a Paradise for Women"; is it?

Discuss his remarks on the role of advertising in American life; on

soap opera; on Dorothy Dix and her compeers; on women's magazines. He is at his trenchant best in some of these chapters.

The last chapter, "The Place of Women in Our Society," deserves to be discussed in detail. Take it up under the following topics:

Conflict between the dreamer and the practical man.

Woman's responsibility in the postwar world.

Contrast between American technique of living and a genuine art of living.

Woman's responsibility in local politics.

Duties and potentialities of women's clubs.

Woman's responsibility in education, both public and at home.

Additional Reading:

Of Men and Women, by Pearl Buck.

The Dance of Life, by Havelock Ellis. (One of the wisest as well as one of the most beautiful books on the relationship of men and women)

CHAPTER III

IRISH MEMORIES

"The bright-winged moth will drift again
And the clover will grow in the summer rain"

From the jewel-tinted miniatures of saints in the *Book of Kells* to the haunting poetry of William Butler Yeats, there has always been a quality of special charm, of highly individual beauty, about Irish culture. To many people Ireland, even unvisited, has remained a land of enchantment, almost impossible to reconcile with the violence of its revolutionaries and the strange limbo of its present neutrality. Kate O'Brien and Kathleen Coyle are both endowed, though perhaps in a minor way, with the genuine Irish gift that can transmute the commonplace of memory and experience into something magic and slightly removed from reality.

In her autobiography Kathleen Coyle takes us back through the narrow door of childhood into the Ireland of the early days of this century, and into the inner emotional and spiritual searchings of a highly endowed and handicapped child.

Kate O'Brien in *The Last of Summer*, as in her earlier books, is fascinated by the contrast between Irish and French attitudes and ways of living, the delicate juxtaposition of traditions which have much in common and yet much in sharp difference. It is a contrast which Kathleen Coyle has experienced also in her own life, since in spite of her attachment to Ireland she has found the atmosphere of France more congenial to her as a writer.

1. FROM PARIS TO DRUMANINCH

The Last of Summer, by Kate O'Brien

Note that the entire action of the book takes place within twenty days, at the end of the summer of 1931.

Describe Drumaninch and Waterpark House, showing how they have the atmosphere of Irish rivers, and the sense of nearness to the sea.

What is Angèle's background? The influences in her education? Discuss her mother's connection with the Comédie Française, and the somewhat austere and dignified traditions that went with it.

Describe the people who make up the Kernahan household at Waterpark, into which Angèle comes. What elements of drama are already inherent there?

Discuss Harriet as a saintly matriarch. A comparison of her with Booth Tarkington's Kate Fennigate would be entertaining.

Does the love story, or group of stories, develop too rapidly? Describe the well-bred but none-the-less intense conflict between Harriet and Angèle. Who wins in the end? By what means?

Does Josie's vocation to be a nun seem plausible? Compare it with the same author's sympathetic study of a nun in her earlier *Land of Spice*.

What role does Dotey play in the household? Comment on the skill with which the minor characters are drawn, such as Uncle Corney, Bernard, the tavern keeper who is always reading *Gone with the Wind*.

Show how the atmosphere of impending war is conveyed, and the part it plays in the *dénouement*.

Additional Reading:

Land of Spice, by Kate O'Brien.

2. GROWING UP IN IRELAND

Magical Realm, by Kathleen Coyle

What does the author mean when she describes her family as living in a "Cherry Orchard" condition? Is this typical of the Ireland of her time? This atmosphere and mood, of Chekhov?

Do you agree with the author that her childhood was almost unbelievably tragic? Trace the tragic elements in it, the elements of happiness.

Describe the strong personalities that influenced her; her parents, her grandmother, her great-aunts, her nurse. Each emerges clearly as a whole character under her descriptive touch.

Discuss her spiritual experiences, the influence of the Catholic Church on her life.

Note the excitement with which she first read *Wuthering Heights*. She thinks of her childhood as a Brontë sort of childhood. What similarities exist there? What other literary influences affected her?

Select some anecdotes for especial attention, for instance, the story of Jane and her flight to New York, which reveals much about the family.

The chapter devoted to the early history of the Kinel-Owen family has much to tell about the early history of Ireland. Comment on it.

Compare Kathleen Coyle's childhood with that of another novelist, Julian Green, also studied in this program.

Additional Reading:

Hungry Hill, by Daphne DuMaurier. (A chronicle of five generations of an Irish family, living in a similar state of declining prosperity)

CHILDHOOD IN FRANCE

"No longer now can we hear at dusk the songs of France."

There is something peculiarly nostalgic just now in looking back to a childhood in France. Perhaps this is because the France of happy memories, the France of vacation trips, of long and beautiful holidays, seems irrevocably gone, obliterated and lost; in a sense it is linked with the lost childhood of a world grown tragically older. It is a joy to be momentarily restored to that earlier France through the sensitive recording memories of two skillful writers.

Anne and Julian Green are writing of the same childhood days, the same family background, the same small towns in rural France, and Paris of the first World War. Anne has chosen to set her memories in the form of fiction, Julian in a series of autobiographical essays. It is not often that we have so clear an opportunity to compare two writers' approach to the same material, nor to have that comparison available through two such delightful books. The brother and sister have taken us back, along different paths and from different angles, to a past that has an especial appeal for all who ever loved France.

1. THE MAKING OF A NOVELIST

Memories of Happy Days, by Julian Green

This whole book is a long poem of love for Paris; comment on the glimpses of beauty it affords, the ancient history of the city, its streets, bridges, old houses and churches, concerts, bookshops, the pleasures of strolling, of wasting time.

Beyond this interest in Paris, most individual of cities, the book has great interest in its revelation of the maturing of a writer. Describe Julian Green's childhood, his experiences with public education in France, the things and people that influenced him.

Discuss the different personalities that made up the family, a tolerant, intelligent, and adaptable group. Anne stands out clearly, as a nurse at the Ritz during the war, and later as a writer.

What were Julian's experiences as an ambulance driver?

Describe his years at the University of Virginia. Note especially his analysis of his shyness and loneliness, which he sees quite objectively.

Why did he begin as a painter? What was the effect of Greek

sculpture on his writing? Did he ever succeed in his wish to create something similarly finished and flawless?

Note his wish as a writer to be impersonal, to let his characters stand for themselves. This desire explains the singular lack of warmth of his novels, such as *Avarice House* and *The Closed Garden*.

Can you find, in this record of his life, the key to the somber atmosphere of his novels?

Discuss the pictures he gives of the literary and artistic life of Paris in the twenties and thirties: Gide, Cocteau, the Steins.

What effect did the painting of Matisse have upon Green?

What does he think of the poetry of Baudelaire?

How does he state the essential theme of all his novels? It is close to Matthew Arnold's line, "the unplumbed, salt, estranging sea."

Additional Reading:

The Last Time I Saw Paris, by Elliot Paul.

The Autobiography of Alice B. Toklas, by Gertrude Stein.

Personal Record, by Julian Green. (A more revealing record of the influences upon his writing)

2. AN AMERICAN GIRL IN PARIS

Just before Dawn, by Anne Green

Who were the people who controlled and shaped Elizabeth's early days? Describe her grandmother, the French friends of her grandmother's circle, and the other so different French friends of the streets and small shops.

How did her grandmother try to keep her American? Was this successful?

What is to be learned here about French family life? Note the tribal solidarity of the family into which Elizabeth was adopted. Comment especially on the long family dinner, and the personalities revealed there.

Does this novel bring out a certain matriarchical quality in French life? This was also suggested in connection with our discussion of *Kate Fennigate*, by Booth Tarkington. Does the same tendency exist in America?

How does the author show the impact of the war on the tight and indestructible unit of the French family? What qualities are suggested which have survival value? What elements of hope for a regenerated France are to be found here?

What is the nature of Philip's work? Of his father's? Other books studied in this program also deal with the European underground. Do events in the daily press bear out the probability of this continuing work?

Compare Anne's use of her childhood memories, as background for

a novel, with her brother's approach to them in his autobiography. Which of the two is the better writer? Which presents a more attractive and interesting picture of France?

Additional Reading:

See above. Also:

Primer for Combat, by Kay Boyle. (Excellent picture of France under the first impact of war)

I Too Have Lived in Arcadia, by Mrs. Belloc Lowndes.

American in Paris, by Janet Flanner.

THE CLIMATE OF TERROR

“. . . no fate can
Destroy the timorous implacable bravery of man.”

The underground world of conquered Europe has furnished the setting for some of the most enthralling novels of recent years; Anna Seghers' *The Seventh Cross*, with its richness of human comprehension and its dignity, stands out above most of them, but the theme and the background have already become a familiar literary trend of our generation. Everyone would like to know more about the underground; as a theme it has endless fascination. The reality, however, is far more thrilling than any fiction, as evidenced by the daily small stories of personal courage that sift through the web of censorship. When the history of the underground can be written these current novels may seem pale and shadowy beside the facts, but for the present they have a strong appeal.

The Conspirators, by Frederick Prokosch and *The Ministry of Fear*, by Graham Greene, are distinguished far above the ordinary tale of suspense and escape by a sense of human values, of man's dilemma in an age of violence, of human compassion. *The Conspirators* takes us to that crowded waiting room of the world which Lisbon has become; an ancient neutral city on the edge of tragic Europe. The sultry feeling of an imminent storm, the edge of disaster, permeates this short dramatic novel. *The Ministry of Fear*, which is written with even more distinction and understanding of human motives, is an absorbing tale of the Nazi underground in England. The author has been in the British Ministry of Information, but over and above his consequently authentic knowledge of the underground world, he is a master of subtle prose and of the art of story telling.

1. THE EDGE OF THE STORM

The Conspirators, by Frederick Prokosch

Notice the brief time covered by the action of this novel. It has the compression required of drama. Would it be difficult to turn this into a play?

Comment on the pictures of Lisbon given here with almost a poetic

awareness for the look of a gull poised in the sun, of a butterfly resting, of the green twilights in a mouldering city.

The quotation from Pascal, "Man is neither angel nor brute, and his misery is that he who would act the angel acts the brute," sums up the entire story. Show how this applies especially to the character of Vincent van der Lyn.

Vincent is the symbol of the avenging underground; what does von Mohr represent? Why must van der Lyn kill? Is his dilemma that of a great many other idealistic people?

Why at the climax does von Mohr not resist? Is the suspense too long drawn out?

Does Irina seem amoral, depraved? What experiences have made her so? Are Mira and Boris touched with the same decadence?

The dinner party of aristocrats and the terrific storm that drives them indoors are important units in the tight structure of this novel. Comment on them.

Discuss the methods used by the author to build up suspense. In his ability to do this, and also to pack the utmost in implications into a brief space, he may well be compared to Somerset Maugham.

Additional Reading:

The Seventh Cross, by Anna Seghers.

Assignment in Brittany, by Helen McInnes.

The Hour Before Dawn, by Somerset Maugham.

The Seven Who Fled, by Frederick Prokosch. (In this earlier novel the sprawling structure is in complete contrast to the dramatic form of *The Conspirators*)

2. NIGHTMARE SEQUENCE

The Ministry of Fear, by Graham Greene

"He is the finest English novelist of his generation . . . his narrative gift is as good as Somerset Maugham's," says Hugh Walpole of Graham Greene. This is high praise indeed. Be prepared to discuss whether or not you feel that it is justified after reading this novel. *The Ministry of Fear* is an excellent introduction to him.

The author calls his novel "an entertainment." Why?

Discuss the somewhat intricate story under the subdivisions he gives it:

- I. The Unhappy Man. What burden of guilt does the hero carry? What part had pity played in his tragedy? What incidents are used to unfold the plot?
- II. The Happy Man. Why is he so happy in Dr. Forster's hospital? What burden has been lifted? Observe the mounting horror of the situation here.

III. Bits and Pieces. The gradual return of memory retraces the painful journey from adolescence to maturity.

IV. The Whole Man. Discuss the nature of the sacrifice that finally makes Rowe a whole man. What does the author mean by a whole man?

Comment on the sense of tenderness, of human compassion, which underlies this story of horror. Give illustrations.

What is the dual meaning of the title? Show how it applies to the two different planes on which the story unfolds, the objective plane of espionage activities, and the subjective one of fear for the beloved.

Discuss the pictures of London in the Blitz given here.

What qualities make Hilfe the ideal Nazi? What is totally lacking in him?

Comment on the nightmareish, Daliesque quality of this novel. Do you think the author ever crosses the fine line that separates the bizarre from the grotesquely unreal?

What gives *The Ministry of Fear* a completely different quality from the average mystery story?

Additional Reading:

This Gun for Hire, by Graham Greene.

The Labyrinthine Ways, by Graham Greene. (Both of these books illustrate the author's liking for a chase, which also appears in *The Ministry of Fear*)

MINOR NOVELS OF IMAGINATION

“Small harbors seen at dusk, rocks shining,
The water iridescent with the hour, and slackened sails
Drifting to anchorage.”

The publishing season of 1942-43 will not be remembered as a good one for creative writing. The most conspicuous books, perhaps the most memorable ones also, have been the many excellent firsthand accounts of war experiences, such as *They Were Expendable*, *Into the Valley*, *I Served on Bataan*. These are cases where truth is not only stranger, but also more alive, more vital, more stirring, than any fiction. Small wonder then that the output of genuine fiction has been small in amount and on the whole poor in quality. The creative professional writer has had to face competition from an unusual source.

The Weir, by Ruth Moore, and *Tilda*, by Mark Van Doren, are both genuine works of the imagination, as contrasted with the many current novels that are semi-historical, autobiographical, or biographical. True, both of them deal with small and homely scenes, but within this limited framework the authors have created characters, endowed them with fourth-dimensional life, and imagined situations in which they move within the uncharted but inescapable pattern of human relations. They are at once more intimate and more imaginative in feeling than many a more ambitious and grandiosely planned novel, in which the reader is overawed by the author's learning and the laborious research he has entered into in preparation for writing. These are quiet books, not proclaiming their merits blatantly, nor making undue demands upon the reader's time and patience.

Tilda is a story completely in the latitude and climate of our time. It is as contemporaneous as today's newspaper, and full of a strong feeling for the ordinary pleasures and aspects of New York, ailanthus trees in the May light, the ferry on a foggy night, window-shopping, sunning on the roof. *The Weir* has a more timeless quality, and mounts to a stronger climax. Its action is not melodrama, though in less capable hands it might become so; here it is as real as the barnacled ledges over which great combers break, and the small white houses that cling to the island.

1. FAMILY PIECE

Tilda, by Mark Van Doren

Although Tilda's family is a happy one, there is sorrow in the background. What is it?

Characterize the different members of the family. Each one is fully realized. What sort of man is Thomas Wyatt? What is Tilda's personality? Her strongest motive? What understanding of pain had she gained from knowing her father?

How was she drawn to Hood in the first place? Why did she lie to him? Is that lie in keeping with her character?

How did Tilda help Hood? Comment on the steps in his slow coming back to normal. Does this process seem psychologically sound?

Mention the things about New York which Tilda taught him to enjoy. Note that they are not the usual glamorous excitements which the outsider associates with New York, but are entirely in keeping with the quiet key of the book.

Is that tone of quietude ever violated? Observe that the one violent episode takes place off-stage, so to speak, and is known of only in retrospect.

Discuss Mark Van Doren's concern here with the individual's compelling need to speak the truth. It has been the theme of at least two other works of his, the novel *Windless Cabins*, and *The Mayfield Deer*.

Why does Tilda send the telegram? Do you think she was right in so doing? How did it help Hood in the final stage of his recovery?

Discuss the individual quality of Mark Van Doren's style. It is very simple and lucid, never flowery, yet has the genuine poetic touch. How is this achieved?

2. FAMILY TRAGEDY

The Weir, by Ruth Moore

This novel is as clearly regional, indigenous to the coast of Maine, as *Tilda* is to New York City. In *Kennebec*, R. P. T. Coffin describes the amphibious farms of Maine. Show how the people of this novel live more at sea than on land.

What changes are implicit in the transition from the generation that earned their living from the sea, and those who earn it in sardine factories?

Two families are brought into juxtaposition here, and from them springs the tragedy. Describe the different members of the households of Turner's and Comey's. Note Hardy's stalwart character, Josie's loyalty, Grammy's caustic and somewhat salty humor.

What are the sources of Morris's sadistic bitterness? Trace the early events which point toward the final tragedy.

Is Sarah correct in saying that Morris is like her, only warped and embittered? What qualities had they in common?

Show how Alice, with her desire to improve herself, illustrates the waste of young people in these remote regions, where opportunity is denied. How does she prove her character in the end?

Note the author's sense of the cycles in human lives: Alice and Leonard will take up on the island where Hardy and Josie have left off.

What is the symbolism of the weir, which must be taken down and built up each season? In the end, has Hardy escaped his destiny?

Comment on the author's feelings for the pranks and adventures of boys; her reproduction of the clipped and reticent Maine speech; her ability to handle a plot.

Additional Reading:

Kennebec, by R. P. T. Coffin.

CHAPTER VII

THE STORY OF A SHADOWED LAND

“That hollow island
Under the world’s waist, with its eager people
Whose past is yesterday, and who, like us,
Quarry the future out of hard sensation.”

—Selden Rodman

In the very few novels with an Australian background which have been published in this country, there is evident a somberness, a lack of gaiety and optimism, which is completely at odds with the newspaper accounts of the wild humor and high spirits of Australian troops. Through most stories of American pioneering there runs a flashing current of humor, perhaps most strongly depended upon when the going was most desperate. If, however, we are to believe her novelists, Australia was pioneered by hard-driven cruel and bitter men with little time for laughter or for tenderness. There is of course an inescapable darkness in the initial circumstances of the founding of the colony; that old, old shadow of the prison ships lies long upon the land. Eleanor Dark, in *The Timeless Land*, gave a memorable description of the early English settlements on the continent, and also of the aboriginal background.

Xavier Herbert’s *Capricornia* carries the story of the opening up of Australia still further in a strong, robust and immensely varied novel. The old touch of darkness is still there, but to it he has added some of the coarse, rough and tumble jesting of the frontier, and a keen appreciation of the violent and extravagant nature of the land—extravagant in the colors of dawn and sunset, in the flowering of great trees, in the shape of mountains, and in the behavior of human beings. Through it all runs the theme, foreshadowed in *The Timeless Land*, of the tragic mingling of races, the inevitable wrongs brought by the white man to a savage country.

In studying *Capricornia* it is necessary to remember, as Hartley Grattan warned in his review of the novel, that it deals with only one comparatively small portion of Australia, which is still the northern frontier. It is no more to be taken as representative of all of Australia than *Grapes of Wrath* is typical of all of the United States. Use Ernestine Hill’s *The Australian Frontier* to

place *Capricornia* in correct perspective, and Hartley Grattan's *Introducing Australia* for a more comprehensive picture of the country.

1. THE FABULOUS "OUTBACK"

Australian Frontier, by Ernestine Hill

Who is the author? What was her purpose in making her journey into the Australian Northwest?

Recount her tales of pearl fishing. In what part of Australia is this an important industry? When you read *Capricornia* you will find references to pearl fishing there.

What is spinifex? Describe some of its uses.

Comment on the picturesqueness of some of the Australian frontier place names, such as Paperbark Springs, Cheese Tin, Black Flag. Do they have their counterpart in the United States?

What part does horse-racing play in Australian life?

What does she consider the "apex of Australia"? What considerable variations of soil and climate occur within the Continent? Is it more or less varied than the continental United States?

Does Ernestine Hill's book touch also on the race problem which supplies the theme of *Capricornia*? What is her attitude toward it?

The chapter entitled "Darwin Court" is an excellent preparation for the trial scenes of the closing chapters of *Capricornia*. Read it carefully with this in mind.

Observe that the dialect in *Australian Frontier* is the same as that used in *Capricornia*.

What does Ernestine Hill tell of the traditions and customs of the natives? Is she sympathetic toward them?

What does she consider the "living heart" of Australia? Discuss some of the potential sources of wealth in the continent.

What problems do you think Australia and the United States have in common? What basis for a mutual understanding?

Additional Reading:

I Heard the Anzacs Singing, by Margaret L. Macpherson.

2. ONE OF THE LAST FRONTIERS

Capricornia, by Xavier Herbert

How can you determine the time of this novel?

It has been suggested that the railroad is the real hero here. Show what part it played in the lives of the whites and natives who lived

along it; how also the author uses it as a thread to tie together his sprawling narrative.

Describe the conditions in Capricornia when the Shillingsworth brothers arrived. How did they proceed to take advantage of these conditions?

The story of Norman is another thread which runs all through the novel. Trace it in all its implications, and show how it sums up the tragedy of miscegenation. Is that the theme of the novel?

The author plays many variations on this theme, for instance, the stories of Constance and of Tocky; can you cite others?

What was the "White Australia Policy"? The attitude of the government toward the natives?

Australian pioneers found a race problem ready-made: American pioneers imported one. Do you think we have handled ours better?

How do the conditions depicted in *Capricornia* compare with those in the rest of the country? In the cities of the South, for instance?

Illustrate the author's ability in characterization; the skill with which he manipulates a great many characters, and auxiliary stories.

Comment on his awareness of and references to the gorgeous colorings and the violence of nature in his native country, and show how this is interwoven with his narrative.

Additional Reading:

The Timeless Land, by Eleanor Dark.

Introducing Australia, by C. Hartley Grattan.

CHARLATANS AND SOOTHSAYERS

"Go, bid the priests do present sacrifice
And bring me their opinions of success."

—Shakespeare, *The Tragedy of Julius Caesar*

On the morning of the fateful Ides of March, Julius Caesar, the hard-boiled victor of many campaigns, the realistic practical politician, consulted the augurers. Events were bearing down upon him. Somehow he sought to penetrate the future, to resolve his own doubts and uncertainties, to project his own stubborn and wilful personality beyond the limits of the present. True, when the priests sent in an unfavorable report, he blustered, somewhat unconvincingly, and insisted on going to the Senate to meet his doom, who knows with what terror hidden in his heart?

It is a strong human impulse—the wish to lift the veil of the unforeseeable, to force the cunning contriving mind ahead, and so forestall and out-manuever the inevitable deadly onslaught of the future. It is an impulse shared at times by most people. Julius Caesar was not the last world conqueror to resort to soothsayers; Adolf Hitler has frequently resorted to his favorite prophet, one Haunssen, whose almost incredible story suggests the protagonist of Lion Feuchtwanger's most recent novel.

Double, Double, Toil and Trouble takes us to that strange ambiguous half-world of modern Berlin, that world of which we know so little and understand less; a world of extraordinarily gifted charlatans, of highly endowed quacks, of geniuses who employ their talents to deceive and to mislead the gullible. It is impossible for us to comprehend how such people have gained power in Germany. Perhaps this novel, which shows us something of the misery that seeks comfort anywhere, may increase our understanding.

Bella Fromm was a popular, gay, and highly intelligent newspaper woman in Berlin. She had an unusual vantage point from which to observe the society and the political figures of the city during the ten years preceding the war. In her diary she has set down her observations, her growing sense of disaster. Her realistic account furnishes a perfect background for interpreting Feuchtwanger's book.

1. DANCE OF DEATH IN BERLIN

Blood and Banquets, by Bella Fromm

Describe the childhood and early training of the author of this diary, as she gives it.

What opportunities did she have for observing Berlin society? What sort of picture does she give of it?

Does she portray a growing deterioration of standards? How is this shown? Why is it at first so hard for her to believe what is happening? Show how gradually her incredulity turns to horror as the reality of the Nazi treatment of the Jews is forced upon her.

Why did she want to stay on in Germany? How did she succeed in doing so for so long, even though she is Jewish? What finally forced her departure?

Discuss her pen pictures of the Nazi leaders: Hitler, Goebbels, Heydrich, Himmler.

What does she say about Nazi relations with Japan?

What is her reaction to the indoctrination of Nazi youth?

Do you think she is a reliable and credible reporter? Does she have a tendency to be gossipy? Is this what gives her book its chief interest? Is her point of view a prejudiced one? Why?

Is this book to be recommended as a real study of the psychology of the German people in a time of transition? Does she penetrate below the surface?

2. THE RISE AND FALL OF A PROPHET

Double, Double, Toil and Trouble, by Lion Feuchtwanger

Does the author really believe in the validity of Oscar Lautensack's gift? What does clairvoyance mean? Is it possible?

How much of Oscar was charlatan? Did he have an inner core of sincerity?

Discuss his relationship with his brother, tying it in with some of their childhood experiences.

How does the picture of Berlin in the thirties given here compare with that gained from reading Bella Fromm's *Blood and Banquets*? Why do you think that Berlin at this time was so receptive and susceptible to charlatanism of all kinds?

What sort of picture of the Nazi party emerges from these two books?

Is Oscar's power over women made credible?

What part does Käthe's brother Paul play in the unfolding of the story? What element in Germany does he represent? Do you think there may still be in Germany people with his clear and honest intelligence?

Is Oscar's downfall intended to be symbolic? Is it a logical development from his character and circumstances?

Does Feuchtwanger penetrate any more deeply into Nazi psychology than Bella Fromm does?

Comment on the difficulty of writing a historical novel about current events. Is Feuchtwanger as successful here as in his other historical novels? Is it perhaps less difficult to spin a novel about the events of the remote past, which has been neatly folded up, labelled, and laid away by historians?

Additional Reading:

Power, by Lion Feuchtwanger.

The Ugly Duchess, by Lion Feuchtwanger.

Listen Hans, by Dorothy Thompson. (The first part contains a very penetrating analysis of the German mind)

THE DISINHERITED

“By the long lean rifle this country was won;
By lean men, ragged men, who read the signs.”

The long rich story of America's westward journey has not yet been told often enough to use up its endless resources. That slow persistent penetration of the apparently impenetrable forest, that gradual infiltration of human beings from the tiny margin of eastern coves and bays across the great wall of the Alleghanies to the western prairies, offers to the storyteller innumerable combinations, facets of courage and of humor, the juxtaposition of the civilized and the barbaric, treachery and loyalty, greed and devotion—all the stuff out of which novels are made. Small wonder that it should attract Hervey Allen.

The Forest and the Fort is a long way in both atmosphere and setting from the romantic European background of *Anthony Adverse*, though it has the same well-paced narrative and the same gradual build-up of a somewhat more than life-sized hero. It is the most grandiosely planned of any of Mr. Allen's work, since its more than three hundred pages are but the introduction to a series of six novels. The fact that it is part of a major work does not however detract from its interest, but rather whets the reader's appetite for what is to follow. This novel of the debatable lands of western Pennsylvania in the years when isolated forts were spearheads of the westward thrust has the story-teller's magic, and the poet's descriptive power.

The title *The Disinherited* which Mr. Allen has chosen for his whole series applies particularly well also to Jonreed Lauritzen's novel of Navajo life. It too tells a part of the long chronicle of the building of this nation, a part laid in a different time and place, but permeated with the same conflicts of folkways, the same personal tragedies. The author has an especial insight into the tragedy of the half-Indian, and a very genuine power to convey to the reader the beauty of the Navajo country. The contrast between the Indian and the Mormon way of life illuminates a chapter of our history that has not received enough attention.

1. IN WHICH THE LITTLE TURTLE CEASES TO BE AN INDIAN

The Forest and the Fort, by Hervey Allen

The first chapter "Genesis" is one of the best descriptions ever written of the early American forest. Comment on it as a noble introduction to a long work.

The author is at some pains to give us the exact heritage and background of Salathiel Albine. How was he typical of his day and time?

Is the story of his capture and rearing by the Indians one that happened fairly frequently in frontier life? Why did the author choose this as the starting point of his long series? What does he accomplish by having Salathiel so close to Indian life?

What contribution did the Big Turtle make to Salathiel's education? What did MacArdle do for him?

Describe the conditions at Fort Pitt when Albine and MacArdle reached it. Along the frontier in general.

Discuss the personality of Captain Ecuyer, one of the most sharply etched characters of the novel. Notice how skillfully the European element is introduced, first in his person, then in that of Mr. Yates. One can guess that this contrast of the European and the man of the new world is to be one of the major themes of the series.

Who is to be the hero of the series, Albine or Yates? Is Yates's background and heritage as carefully documented as Albine's? Note Allen's liking for a hero with a romantic past.

In this novel of frontier life Allen invites comparison with other novelists of real stature. Caroline Gordon dealt with much the same theme in her beautiful novel *Green Centuries*, and Kenneth Roberts has chosen frontier fighting and exploring as the background of most of his novels. Make some comparisons with other books set in this historical period.

Additional Reading:

Green Centuries, by Caroline Gordon.

Northwest Passage, by Kenneth Roberts.

The Great Meadow, by Elizabeth Madox Roberts.

The Mayfield Deer, by Mark Van Doren. (A narrative poem of frontier life)

Western Star, by Stephen Vincent Benét.

The Shining Trail, by Iola Fuller.

2. IN WHICH SIGOR CANNOT CEASE TO BE AN INDIAN

Arrows into the Sun, by Jonreed Lauritzen

State the historical time and the place of this novel.

Give something of the background of the Mormon migration, to explain the lives of Hallie and her family.

Comment on the way in which the story is unfolded, moving from

Sigor to Hallie's diary and back again. Is Hallie's diary naturally expressed?

What is the philosophy of Dennis? Does the author speak through him too much?

How was Sigor's hatred of the whites gradually built up? Are the steps in this made clear and plausible? Would it ever have been possible for him to cross over into the white world?

In *Capricornia*, also studied in this program, we have another picture of a half-breed. If possible, compare Norman's story with that of Sigor.

What understanding of Navajo life do you gain from reading this? Is the author more sympathetic toward the Indians? Does he weigh the scales against the Mormons?

What historic role did the Mormons play in the opening-up of the Southwest?

Does the author succeed in making you see the beauty of the strange country which he describes? What is his own feeling for it?

Sigor never completely resolves the conflict within him; he is always divided. What do you think are his chances for the future? How old is he when the story ends?

In what ways is Sigor like Salathiel Albine? Salathiel is more robust, more objective: does he also seem more real?

Additional Reading:

Laughing Boy, by Oliver Lafarge.

The Giant Joshua, by Maurine Whipple.

CHAPTER X

THE UNITED STATES TASTES DEFEAT

“. . . beware the sons of singing men
Who died to make them free.”

A startling dramatic event, tragic or otherwise, in the history of a nation as of an individual, can sometimes force a recapitulation of the past, a going-over in examination and retrospect of all that has found its summation in the present. Pearl Harbor was such an event in the history of the United States. It marked a period, a full stop, in the long span that led from the first tentative settlements on the Atlantic coast across a continent to the far outlying bastions of the Pacific. Yorktown to Pearl Harbor; what sort of nation stretches between? What sort of people have we made here on this continent? How well able are we to meet the challenge of the present? Has the spirit that wrought a new nation out of defeat kept alive and vigorous enough to defend that nation grown mighty and prosperous? Some such soul-searchings must have been in the minds of many Americans during the past two years.

In *Dawn's Early Light* Elswyth Thane takes us back to some of the bitter days of the founding of this nation; to the days of a ragged, hungry, and badly beaten army fighting through the Carolinas and Virginia without ever for a minute knowing they were beaten. It is a story that has been told before, but here it is endowed with a certain freshness, and the added grace of appealing characters. It is the story of the United States barely formed, inchoate, tentative. In *For All Men Born* the fully mature and tremendously powerful nation again faces defeat, and the same traits of courage and indomitable inability to acknowledge defeat are again discernible.

1. THE TESTING OF A NEW NATION

Dawn's Early Light, by Elswyth Thane

Those who have visited the Williamsburg Restoration can visualize exactly the setting of this novel. If possible have someone who has been there describe it. The end-papers furnish a convenient guide.

How did Julian Day and St. John Sprague first meet?

The action of the novel covers seven years, 1774-1781. What historical events occurred in that time?

Does Julian grow and develop in this period? Does Tibby also mature realistically? What were the maturing influences which both of them met? Do the other characters seem static?

Do you think the author prettifies conditions in colonial Williamsburg, even as the Rockefeller Restoration is somewhat smoother and more glamorous than the probable reality? Has the novel somewhat the formalized yet charming air of a stately minuet?

Comment on the author's ability in describing both battles and hand-to-hand fighting.

What qualities make Tibby interesting and appealing? Is she an easy character to remember?

Bring out in your discussion some of the historical highlights of this novel: the battles of Camden, of Guilford Courthouse; the final campaign in Virginia in 1781. Are the historical personalities freshly and vividly presented? Show how Washington, Lafayette, Jefferson, Marion, are woven into the story.

Compare this with Hervey Allen's *The Forest and the Fort*, also studied in this program. Which do you think conveys better the spirit of the early American, just beginning to be conscious of himself as a citizen of a new nation?

Additional Reading:

Gamble's Hundred, by Clifford Dowdy. (A lively historical novel of Williamsburg at a slightly earlier period)

2. THE TESTING OF A NATION FULLY GROWN

For All Men Born, by Margaret Mackprang MacKay

Hawaii in 1941 was in a sense a microcosm of the world. Discuss the different characters which the author uses to illustrate this fact.

What does Kay represent? She had experienced war in China, Peter the blitz in England; does their meeting here seem somewhat forced?

How much of the Hawaiian background does the author give? Does the novel expand your knowledge of the region?

Comment on her creation of minor characters; Mrs. Ambrose, Mama San, Inez de Costa, Primrose Grey, etc.

What was the attitude of the Americans in Hawaii toward the Japanese at the time of the attack?

The story of the attack on Pearl Harbor has been told many times already. Is it vividly presented here? Was the author an eye-witness?

What lesson is to be drawn from the unity of all elements after the attack? In what sense does this forecast the postwar world which we must build? What sort of postwar world did Peter foresee?

Additional Reading:

Remember Pearl Harbor, by Blake Clark.

They Were Expendable, by W. L. White.

CHAPTER XI

FREEDOM, AMERICAN STYLE

“. . . and in the eyes of men have seen
Freedom, merciful and clean.”

Every now and then Sinclair Lewis seems to be moved by his highly individual familiar spirit to lash out in a savage attack on American folkways, institutions, culture in general. At such times he has the violent scorn of H. L. Mencken of the old *American Mercury*, not the more mellow Mencken of *Happy Days*. Lewis has not mellowed with increasing years; he creates characters as witches were reputed to make wax dolls for the sole purpose of jabbing pins into them to make them writhe. His writing carries a sort of witch's spell to torture its victims. A robust vein of ridicule has of course run through all his work, but in *Main Street*, in *Dodsworth*, and most notably in *Arrowsmith* he showed compassion for human foibles and a real liking for human beings. In *Elmer Gantry*, however, and certainly in his latest novel *Gideon Planish*, his passion for caricature runs away with him, and his characters become dummies at which to throw the arrows of his hate.

True, the absurdities and evils which he attacks are often deserving of scorn. It is important to remember in estimating his work that caricature often serves a very useful purpose, and that satire, from Juvenal down through Swift and Mark Twain, has often been healing as well as stimulating.

A more balanced and probably fairer picture of American life is to be found in Hiram Haydn's first novel, *By Nature Free*, a novel of considerable insight into some of the roots of American idealism. His people are real human beings, striving, faltering, capable of both good and evil, of disloyalty and of devotion. His major concern is essentially that of Sinclair Lewis, the nature of our democracy; but whereas Haydn states his proposition positively, in terms of the lives of people who represent the good qualities in that democracy, Lewis has preferred to state it negatively, by attacking the dangers to that democracy from within. Studied together, the two novels offer an effective contrast in method.

1. RACKETEER IN INSPIRATION

Gideon Planish, by Sinclair Lewis

Trace the early steps in Gideon's career.

Comment on the picture of middle-western college life in the first part of the novel. Is it factually and atmospherically correct? Remember that Lewis recently spent several months as a professor at the University of Wisconsin.

Who were the people who contributed to Gideon's success?

How did Peony help him? Which has the more realistic attitude toward success, Peony or Gideon? Which of them is in the end more successful?

Winifred Homeward is strongly reminiscent of a well-known columnist. Point out and discuss the resemblance.

Analyze the objects of Lewis' satire here; colleges, professional uplifters, uplift organizations, foundations. To what extent is his satire well directed?

Does he succeed in making any of his characters likeable? Do they hold your interest? What about Carrie?

How does Lewis use his gift for comic exaggeration? Remember that Dickens had the same gift and at times used it in somewhat the same way, with telling effect. What other qualities are needed to balance this?

Comment on the picture of American life derived from reading this, and compare it with that given in *By Nature Free*. The books suggested below also depict phases of the present day American scene, and might well be compared with *Gideon Planish*.

Additional Reading:

Number One, by John Dos Passos.

Sun in Capricorn, by Hamilton Basso.

2. PHILIP BLAIR'S COMING OF AGE

By Nature Free, by Hiram Haydn

Describe the scene of this novel, and the method of its presentation. How does the author make the streets of a middle-western suburb come so vividly alive?

Do you think he had a special reason for choosing this locale? Does it happen to be the one he knows best? Does it also suit best the purpose of his novel?

What is that purpose? What is he trying to show through the four main characters?

Discuss Philip Blair's ambition. Is it within his grasp? Does he seem admirable or foolish for reaching so high?

What is Laramie's problem? Dad's?

Note the author's ability to make his characters likeable and real, as evidenced by these three; or his ability to create minor characters, as evidenced in the neighborhood, and in the description of the party.

Harvey's arrival acts as a sort of catalyzing agent, resolving and in the end clarifying the conflicts of the other three. Discuss his effect on each of them.

Comment on the novel as a discussion of the idea of freedom in American life, and compare it with *Gideon Planish*. Dad's character seems to sum up what the author wants to say about freedom. Some of his ideas are also expressed in the lecture by Herbert Thurston Bell.

What progress toward real freedom does Philip make in the brief time covered by this story? Toward maturity?

AMERICA, INTERPRETED

"A great dream, dangerous . . ."

The art of the novelist and the science of the anthropologist are very close kin. Each must learn to be a skilled observer of human nature. Each must set himself to interpret and record the shifting facets of human life caught in the net of circumstance. The material of anthropology is stuff for thousands of novels, reduced and crystallized into fiction. It is not often that we find a trained anthropologist who writes with the skill of an expert novelist; the combination is bound to be exciting. We are rather inclined to think of anthropology as a somewhat stuffy and abstruse field of learning, dedicated to an apparently useless study of the more esoteric and less attractive eating and matrimonial customs of the inhabitants of remotest Africa. Margaret Mead interprets it for what it really is—the study of mankind—perhaps the most important and the most neglected of all studies. In *And Keep Your Powder Dry* she brings to a brilliant analysis of contemporary American life the techniques and perspective acquired in her previous studies, such as *Coming of Age in Samoa*. She writes with both wit and understanding, and the result is a fascinating book, provocative enough to supply material for innumerable discussions.

As the anthropologist dissects the folkways of a nation the poet gives them expression. *And Keep Your Powder Dry* examines the reactions of Americans under the impact of war in terms of their inheritance and beliefs. Struthers Burt's little volume of poems, *War Songs*, tells how Americans feel about war, what are their hopes and dreams and profoundest motives. This interpretation is given quite clearly and simply here, without any fanfare or pretense, but all of the poems are based on deep feeling and a deep appreciation of what this country has stood for. They have two of the qualities of genuine poetry: they are extremely quotable, and they read aloud well. As chapter headings all through this bulletin lines from *War Songs* have been used—except where other sources are indicated—because they have seemed to express so well some of the key ideas that we would like to bring out in this somewhat scattering glimpse at current writing. It seems appro-

appropriate to close the program with readings from some of these poems.

1. "THE BREED IS WITH US STILL"

And Keep Your Powder Dry, by Margaret Mead

The dedication is significant here; be sure to notice it.

In the Introduction the author very modestly states her qualifications for this sort of study. What are they? What experiences have increased her perspective as well as her knowledge of people?

What does she mean by saying "We are all third generation"? Discuss this point of view in all its implications. If you have read Louis Adamic's *My America* it would furnish an excellent point of comparison.

Does she think of America as a middle-class country? What does this mean? What does she consider the "class handicap"?

What role does the idea of achievement, of success, play in family life? What are the results of our emphasis on achievement?

How does she answer the question "Are today's youth different"? How is the war answering it day by day?

What is the American style of fighting? American motives for fighting?

Discuss her analysis of the American character, in Chapter XII.

Analyze her ideas about the postwar world; is she practical and realistic in these statements? What does she feel sure we can do?

Additional Reading:

My America, by Louis Adamic.

The Impact of War on America. (Cornell University)

The bibliography at the end of the book will suggest very varied additional reading.

2. "IN A TIME UNWISHED FOR"

War Songs, by Struthers Burt

How does the poet here answer the controversial question as to whether or not in time of war we must hate? Do you agree with him?

The poem "Toll Bell: Keep on Tolling" contains interesting pictures of some of the founders of this nation. Read and identify them.

"Tocsin" has a fine lilt for reading aloud. Pick out one or two others to convey the quality of his verse.

There is deep feeling for nature in "Redivivus," and in "Courage." Illustrate it.

Both "Prayer for Silence" and the bitter "We Are Wonderful, We Are

Wise" show the poet's gift for irony, for the barbed touch. Is it well used here?

"America" is a really beautiful interpretation of the country, worthy of reading and discussion. Do you agree with him that

". . . men die gladly
Only for tenderness, and live, and rightly move,
Only for the familiar, and for love"?

Is this great poetry? Is it genuine poetry? Do you feel that the poet is sincere in his feeling for the country? Is he able here to express clearly and movingly the feelings of a great many people?

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- Scribner's (Charles) Sons, 597 Fifth Ave., New York.
- Simon & Schuster, Inc., 1230 Sixth Ave., New York.
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First Meeting: THE FREE AND THE CONSCRIPTED

1. A Young Man's Pilgrimage
2. A Soldier's *Everyman*

Second Meeting: "NEVER UNDERESTIMATE THE POWER OF A WOMAN"

1. Woman as Guardian Angel
2. American Marriage under the Microscope

Third Meeting: IRISH MEMORIES

1. From Paris to Drumaninch
2. Growing up in Ireland

Fourth Meeting: CHILDHOOD IN FRANCE

1. The Making of a Novelist
2. An American Girl in Paris

Fifth Meeting: THE CLIMATE OF TERROR

1. The Edge of the Storm
2. Nightmare Sequence

Sixth Meeting: MINOR NOVELS OF IMAGINATION

1. Family Piece
2. Family Tragedy

Seventh Meeting: THE STORY OF A SHADOWED LAND

1. The Fabulous "Outback"
2. One of the Last Frontiers

Eighth Meeting: CHARLATANS AND SOOTHSAYERS

1. Dance of Death in Berlin
2. The Rise and Fall of a Prophet

Ninth Meeting: THE DISINHERITED

1. In Which the Little Turtle Ceases to Be an Indian
2. In Which Sigor Cannot Cease to Be an Indian

Tenth Meeting: THE UNITED STATES TASTES DEFEAT

1. The Testing of a New Nation
2. The Testing of a Nation Fully Grown

Eleventh Meeting: FREEDOM, AMERICAN STYLE

1. Racketeer in Inspiration
2. Philip Blair's Coming of Age

Twelfth Meeting: AMERICA, INTERPRETED

1. "The Breed Is with Us Still"
2. "In a Time Unwished for"

