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ADVENTURES IN READING

Eighteenth Series MAR 5 1944

Boyd Adams

AGATHA BOYD ADAMS



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of the University of North Carolina Library*



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A TOUCHSTONE FOR FICTION

There was a period in that troubled span of years between two wars when all aspiring American writers felt that they could best serve their art if they lived abroad. The atmosphere of the United States cramped and inhibited the creative spirit, and escape to the Café du Dome or the Florentine hills became a necessary prerequisite to the act of writing. During this period, however, at least one writer of great ability continued to draw her characters, her backgrounds, her inspiration from the homely and familiar scene, and to illumine that scene with her interpretation. Ellen Glasgow grew up in a most conservative environment, in a city determined at all costs to uphold a tradition which was rapidly becoming anachronistic. Shut in by the delicate iron-clad rules of what a lady could and could not do, shut in also by her own deafness and by the depressing poverty of a war-scarred region, she nevertheless continued to see her own world steadily and to see it whole, and to portray it with wit and wisdom and truth for future generations. While her fellow townsman James Branch Cabell was escaping into his imaginary Poictesme from a South with which he could not cope either romantically or realistically, Ellen Glasgow was writing of the cross currents and changing *mores* of rural Virginia after the war, and the conflicts between the past and the present in the new industrial city of Richmond.

A Certain Measure: An Interpretation of Prose Fiction, is made up of the prefaces to the Virginia Edition of Miss Glasgow's novels. Read as a whole, this group of literary essays furnishes an important commentary on the novelist's own methods and motives, and sets up a series of standards which one might well use as a touchstone or measuring rod for judging the quality of new novels. Throughout this study program it will be so used; as we read and discuss some of the interesting books of this past year, let us return again and again to measure them by the standards suggested here. We shall see many types of novels, some of them of superior quality, some of them not so good, but with facets of interest and gleams of perception which claim a hearing for them.

The fashion of writers in exile had begun to change even before the second World War made it impossible. Recent years have seen an increasing interest in home, in recollections of the past, in ten-

der evocations of the American way of life as a good way after all. Before the end of this program we shall read books representative of this change of heart. We shall also read other novels in which writers have interpreted a land foreign to our own as faithfully and as creatively as Ellen Glasgow has interpreted her native Virginia.

As a fitting companion piece to Miss Glasgow's essays on standards in fiction we have chosen Gontran de Poncins' *Home Is the Hunter*. Almost flawless in design and in expression, it illustrates how a good novel can open a window on an alien way of life and make it real for us. *Home Is the Hunter* belongs here because of its nostalgia for the passing of a tradition, which is frequently the theme of Miss Glasgow's novels, that everlasting conflict between the past and the present, in which the forces of change seem arrayed against all that is dear, comfortable, and stable. It is to be regretted that de Poncins has here failed to show us that tradition as an admirable one; his escape from the present has led him into a dead end.

1. ONE NOVELIST'S CREED

A Certain Measure, by Ellen Glasgow

At least in part this is autobiography. Point out the circumstances under which the novelist grew up, her education, opportunities, etc.

In reviewing this book, Hamilton Basso says that Ellen Glasgow belongs to the "natural aristocracy of talent and virtue." In what sense is this true? Note that he uses virtue here in the Roman sense.

Also, he says: "Writing of the craft of fiction, she has written a notable essay on the craft of life." Point out her dominant aims and motives in writing. Can you state her philosophy of living?

Comment on her methods of writing, planning, drafting, revising, length of time required for a novel.

Do you consider Ellen Glasgow essentially a regional novelist? a southern novelist? Discuss the theory that "her locale is southern, her themes are not."

To what extent are her novels a "chronicle of manners"? Does this seem to relegate them to a triviality which they do not possess?

"Pompous illiteracy, escaped from some Freudian cage, is in the saddle, and the voice of the amateur is the voice of authority" she says, in discussing certain writers of the present. Can you suggest any to whom this would apply?

She defines the chief end of the novel as "to create life, to interpret and intensify the daily processes of living . . . to reflect, in a measure

at least, the movement and tone of its age." Apply this to her own work, and remember it for application to other novels to be studied here.

Additional Reading:

Any of Ellen Glasgow's novels, notably:

Barren Ground

The Sheltered Life

The Romantic Comedians

Vein of Iron

2. ELEGY FOR FRANCE

Home Is the Hunter, by Gontran de Poncins

A single point of view is strictly maintained throughout this novel. Does the story gain or lose by this unity? Discuss what Ellen Glasgow said about the importance of maintaining one point of view. Does she always adhere to it in her own novels?

Why do you think the author selected an aging cook as the medium through which to convey this picture of a changing society?

Comment on the illumination and the richness of the picture which is painted within this precise and narrow framework. Is a picture more pleasing within a frame than without one? Why?

One of the great enigmas of our time is the collapse of France. Comment on the light which this novel throws on that riddle. Hans Habe's *Kathrine*, to be studied later, also contributes to an understanding of it.

Jean Menadiou leads a dual life, as cook and hunter—hunter in the broad extension of the term as woodsman, wanderer. Observe the quality of the passages dealing with his relations with wood and lake. Here is the Gontran de Poncins of *Kabloona* again, the solitary and meditative man, deeply at home in the wilderness, and drawing thence his sources of strength.

This entire book is a lament for the passing of a tradition. Discuss the quality of that tradition, and the strangely reactionary attitude of this highly gifted writer. Can you account for this attitude from his own experience of life?

Additional Reading:

Kabloona, by Gontran de Poncins.

Embezzled Heaven, by Franz Werfel. (Also the story of a family as seen through the eyes of a humble and devoted servant.)

"NOT IN ENTIRE FORGETFULNESS"

The world of childhood is never a commonplace one. No matter in what outwardly drab circumstances it may be lived, the inner realm of sensations and impressions is as freshly colored as a butterfly's wings. The attempt to recapture that early freshness has been frequently made by writers; the ability to conjure it up is part of the poet's gift. Proust, with his incomparably rich and apperceptive re-creation of his boyhood world of Combray in layer upon layer of the colors of flowers, the shadings of hills, the fragrance of waterways, has led a host of minor writers to search memory for the magic of the past.

Two new novelists of this season have been especially successful in conveying the vivid clarity of early impressions. Francie Nolan, who grew up in the tough and ugly streets of Brooklyn, knew beauty and tenderness and gaiety; the city of her childhood is revealed to us in a series of sharply etched vignettes, brightly colored as Christmas toys seen through falling snow by a child's eyes pressed against the window pane. Although *A Tree Grows in Brooklyn* is a story of genuine poverty, it should never be burdened with the heavy label of "proletarian novel": its drama is without bitterness, its tragedy without resentment. The warm humanity of Francie's story is as much a part of its charm as the vividness of her reactions to all that went on around her.

In surroundings of great beauty, and in much more protected circumstances, Jezza and Anna grew up in far away Sweden. Like Francie Nolan, they watched with clear unwavering eyes adult drama and adult insecurity, and unconsciously armed themselves against the encroaching world with similar weapons of love and gaiety. The theme which is suggested in the clumsy title of *My Darling from the Lions* is far more explicitly worked out in *A Tree Grows in Brooklyn*, for Francie really learned to defend her soul from destruction. But although the story of Anna and Jezza may not be completely satisfactory, its telling has a captivating quality of strangeness, as fresh as the wind over a Swedish lake when the ice begins to break up in the spring.

1. THE UNDEFEATED

A Tree Grows in Brooklyn, by Betty Smith

This is a first novel. Does it read like one? The author's previous

writing experience has been in plays; is this evident in her novel? What contribution has this training made to her skill in fiction?

Show how the symbolism of the title gives unity to the book.

Describe a few of the many vivid pictures which form a panorama of Brooklyn at all seasons.

Discuss the author's gift for characterization, as shown not only in the major characters, such as Francie, Katie, Johnny, grandmother Rommely, but in minor characters only occasionally introduced.

What qualities that entered into Francie's growing up gave her real strength? Describe some of the influences that shaped her. What did Katie give her? Her father? The tough conditions of her life?

What insights into the rich complexity of American life may be gained by reading this?

Define the quality which makes this novel of poverty and struggle different from others with a similar background. Does it lose or gain in poignancy because of the lack of bitterness?

After reading *A Tree Grows in Brooklyn*, do you feel that the author has the stuff for other novels, breaking away from the semi-autobiographical pattern followed here?

Account for the phenomenal success of this first novel.

2. FAMILY LIFE AT BERG

My Darling from the Lions, by Edita Morris

Explain the meaning of the title and its application to the story.

The theme suggested by the title is perhaps one of the most profound in literature. Wordsworth suggests it in "The Ode to Immortality," especially in that very moving line "Shades of the prison house begin to close upon the growing boy." In your opinion, does this novel deal with it adequately?

Show how the same theme runs through the story of Francie Nolan.

Analyze, if you can, the entrancing quality of this novel; the half-mad, half unreal, but wholly delightful family life at Berg, the strange fresh atmosphere. Does it remind you somewhat of Margaret Kennedy's

The Constant Nymph?

The characterizations are both skilful and sensitive. Discuss some of them.

Which part of the novel seems to have more reality—when Jezza and Anna are children, or after they are grown?

Point out the kinship between the grandmother at Berg who "spoke only the language of the heart" and Francie Nolan's grandmother Rommely.

Do you find the interwoven narrative by two different characters difficult to follow? Discuss this method of telling a story. Notice how in spite of this device—or through it?—the point of view is maintained.

What role does Froken de Bar play in the girls' lives? What influences are important in shaping them?

Discuss the philosophy of living which the girls finally attain.

"THE MOVEMENT AND TONE OF AN AGE"

One of the chief ends of the novel, says Ellen Glasgow, is to "reflect in a measure, at least, the movement and tone of its age," although, she goes on to explain, to this reflection there should be added a concern with timeless and universal themes. It is J. P. Marquand's especial talent to catch to perfection the tone and rhythm of his own time; in fact, he does it so well that one may at times wonder whether fifty years from now George Apley, H. M. Pulham, and Jeffrey Wilson may not seem as dated and slightly ridiculous as a movie of the silent era does to us now. His novels make delightful reading, attractive and easy to absorb as excellent contemporary conversation would be with all dullness eliminated and raised to a high degree of sparkle. Perhaps, in response to such pleasurable attributes, it would be carping to raise the question whether or not the very contemporaneity of these novels may not also be their weakness. Another question arises in considering *So Little Time*, the note of disillusion, of defeat, which has not always been present in Marquand's work, but which seems to dominate the story of Jeffrey Wilson's life between two wars.

Journey in the Dark is likewise a novel which reflects almost photographically the manners and paraphernalia, both material and spiritual, of an era; it too is the story of a lonely and in the end disillusioned man. For all that, it has a vigor and robustness which are wanting in *So Little Time* and its roots are much more genuinely American. Jeffrey Wilson and his friends seem rather highly specialized, a group of gay, disappointed, and tenuous sketches from the pages of the *New Yorker*, as compared with the more earthy and substantial and also heavier and less amusing folk of Martin Flavin's novel. *Journey in the Dark* is typical of that return to America of which we spoke in the first chapter; a middle western small-town childhood is depicted with homesickness rather than with horror. The familiar success story here has a new ironic twist, falling away in a diminuendo of doubt as to the reality of that success.

1. THROUGH JEFFREY WILSON'S SPECTACLES

So Little Time, by J. P. Marquand

Quote Marquand's statement about the impossibility of expressing war in a novel or any other work of art. Has he attempted it here? Can you think of any novel which succeeds in transcribing the chaotic nature of war?

Discuss the method of flashbacks by which Jeffrey's direct experience of war is here given indirectly. Observe the easy skill with which the author uses this method. How much time is actually covered in the novel? How is this extended? Note that each day is lived against a background of the past. Is that true of individual experience? Virginia Woolf often attempted the same method of writing (notably in *The Waves*), with perhaps more success in creating the illusion of dissolving and overlapping time.

Account for the choice of Jeffrey as protagonist. What different social groups and ways of living is it possible for the novelist to portray through him?

Of what other characters in previous novels of Marquand's does Madge remind you?

What is Jeffrey's attitude toward his children, Jim especially? What does he want for Jim?

Comment on the brilliance and clarity of certain detachable episodes, such as the publishers' cocktail party, the weekend with Fred and Becky. Each is brought in for a purpose in this panorama of our times.

Compare Marquand as a satirist of manners with others of our time, Sinclair Lewis, for instance (*Gideon Planish*) or Ellen Glasgow (*The Romantic Comedians*).

Of what value to a future historian of these times would be a reading of *So Little Time*? Is the observation recorded here precise and authentic?

What is the novelist attempting to say in the last few pages of the novel? What commentary of Jeffrey's experience is offered here?

2. STORY OF A LONELY MAN

Journey in the Dark, by Martin Flavin

The period covered here is practically the same as that in *So Little Time*. Jeffrey Wilson and Sam Braden belong to the same era, though to different localities. Compare their stories, showing how each man's destiny was shaped by his early environment, and by the first World War.

Comment on the vividness of Sam's childhood experiences, and compare them with the childhood memories recounted in *A Tree Grows in Brooklyn* and *My Darling to the Lions*.

Note that in both these novels the same point of view is maintained

throughout; both are told through a series of flashbacks. Compare the use of this method in each novel.

Clifton Fadiman says that *Journey in the Dark* "mirrors a representative cross-section of American life during the last sixty years." Does this picture seem more or less representative than that given in *So Little Time*?

Discuss the sources of Sam's loneliness. Why was he unable to feel satisfaction in achieving his ambitions?

How does the impact of the second World War reach both Sam Braden and Jeffrey Wilson? How does each react to it?

Comment on the success of both these novelists in reflecting "in a measure at least, the movement and tone of an age."

Additional Reading:

Starbuck, by John Selby. (A comparable picture of a middle western boyhood.)

CHAPTER IV

A TRAGIC LAND

One of the unpredictable rewards of reading many novels is the occasional discovery that brings a warm glow of inner recognition and salutation. Oddly enough, that recognition is not always awakened by the familiar, just as in a crowd some stranger from far away may prove to be the most congenial. The glow of recognition depends perhaps on a similar response to beauty, a similar awareness of the disturbing cross-currents of life, rather than upon a presentation of the homely and well-remembered. Finding one such book a season pays well for reading much that is run-of-the-mill and routine. For this reader, at least, *Indigo* stands out above all the novels of the year for its beauty, its richness, its moving imaginative quality.

Amritpore in India is as familiar to Christine Weston as New York or Boston to J. P. Marquand, and she makes it live with a like reality, but with more subtle evocations, with a full sense of the ambiguous fascination and the tragic contradictions of the land. Into this setting of dirty villages, shimmering plains, and mountains of cobalt and ice, she has brought the story of a group of articulate and intelligent human beings, each one fully developed, and a host of clearly individualized minor characters. Her sense of plot is superb; one situation flows causally from another without manipulation, and the climax, the dramatic confrontation of Macbeth and Hardy, is as cleanly inevitable as a proof in geometry.

India is a controversial subject these days. Miss Weston has set her novel back far enough in time to avoid current political issues. Yet for those who wish to follow through the implications to be found in *Indigo* there is a great deal of real information and understanding of that complex and unhappy country.

F. Yeats-Brown has for long been an enthusiastic if not too penetrating interpreter of India. His *Pageant of India* is chosen here to give a quick background for the much more important *Indigo*. Here is an interesting illustration of the fact that a novel can frequently give a fuller understanding of a country than a so-called travel book.

1. INDIA THROUGH BRITISH EYES

Pageant of India, by F. Yeats-Brown

Review this history of India briefly, to supply a background for a discussion of *Indigo*. For this purpose, it may be divided as follows:

Indian history prior to the coming of the British.

British rule in India.

Modern India.

In discussing modern India, bring out the conflicting elements of Moslems, Hindus, and Europeans, which are so clearly illuminated in *Indigo*.

2. TAPESTRY OF INDIAN LIFE

Indigo, by Christine Weston

Point out the period of time covered by the novel. Describe the region in which it takes place.

Note the constant shifting of the point of view; not one main character but several are depicted here, and the reader is brought to know each one intimately. How is this done without blurring the focus of the novel?

Describe the different groups of people represented, each typical of a different element in Indian life, yet each full of individual interest. How does the author manage this without any artificiality?

Give some account of Jacques' school days in the mountains, and of his friendship with the Macbeth family.

Jacques' accident on the tiger hunt illustrates the British attitude toward sport. Discuss its effect on Jacques' entire future life.

Both Jacques and Hardyal are wounded by life; only Macbeth escapes. What is his shield?

Discuss the part which Mrs. Lyttleton plays in the lives of these boys. What is the nature of her revenge? Does it come too late to save Jacques?

What was the influence of Abdul Salim in Hardyal's development? Describe the clash and interplay of Hindu and Moslem interests.

Show how the destiny of each of the main characters follows inexorably from within each individual; the author does not sidestep moral issues.

Is she as successful in portraying the Indian characters as she is with the Europeans? Give some examples of her skill in creating character.

Discuss the atmosphere of the book, the reality with which she takes the reader into a strange country. What do you learn about India from this novel?

Additional Reading:

Passage to India, by E. M. Forster.

Black Narcissus, by Rumer Godden.

TWO EUROPEAN NOVELS

The phrase "French novel" used to be a term of opprobrium, darkly associated with yellow paper bindings, surreptitious cigarettes, and a general indication of weakened moral fiber. But the French tradition of the novel is a long and resplendent one, distinguished always by a fine sense of form, and honored by some of the world's truly great novelists. Where both British and American novels tend toward a loose structure, a semi-autobiographical following of the inconclusive meander of human life, the French novel has preferred a compact and tightly organized design. In the first chapter of this study program we noted the exquisite harmony of form and expression in Gontran de Poncins' *Home Is the Hunter*, a typical French novel with individual variations. Hans Habe's *Kathrine*, though the author is Viennese, is entirely in the French manner, and reveals a great deal about France of the past twenty years.

Kathrine is based upon two characteristically French concepts, both of which are alien and even repugnant to Americans. One is the fact that society does not condemn the keeping of a mistress, so long as the home is preserved intact; the mistress, as in this case, may even occupy a position of considerable dignity and stability. The other concept is that of the paramount importance of property in marriage, put ahead of any considerations of either love or happiness. *Kathrine* is the study of one strong and ruthless woman in her attempt to control her environment; it is told with French clarity, precision, and regard for form. Though the focus never wavers from the central figure, there are adumbrations and suggestions about contemporary French life that go far beyond the story of a mother and daughter.

One Fair Daughter also deals with contemporary Europe, though it is told with more passion and less precision than *Kathrine*. It illuminates a section of that troubled continent about which most Americans know little except a few names in news dispatches, the debatable and historically war-torn land of eastern Poland. In essence a plea for tolerance, the story of Recha and Elizabeth dramatizes the plight and the tragedy of European Jews.

1. STORY OF A RUTHLESS WOMAN

Kathrine, by Hans Habe

Give a brief sketch of the early part of the novel, the steps by which Kathrine became Countess Hugh.

Kathrine is a strong character, powerfully motivated. What do you consider the dominating motive in her life—to revenge herself upon society, or to provide for Manuela?

Discuss Kathrine's relationship with Lacoste. Does she love him? Has she been fair and just in dealing with him?

She seems oblivious of Manuela's happiness. Does she consider it important? What concrete advantages does Manuela gain by her marriage to André?

Kathrine's affair with Stephen is an interlude, an interruption, in the main stream of her life. What are her reasons for rejecting him?

What may be learned from this novel about France in the period between wars? Comment on the elements of change, of indecision, of national weakness, which are perceptible here.

Discuss the changes in French labor, as revealed in Lacoste's factory. Note the contrast between Bertrand's patriarchal attitude toward his workmen and the demands and attitudes of the new labor.

Does Kathrine justify the adjective "great" which the author applies to her?

Her reconciliation with Bertrand brings the plot to a satisfactory *dénouement*. Is it credible in human terms?

Does this novel have genuine human warmth and the glow of life? Compare it with others studied here, in form and in content. Compare it also with the author's superb account of the fall of France, *A Thousand Shall Fall*.

Additional Reading:

A Thousand Shall Fall, by Hans Habe.

2. TWO GENERATIONS IN EASTERN POLAND

One Fair Daughter, by Bruno Frank

State the period and give some account of the region in which the story takes place.

Tell the very different stories of Count Pattay and of Recha.

Chana plays an important role in the story, and is a very real figure. Describe her.

Discuss Elizabeth's schooling: the "ghetto bench," her confirmation, her conflicting loyalties. Which religious tradition was more deeply rooted in her?

Piotr, the Ukrainian peasant, is another important influence in Elizabeth's upbringing. What part does he play?

Herkimer, the war correspondent, might be patterned after any one of several well-known figures. Compare him with the haplessly caricatured war correspondent in *So Little Time*. Note the tribute which Bruno Frank pays here to the perspicacity and integrity of American correspondents. Is this borne out by the facts? Illustrate.

One of the most memorable episodes in the book is the story of the rabbi driven in ridicule by the Nazis into a Catholic church, and embraced by the priest at the altar. In the symbolism of this story is the theme of the novel.

Do you think the author exaggerates conditions of the German invasion of Poland?

Two problems are raised by this novel: anti-Semitism, and the political principle of self-determination. Among so many racial strains, so many languages, how is it possible to fix national boundaries fairly?

The author is probably too close to the events of which he writes to transmute them into a great book. Does he succeed in arousing your sympathy and understanding for the people involved?

CHAPTER VI

BY THE WATERS OF BABYLON

These are days when statistics are full of the stuff of human tragedy. There is a study published by the International Labor Office, entitled *The Displacement of Population in Europe*, which tells in dry columns of figures and black and white charts a story more heartbreaking in its implications than many a novel. For the first time since the Mongol invasions, vast numbers of Europeans are uprooted, homeless, shifted from their villages and farms, from the well-loved and well-used, to work in alien lands, or to hide cowering from the enemy. We speak of the Refugee Problem in capital letters, as a detail of the contemporary economic and sociological scene; when we translate it into terms of individual human experience it becomes almost too poignant to be recorded.

It is always interesting to observe a writer struggling to set down in terms of fiction the unassimilated material of immediate history. In the preceding chapter we saw how two skilled novelists had done this with indifferent success. The production of really great books seems to need a longer period of gestation and reflection than is possible in the midst of a war. *Indigo* is a better book for being set in the past than it could be if it attempted to tell of India at the present moment. The tragic stories of refugees are perhaps too close to be the material of art; two of the more successful attempts to deal with them are to be studied here.

The Trespassers, by Laura Hobson, is a curiously uneven novel, with a great deal that is excellent, and a great deal that is tawdry and fustian. One could wish that Ellen Glasgow's injunction to maintain a unity of point of view had been obeyed here, for the story wobbles and wavers between two quite disparate yet parallel paths. *Arrival and Departure*, though told with considerably more skill and with moments of real perception, also leaves us feeling that the great novels of exiles and the shifting of populations in Europe are yet to be written.

1. PEOPLE WITHOUT A COUNTRY

The Trespassers, by Laura Hobson

Outline the two stories which are interwoven here. Do you think the author is successful in bringing them together, or does this seem con-

trived and artificial? Could they have been more effectively handled as separate novels?

Comment on the symbolism of the unwanted child, which she uses as a device to unite the stories.

The Vederles' story is one of continuing frustration. This is always hard to do, since the monotony may become boring to the reader. Discuss the measure of success with which it is done here. Does the author make you feel the bitterness and pathos of these attempts to go into an unwanted exile? Do you think the Vederles' case was unusual, or typical of a great many?

In Vera's story the author has introduced a great deal of rather slick glamour, plus gynecological and obstetrical details, to spice her narrative. How does this contrast with the somber and realistic story of the refugees?

Does Jasper Crown seem a credible person, for whom Vera would willingly humble herself? Perhaps the detestable and arrogant lover is a new fashion in fiction just now: for other examples see *The Fountainhead*, by Ayn Rand, and *In Bed We Cry*, by Ilka Chase.

2. DILEMMA OF A MAN OF CONSCIENCE

Arrival and Departure, by Arthur Koestler

The city in which the action takes place is never mentioned. What do you think it is?

The author has chosen to set the horrible experiences of his protagonist in the past, revealed to us only through memory. They are thus one step removed from immediacy. Are they any the less poignant for that?

Does the interlude with Odette help Peter to escape his memories, or drive him back toward them?

Comment on the method of psycho-analysis used in curing Peter of his hysteria. Is the approach sound? Does the period of analysis during which the cure is affected seem too short?

The dilemma with which Peter is faced at the end of his cure may be stated thus: having been forced to realize that his courage was founded not on intrinsic nobility of purpose, but on a need to expiate a childhood sense of guilt, shall he conclude that the ends to which that courage was dedicated are no longer valid, or shall he continue to dedicate that courage, regardless of its sources, to a purpose beyond self? Discuss this dilemma as a universal problem. Discuss the answer which Peter found in his final and sudden decision.

Additional Reading:

The Conspirators, by Frederic Prokosch.

Darkness at Noon, by Arthur Koestler.

BRITISH INTERIORS

English novels from *The Vicar of Wakefield* on down to *Mrs. Miniver* have excelled in depicting home life and family relationships. Perhaps it would not be too far wrong to say that some of the very best of the long and honorable line of English novels have drawn their substance and essential charm from their intimate pictures of domestic interiors. One thinks immediately of Jane Austen and John Galsworthy, to mention only two separated by a long span of years. It is not often that a French novel gives one the wish to move in and live with that family—though I confess to a secret hankering for the food, the kitchen help and some of the household rituals of *Swann's Way*. Balzac's homes are grim and forbidding, and in Julian Green's novels, though not his autobiography, he plainly regards the home as the arch foe of civilization. But English nurseries, English firesides, English Christmas celebrations, have a warm coziness that invite the reader to enter and call that house one more of the homes of his imagination, to be frequently revisited.

The shadows of war have failed to dim the warmth of that invitation, and the tradition of the family novel goes on. In *Anger in the Sky*, an unpretentious but extremely well-written book, Susan Ertz draws an unforgettable picture of a very large family—family in the widest extension of the term, including here a great many friends, retainers, refugees and visitors. Though the story covers a short space of time, the reader becomes as familiar with this likable group of people as if he too were a guest at Meddenhall. One sees them shaped and changed by the impact of war, and comes away with deep admiration for their enduring qualities of character.

Angela Thirkell's name has become associated with stories light and shining as thistledown, told with an enviable skill and gaiety. In *Marling Hall* she has achieved a novel of considerably more substance, without losing any of her airy touch. It deals not with the tragedies but with such minor discomforts of war as rationing, and amateur efforts at hen-raising; with laughter and appreciation of the good sportsmanship of people accepting irksome changes and restrictions.

Both *Marling Hall* and *Anger in the Sky* show only a small sec-

tion of English life, that life of the great country estates which is already an anachronism. But they invest it with charm and at times genuine significance, so that we can see through these two half-gay, half-sad pictures of home life how England has kept on living.

1. "THE STATELY HOMES OF ENGLAND"

Anger in the Sky, by Susan Ertz

In many ways Mrs. Anstruther suggests Mrs. Miniver. Compare them.

Notice how the novelist uses the Christmas celebration as a means of introducing and bringing together all the various characters. Does she succeed in making each of them come alive? Give a brief sketch of each.

There is no question here of maintaining a single point of view as in *Kathrine* or *Home Is the Hunter*. What gives the book unity in spite of such diversity?

We have read many times about the effects of taking evacuated London children into country homes. How are they regarded here?

Tell the story of each of the main characters. That of Stacy has especial poignance; Viola's story is one of the longer threads. Mention others that supply more humorous overtones.

Compare the American scenes in this novel with the English sections; which have greater reality?

Discuss Lennox's hopes for the postwar world; account for his indifference and aloofness.

Notice that the isolationist arguments make this book already seem slightly outdated; do you think there are many young Americans now who would talk as Elliot did?

2. LAUGHTER UNDER THE BLITZ

Marling Hall, by Angela Thirkell

There is considerable similarity in structure and even in characters between these two novels, though *Anger in the Sky* is much more serious in tone. Compare them.

Note the French element in each novel; do you find any significance in the way they are portrayed in both cases?

The portrait of Miss Bunting is probably the clearest and certainly the most subtle in the book. Discuss her career, and her position in an English household.

Comment on the Christmas dinner as a study of character, and compare it with the Christmas celebration in *Anger in the Sky*.

Discuss the means by which the author extracts every bit of fun out of such prosy situations as renting a furnished house and raising chickens.

Notice the slight materials out of which the story is made, and the high degree of skill with which they are woven together.

Additional Reading:

Front Line (The official British account of the home front defense under the Blitz.)

No One Now Will Know, by E. M. Delafield.

Mrs. Miniver, by Jan Struther.

WOMEN IN WARTIME

In *A Certain Measure* Ellen Glasgow lists as one of the cardinal virtues of the novelist that he be true to his own times. If we accept that, it follows that the novelist in a world at war must study and record the effects of war on individuals. What else can the present day novelist write about? We have seen in this brief program the near-impossibility of finding contemporary novels which do not reflect in greater or less degree the somber and brutal colors of war. It is a great theme and a great task, this business of attempting to record the story of human beings living out their small and insignificant and all-important lives under the incomprehensible, monstrous, and inescapable shadow of war. In a preceding chapter we have seen how two novelists have expressed the pathos and humor of home life during the war. In a novel much more ambitious than either of these, *Tambourine, Trumpet and Drum*, Sheila Kaye-Smith has endeavored to trace, through the lives of four sisters, the changes in women's essential attitudes brought about by three wars. It covers a long time, from the Boer War to the present, and a revolutionary change, from the sterile frustration of Sibylla to Myra's reckless acceptance of life, an acceptance fraught with tragic consequences. The period here was one in which the world changed for women much more rapidly than at perhaps any other comparable time; these were the first days of suffrage, of educational opportunities, of new professions and enterprises, of increasing and challenging responsibilities. Each of the Landless sisters is in some way affected by these changes; but Sheila Kaye-Smith is too skilful a novelist to type her characters. Each of the girls, is clearly individualized; and here, as always, she tells a good story, or rather a well-interlocked group of four stories.

The Walsh Girls is also a study of women affected by war and consequently changing customs. Although the war is only a far-away rumbling in this Connecticut valley, both Lydia and Helen find their lives deeply disturbed by it, and their personal problems heightened and brought to a climax.

Few first novels in recent years have received such praise from the critics as Elizabeth Janeway's. She has the true novelist's tremendous interest in people, and ability to create them. For a

first novel *The Walsh Girls* is singularly unautobiographical; that is, the author does not seem dependent on the circumstances and materials of her own life for the substance of her book. And she has also considerable ability in interweaving several different themes; the story of small and unimportant people in a small dull town is linked naturally and inevitably with the mounting threat of war and the tides of world change.

1. FROM THE BOER WAR TO DUNKIRK

Tambourine, Trumpet and Drum, by Sheila Kaye-Smith

Describe the background of the Landless family at the beginning of the novel, noting the difference between them and the English families we read about in the preceding chapter.

What is the significance of the presentation of *Patience* here? Remember what Vincent Sheean had to say about the English taste for Gilbert and Sullivan in *Not Peace but a Sword*.

Note the mounting beat of war throughout the book. The Boer war is only a remote cause for social activities, but in the final chapter Sibylla is machine-gunned in her home street.

Tell briefly the story of each of the four sisters, presenting them both as individuals and as typical of the changing world which they represent. Comment on the logic of Sibylla's high church affiliations, and of Myra's tragedy.

Which of the girls seems most clearly characterized? Most interesting?

Compare the picture of English home life given here with that in the two novels read in the preceding chapter. Does this have more substance and reality than the two lighter books?

Discuss some of the important changes for women which occurred during this period.

Compare this with some of Kaye-Smith's other novels. She has been extremely prolific, and uneven, veering from the very good to the quite bad. Where would you place this among her novels?

Additional Reading:

Joanna Godden, by Sheila Kaye-Smith.

Green Apple Harvest, by Sheila Kaye-Smith.

2. THE HARD LESSON OF ADJUSTMENT

The Walsh Girls, by Elizabeth Janeway

Note that the whole novel is compressed within the space of one year. Give the setting in which it occurs.

Discuss the adjustments which have become necessary for both Helen and Lydia, and show how each one makes these adjustments.

Was it easier for Helen, even in spite of her horrible memories, than for Lydia? Show how the very violence of Helen's experience in Germany had forced her to accept and change, while Lydia had remained static.

Which of the two women is more fully developed as a personality? Note the delicate balance of the effect of each on the other: Helen's new marriage on Lydia, Lydia's stiffness and inability to compromise on Helen.

Helen's past experiences are revealed little by little, through her own memory. Compare the similar method used in *Arrival and Departure*, studied earlier in this program.

Comment on the authenticity of this picture of a small town; it is typically New England, and yet it could be almost anywhere in the United States. The flavor or the period just before the war is well preserved.

Observe the ambivalence of Helen's and Lydia's affection toward one another; both love and hate are bound together, as well as boredom, annoyance, and dependence. Is this fairly typical of family relationships?

Some one has spoken of the author as "Jane Austen with a modern touch." Do you agree with this characterization?

Are the characters themselves inherently significant and interesting? Are they typical of their time and place? Apply to this novel Ellen Glasgow's standard of an "illumination of experience."

Additional Reading:

Arrival and Departure, by Arthur Koestler.

CLOAK AND SWORD ROMANCE

The hospitable word "novel" welcomes many and various forms within its boundaries; it is like one of those fascinating Chinese palaces of innumerable courtyards, each with its special charm and spirit. We have seen in the course of this study several contrasting interpretations of that elastic word, from the carefully-thought-out psychological novel to the slim and musing sketch. Both of the books to be studied here belong to one of the oldest, most familiar, and best beloved branches of novel writing, the tale of action and romance.

Clifford Dowdey's ability to tell a rousing yarn is strengthened and supported by some pretty sinewy thought. He has always been concerned with the clash between the small independent farmer or business man and the great owner or corporation, a clash which he feels to be deeply interwoven in the whole texture of American history. His hero is always on the side of the small owner; in *Bugles Blow No More* he represented the minor business and professional class in Richmond as opposed to the wealthy; in *Gamble's Hundred* he was the small farmer fighting the great planter. Mr. Dowdey is a Jeffersonian democrat, a believer in that democracy of free men based on ownership of property which Herbert Agar has perhaps best expressed in our time in his *Land of the Free*.

In the chronology of Clifford Dowdey's novels *Tidewater* should come second, just after *Gamble's Hundred*, since some of the characters in *Tidewater* are descended from the Franes and Kirbys of the eastern Virginia plantation, and, like so many other Virginians of their time, moved out to seek their fortunes in the newer regions of the South. This novel of Tennessee in the early nineteenth century is as florid in coloring, as highly melodramatic as a bar-room lithograph of a frontier battle. Contrasted with the quiet irony of J. P. Marquand it may seem flamboyantly baroque, but as a period piece it is as precise in catching the spirit of the times as is *So Little Time*.

The Spanish Lady, by Maurice Walsh, brings together an almost implausibly exotic group of characters in a setting of considerable interest and beauty. The understanding of life in a remote Scottish glen, where feudal folkways survive, adds value to the some-

what strained plot. If the intermarrying of Highlanders and Spaniards seems unlikely, it may be well to remember that the title of one of the best known of living grandees of Spain is the Duke of Alba and Berwick, and that there is a long long tradition of connections between Scotland and Spain.

1. A VIRGINIAN SEEKS HIS FORTUNE

Tidewater, by Clifford Dowdey

Give the date and some description of the period of this novel, as well as the setting. Who was President of the United States? What new political ideas were in the air?

Discuss Dowdey's interpretation of Virginia's attitude toward secession, both at this time and later on. Is it historically correct?

What is meant here by "the new South"? The author makes the statement that the great landowners in Virginia showed a higher sense of state and national responsibility than their *parvenu* successors in the cotton South. Comment on this.

Note the author's excellent control of his sources; he has evidently done a great deal of research in the period, but history is here dissolved and called to life again by the story teller's magic. Compare with other historical novels read in this program, for instance *As Runs the Glass*.

Comment on the main characters; are they types, or do they come alive? Does the author seem to you better at story-telling or at characterization? Note the ballad quality, slightly larger than life, of some of the minor characters, such as Jeff the flatboatman, Homer the old bandit.

The high dramatic coloring of this novel is unusual in present day writing; relate it to the period which it describes.

Connect this with Clifford Dowdey's other historical novels; do you consider them genuine interpretations of certain phases of the development of this country?

Additional Reading:

Gamble's Hundred, by Clifford Dowdey.

Bugles Blow No More, by Clifford Dowdey.

And Tell of Time, by Laura Krey. (Also a story of Virginians moving into the "new South.")

2. A LATIN SCOT COMES HOME

The Spanish Lady, by Maurice Walsh

The time of this story is the present. To what extent does the war enter into it? Compare it, for instance, in this regard with Elizabeth

Janeway's *The Walsh Girls*, in which the war is also off-stage. Is *The Spanish Lady* contemporary in spirit and feeling?

Connect Maurice Walsh with other English novelists to whom he seems akin; perhaps John Buchan, Hugh Walpole. Is his work derivative or original?

Describe the setting and the way of life in Loch Beg Bothy; the position of the laird, his relationship with the clansmen.

Discuss the characterizations; do the people involved in this romance seem convincing? What about Big Ellen? Does Walsh succeed in making her the powerful creation he evidently intended?

What do you think was his purpose in introducing the Irish element in Ellen? Does it seem too much, when we already have to deal with Latin America and Spain superimposed on Scotland?

Toward the latter part the story loses its way and veers toward something like a murder mystery. Does this seem to you a fault of construction, or part of the author's purpose from the beginning?

Additional Reading:

The Thirty-nine Steps, by John Buchan.

Greenmantle, by John Buchan.

The Rogue Herries Series, by Hugh Walpole.

"AMERICANS ARE ALWAYS MOVING ON"

In the first chapter of this program we noticed the trend in recent American writing toward a revaluation and re-appreciation of our national past. The coming of war has heightened this trend; in answer to the challenge "What are we fighting for?" we look not only toward a desired future but toward a past highly worthy of being defended. Thus we see the effects of war on writing not only in the novels of refugees and civilians under bombardment, which we have studied here, but also in books which examine and exalt the grandeurs of American tradition.

Two writers, one a poet and the other a naturalist whose prose is often close to poetry, have returned to the American past with especial success. One of the poet's earliest tasks, in the very dawn of history, was to sing the deeds of warriors and heroes, to act, even before history was written, as the chronicler of the past, the inciter to deeds of valor in the future. Homer was historian as well as poet. In *Western Star* Stephen Vincent Benét has followed this time-honored tradition of the poet as historian. He has restored the familiar and sometimes chalk-dusty stories of our childhood history books in all the freshness of their original colors; the stories of Jamestown and Plymouth, glorified in a new light, and enlivened by the many human figures with which he has peopled the chronicles. He can even give a new vividness to such a well-known figure as Captain John Smith, and he has created a host of appealing and striving and aspiring minor folk, who seem to belong so intrinsically to the story that we wonder no history has mentioned them before. The poem is one to be read with both pleasure and regret, since the poet's death left it but a fragment of the larger design which he had planned.

In *Journey into America* Donald Culross Peattie returns to the sources of our national life for courage and understanding to cope with the problems of today. His informal reading of American history gives it a refreshing quality of newness, and he brings to light some unfamiliar stories, as well as giving the better known ones an increased interest.

1. BEGINNINGS OF A NEW LAND

Western Star, by Stephen Vincent Benét

To open the program on this poem have some one read aloud either the Invocation or the Prelude.

"Have you heard the news of Virginia?" Note the use of this refrain. Here is history made to live again in poetry. How effectively is it done?

Discuss the various cross-currents of interest and motives that brought people to Virginia: profit, adventure, religion, escape.

Trace the threads of the several different individual stories: Matthew Lanyard and Rose, Dickon Heron, etc. The poet does not subscribe to the aristocratic tradition of the settlement of either Virginia or Massachusetts. His interest is in the little people.

In the passages about Sir Walter Raleigh especially, and elsewhere in this section, note the poet's use of Elizabethan images and rhythms.

Read aloud the fine description of Virginia as it appeared to the first settlers, p. 49-50.

Comment on the poet's ability here to vary both line and meter in order to avoid monotony. Note also that his narrative is at all times clear.

What does he mean by saying of the Indians:

"They were a people

A people not yet fused,

Made into a whole nation, but beginning,

. . . as the Greeks began in their time." Is this a new interpretation?

Is a disproportionate amount of the poem devoted to the settlement of Virginia? Would this possibly have been changed if the author had lived to complete the poem? Do you notice other signs of incompleteness? What does this fragment which we have suggest of the whole plan?

Conclude with a discussion of the following lines:

"Remember that when you say

'I will have none of this exile and this stranger,

For his face is not like my face and his speech is strange'

You have denied America with that word."

Additional Reading:

The Forest and the Fort, by Hervey Allen.

2. A LETTER TO A GERMAN FRIEND

Journey into America, by Donald Culross Peattie

Notice that through the device of writing a letter to Baldur the author achieves informality; this is not in any sense a history, but a series of musings on the past and present of America.

Select one or two of the episodes to read aloud, such as "Grand-

mother of Her Country," "Dan Boone's Daughter," or "Strange Bird Calling."

Comment on his selection of heroes and stories; what omissions do you notice? What others would you include? Does he achieve a balanced summary of America's history?

His former books have dealt almost exclusively with nature. Is that interest also evident here?

Discuss the role of small towns in the history of America, as illustrated here. Does the author attach too much importance to the small town?

The author is not blindly patriotic; he sees the weaknesses as well as the greatness of this country. Point out the faults which he touches upon. The chapter called "The Great and Durable Question" is worth considerable discussion.

Define and analyze the three great movements in American history which he discusses. Is this an over-simplification of history? What fourth movement does he add?

Additional Reading:

Mainstream, by Hamilton Basso.

THE YOUNG UNITED STATES IN FICTION

In the preceding program we studied two thoughtful and poetic re-tellings of the origins of this nation, neither of them in the form of fiction. The two historical novels to be reviewed here, though very different in manner and approach, carry forward the story begun in *Western Star*, and are both of them imbued with the same strong belief in the vigor and courage that went into the making of this country.

The story of how Henry Dellicker, from the banks of the Neckar in the Palatine, became Henry Free, merchant owner of a "solid little empire of limestone buildings" in western Pennsylvania, epitomizes the story of America, and even more the story of all men who fight for freedom. Mr. Richter tells it here without the ponderous trappings of the ordinary historical novel, tells it with the clarity and precision that can come only from perfect mastery of the craft of writing. Instead of trying to paint an immense panorama of history, he lets us look through a very small window of very clean glass, and watch the vivid life of one individual who typified an era. The short novel as used here is submitted to the same discipline of form as poetry, and the chiseled result has the delight of poetry.

As Runs the Glass is a fast-moving adventure story, packed with incident, in which no one has time to think or to feel any but the most rudimentary emotions. It brings alive the stirring memories which must live yet in the old Maine houses that dream toward the sea. The period in which this novel moves is one not too often written about in fiction: those somewhat confused years when the nation was too young to have any real prestige, when American sailors were impressed by British privateers, and when Jacobin agents sought to influence the course of politics in Philadelphia and Washington. Although the novel is in no sense a thoughtful one, it does, viewed in relation to the present, suggest a powerful argument against isolationism, or a proof of the impossibility of remaining aloof from European affairs. The young United States was vitally and inescapably affected by the backwash of the French Revolution and the Napoleonic wars.

1. HISTORY IN MINIATURE

Free Man, by Conrad Richter

Describe the framework of the novel; why is Henry presented first in his age and prosperity?

What was his background in the Old World? His reasons for leaving Germany?

Comment on the voyage over as typical of others of this period (refer to *Western Star*). Was the eighteenth century less humanitarian than our own?

Report on some of the pictures of Philadelphia and the Pennsylvania country as seen through Henner's eyes.

Discuss Henner as a typical man of his age: through his experience what does the reader learn of the whole country?

Notice the skill with which the Pennsylvania Dutch dialect is interwoven in the sentence structure, in the cadences of speech, rather than in distortions of spelling.

Publishers say that the public does not like short novels. Comment on *Free Man* from this point of view; is it successful in telling a pleasing, satisfactory and significant story in short compass?

Additional Reading:

The Trees, by Conrad Richter. (similar theme)

2. MAINE PRIVATEERS

As Runs the Glass, by Evan David

Look up the history of this period and give a short preliminary sketch of it as a background for the novel. What was going on in Europe and how were we involved? What political currents were stirring in the country?

Outline the part which the Tudor family played in these historical events. According to our present standards, were they freebooters?

The novel presents vividly three very different localities: the Maine coast, Charleston, and Philadelphia. Describe the pictures of each, and the contrasting ways of life in each.

The episode in the woods and the scenes at sea are skilfully interwoven to give the novel variety; discuss this method.

Does the author handle his history well, keeping it subordinated to the story, or does it seem at times heavy?

Comment on this book as an illustration of the impossibility of the United States keeping out of European wars.

Additional Reading:

Grand Parade, by G. B. Lancaster. (Halifax, Nova Scotia, at the same period of history.)

TO THE GODS OF SPECIAL PLACES

Almost every one, at some time in life, has felt the influence of a special place that seemed to invite and bless his individual spirit. It may be the hill-top from which a child first felt the wheeling of the stars; it may be a great tree, a remote and hushed space in a forest, a cloister in a foreign village, or a familiar and shabby house. These are the places to which the soul responds "It is good for us to be here"; the places which explain the ancient legends of local gods, the shrines that people everywhere have erected in woods and mountainsides, by springs and pools. Katharine Butler Hathaway, who sorely needed a sanctuary, found it in a stately house in Maine; Anne Goodwin Winslow had always possessed such a refuge in the home in which her family lived for many generations. Each has told about these havens in books of unique flavor and distinction.

The Little Locksmith is much more than the story of a place; it is one of those rare books that speaks intimately and from the heart to those who understand its language. For all its tone of intimacy, it has great reticence too; for some its meaning may be sealed and hidden, for others it can bring the assuagement and nourishment of talking to a completely understanding friend. This record of a difficult life beautifully lived is told with such imagination and such grace in writing that it is incomprehensible why the author had not published more, and tragic that she died before being able to continue her own story.

In *The Dwelling Place* Anne Goodwin Winslow invites the reader in to share the memories, the good times, and the peace of a gracious and hospitable home. Like *The Little Locksmith*, it is one of those indefinable books that escapes the rigid pigeonholes of classification; like it too in its almost magic quality of friendliness, though it offers the contrast of a life normally and fully lived with the balance on the side of happiness.

1. AN ADVENTURE IN LIVING

The Little Locksmith, by Katharine Butler Hathaway

For reviewing, divide the book into the periods into which it naturally falls: the author's childhood experiences, her painful adjustment to growing up, her relationships with her family. Her analysis of these is especially delicate and deserving of comment.

Although her adjustment in adolescence was of necessity more difficult than most, much of it is almost universal experience. Develop this idea.

Trace the slow steps by which she attained emotional maturity. What innate qualities did she have to help her?

Comment on her college experience.

The discovery of the house in Castine is one of the most important events in this record of inner life. Describe Castine and the house as she makes us see it. Why was the house so important to her?

Discuss her three plans for it.

Does her style of writing give evidence of the many hours she spent in practising it? Compare this with the description of a writer's work given in Ellen Glasgow's *A Certain Measure*. Can you account for Katharine Butler Hathaway's lack of success as a writer, prior to this book?

In the intimacy of her personal revelations, do you think she always observes the restraint of good taste? Give illustrations of the unusual combination of reserve and revelation offered here.

The book may be treated in several different ways: as the triumph of a handicapped person, the struggle of a writer to learn her craft, the attainment of maturity by a sensitive, gifted, and scarred individual. Discuss it in each of these aspects.

Additional Reading:

The House in Antigua, by Louis Adamic. (A similar record of the influence of a house in a woman's life.)

2. MEMORY BOOK

The Dwelling Place, by Anne Goodwin Winslow

Describe the dwelling-place as you come to know it through these pages. Does the author romanticize the past, or try to give the old house unreal glamour?

Mention some of the guests, distinguished and otherwise, who visited there.

The author's attitude toward the Negroes is very like that of William Alexander Percy in *Lanterns on the Levee*. Point out its special qualities of tolerance, understanding, and patronage.

Select one or two of the lively episodes, to give the flavor of the book.

How much does the author reveal of her past life? Her personality? Is the focus of the book upon the narrator, or the place itself?

All through these rather reticent pages runs a strain of mysticism. Show how it is brought out, delicately but unmistakably.

Comment on the authentic quality of this picture of one section of southern life. Does the family life depicted here have some relationship to that in Susan Ertz's *Anger in the Sky*?

Additional Reading:

Lanterns on the Levee, by William Alexander Percy.

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SCHEDULE OF MEETINGS

First Meeting: TOUCHSTONE FOR FICTION

1. One Novelist's Creed: *A Certain Measure* by Ellen Glasgow
2. Elegy for France: *Home Is the Hunter* by Gontran de Poncins

Second Meeting: "NOT IN ENTIRE FORGETFULNESS"

1. The Undefeated: *A Tree Grows in Brooklyn* by Betty Smith
2. Family Life at Berg: *My Darling from the Lions* by Edita Morris

Third Meeting: "THE MOVEMENT AND TONE OF AN AGE"

1. Through Jeffrey Wilson's Spectacles: *So Little Time* by John P. Marquand
2. Story of a Lonely Man: *Journey in the Dark* by Martin Flavin

Fourth Meeting: A TRAGIC LAND

1. India through British Eyes: *Pageant of India* by F. Yeats-Brown
2. Tapestry of Indian Life: *Indigo* by Christine Weston

Fifth Meeting: TWO EUROPEAN NOVELS

1. Story of a Ruthless Woman: *Kathrine* by Hans Habe
2. Two Generations in Eastern Poland: *One Fair Daughter* by Bruno Frank

Sixth Meeting: BY THE WATERS OF BABYLON

1. People without a Country: *The Trespassers* by Laura Hobson
2. Dilemma of a Man of Conscience: *Arrival and Departure* by Arthur Koestler

Seventh Meeting: BRITISH INTERIORS

1. "The Stately Homes of England": *Anger in the Sky* by Susan Ertz
2. Laughter under the Blitz: *Marling Hall* by Angela Thirkell

Eighth Meeting: WOMEN IN WARTIME

1. From the Boer War to Dunkirk: *Tambourine, Trumpet and Drum* by Sheila Kaye-Smith
2. The Hard Lesson of Adjustment: *The Walsh Girls* by Elizabeth Janeway

Ninth Meeting: CLOAK AND SWORD

1. A Virginian Seeks His Fortune: *Tidewater* by Clifford Dowdey
2. A Latin Scot Comes Home: *The Spanish Lady* by Maurice Walsh

Tenth Meeting: "AMERICANS ARE ALWAYS MOVING ON"

1. The Beginnings of a New Nation: *Western Star* by Stephen Vincent Benét
2. A Letter to a German Friend: *Journey into America* by Donald Culross Peattie

Eleventh Meeting: THE YOUNG UNITED STATES IN FICTION

1. History in Miniature: *A Free Man* by Conrad Richter
2. Maine Privateers: *As Runs the Glass* by Evan David

Twelfth Meeting: TO THE GODS OF SPECIAL PLACES

1. An Adventure in Living: *The Little Locksmith* by Katherine Butler Hathaway
2. Memory Book: *The Dwelling Place* by Anne Goodwin Winslow

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