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ADVENTURES IN READING

*Twenty-second Series*

*(Visiting Among Recent Books)*

JOSEPHINE BONE FLOYD



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CHAPEL HILL

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## CHAPTER I

### LITERARY MEMOIRS HERE AND ABROAD

Mary Colum, the wife of Padraic Colum, the Irish playwright and poet, and herself a critic of real merit, has made a permanent and important contribution to the literature of the Irish literary revival and also written an interesting account of intellectual life in America since 1914, whereas Samuel Putnam has described the American intelligentsia who migrated to Paris in the twenties. Although they write of many of the same figures, including James Joyce, Ezra Pound and Hart Crane, their approach varies, Putnam leaning more toward anecdotes and personal details while Mrs. Colum's memoirs are superb literary history as well. Educationally a product of Catholic convents and the University of Dublin, Mary Colum was interested even as a student in the Irish literary revival and the nationalist movement of which it was a part. The Abbey theatre was thriving, vigorously supported by Lady Gregory and producing such plays as William Butler Yeats' *Kathleen ni Houlihan* and Synge's *The Playboy of the Western World*. The Gaelic League, Sinn Féin, and the Agricultural Organization Society were founded, all designed to make Ireland conscious of her great heritage and secure her political independence. The Colums left Ireland in 1914 and on their return after World War I they found despair and lethargy among their former associates and a disunited and frustrated country. Many of their closest friends had been killed in the Easter Week Insurrection of 1916.

In America Padraic Colum combined teaching with lecturing and the Colums became acquainted with many rising young American authors, among them Vachel Lindsay, Sherwood Anderson, Carl Sandburg, Elinor Wylie, the Benets, and Edwin Arlington Robinson. Mrs. Colum's observations on America are stimulating yet they naturally lack the passion and conviction of her Irish chapters. Her evaluations of literary figures are shrewd and she shows a definite talent for understanding human character and personality.

Mr. Putnam's lost generation includes Ernest Hemingway, Ford Madox Ford, Elliot Paul, Hart Crane and briefly James T. Farrell in the days when they led a brilliant life in the cafés and salons of Paris. They were prompted to take up residence on

the Left Bank by their dissatisfaction with America's materialistic cultural and spiritual values. They were involved in numerous literary and artistic movements and were associated with such notable continental figures as Picasso, Jean Cocteau and Louis Aragon. All this Mr. Putnam has chronicled with affection and sympathy in most cases. He has, however, included some individuals unknown to the general reader and neglected two who later became extremely important in American life, Stephen Vincent Benet and Archibald MacLeish. Less sentimental than Elliot Paul's *The Last Time I Saw Paris*, Mr. Putnam's book is an excellent reportorial job. When finally the depression sent most expatriates back to America they took with them, in Mr. Putnam's opinion a reorientation of values, a sense of discovery of a larger world, which was to have a lasting effect on our literature.

### 1. THE IRISH REVIVAL

*Life and the Dream*, by Mary Colum

Describe Mary Colum's childhood, her family and education. Do you agree that in many ways this first section which contains so much of Ireland's customs and folklore is the most valuable one of the book?

Tell something of the Irish Literary Revival. Who were the central figures of the movement? In what way was it tied up with political independence for Ireland?

What was Mrs. Colum's opinion of Yeats, of Lady Gregory, and George William Russell or A. E.?

What was Padraic Colum's profession? Why did the Colums leave Ireland?

Who were the famous writers then unknown whom Mrs. Colum met in Chicago in 1915? What was the Little Review?

Discuss Mrs. Colum's friendship with Elinor Wylie? What is her evaluation of Mrs. Wylie as a poet?

What is Mrs. Colum's opinion of America,—of Mr. Roosevelt? Do you find traces of ill-humor in her memoirs?

#### *Additional Reading:*

*Lady Gregory's Journals*, Macmillan, 1947.

*Hail and Farewell*, by George Moore, D. Appleton and Co., 1911-1914.

*Autobiography*, by W. B. Yeats, Macmillan, 1938.

### 2. THE LOST GENERATION

*Paris Was Our Mistress*, by Samuel Putnam

Give some of the more important reasons why the American literary



intelligentsia migrated to Paris during the twenties. How did the expatriates feel about those writers such as Sinclair Lewis and Vachel Lindsay who remained at home?

Did all expatriates find what they sought in Montparnasse? Give an outstanding example of one who found the atmosphere there uncongenial. Does Putnam feel that the expatriates were out of touch with America?

What is Putnam's estimate of Gertrude Stein whom he describes as "the woman with the face like Caesar's"?

What is his explanation for Ezra Pound's pro-fascist leanings? Is Putnam too lenient with Pound?

Describe the interview with Ernest Hemingway on pages 127-129. Does Putnam illuminate Hemingway as a writer?

*Additional Reading:*

*The Last Time I Saw Paris*, by Elliot Paul, Random House, 1942.

## CHAPTER II

### THE LANDED GENTRY

The comedy of manners has never ceased to charm and entertain since the day of Trollope's *Barchester Towers*. In *Peace Breaks Out* Angela Thirkell has continued in the same engaging vein as her former *The Brandons*, *The Headmistress*, and *Miss Bunting*. Her description of English country life of the upper classes is delightfully sprightly. The gentry's conservative political opinions, mingled emotions on the future peace, and social customs and attitudes are discussed in an easy going style. Yet despite their own conviction of superiority one feels, perhaps with regret, that the day of aristocracy is passed even if Miss Thirkell doesn't quite realize the fact.

*The Happy Prisoner* is also a light novel of English family life full of the utter trivialities of everyday living. It is not a superficial novel, however, and Miss Dickens has created some characters who would do credit to her grandfather, Charles. *The Happy Prisoner* is interesting for its portrayal of the matter of fact acceptance of a great handicap by a veteran. Oliver North returns from the war minus a leg and with a serious heart condition. His family make his room the center of the household and bring him their problems. Oliver escapes self-pity by achieving a sympathetic yet humorous interest in his family and friends. Miss Dickens avoids morbid sentimentality by making Oliver a normal, intelligent, and very human young man and *The Happy Prisoner* is a completely delightful story.

#### 1. BARSETSHIRE MUDDLES THROUGH

*Peace Breaks Out*, by Angela Thirkell

What is the chief charm of Miss Thirkell's novel, since it has little plot other than several pleasant romances?

Would you consider the attitudes toward the hardships of war and subsequent peace characteristic of the British in general or more typical of the gentry of the story?

Describe the Sale of Work. It is a masterpiece of subtlety and an excellent commentary on benefit sales.

Who furnishes the major romantic interest of the story? Describe Lady Graham and her three amazing children.

Discuss the Parliamentary election. Why does Sam Adams seem so refreshing?

Do you agree with one reviewer that the characters of *Peace Breaks Out* can happily fiddle while Rome burns? Explain.

Compare Miss Thirkell with Evelyn Waugh as a commentator on upper class English society.

*Additional Reading:*

*The Moonlight*, by Joyce Cary, Harper, 1947.

*The Brandons*, by Angela Thirkell, Knopf, 1939.

*The Headmistress*, by Angela Thirkell, Knopf, 1945.

*Brideshead Revisited*, by Evelyn Waugh, Little, 1946.

2. TRIALS OF THE NORTHS

*The Happy Prisoner*, by Monica Dickens

What was Oliver's experience during the war which caused the loss of his leg? What type of life has he led before his invalidism?

Do you find the romance of Violet and Fred Williams amusing? What were Violet's main interests?

Why did Heather dread the return of her husband, a former prisoner of war? How was their conflict resolved?

Describe Lady Sandys. What caused her final breakdown?

What was Mrs. North's background? In many ways she was more British than the British themselves. What were the reasons for this?

Does the romance of Oliver and Elizabeth seem pat and contrived? What is Elizabeth's history?

*Additional Reading:*

*Bright Day*, by J. B. Priestley, Harper, 1946.

*Cluny Brown*, by Margery Sharp, Little, 1944.

## HOPE TRIUMPHANT OVER MISFORTUNE

It is always encouraging to put down a novel with a warm glow for the future of the human race. Two novelists have achieved this net effect though in rather opposite ways. *The Tin Flute*, on the surface a depressing story of a large family of French-Canadians in Montreal, makes one realize that the human spirit which can survive such stultifying poverty is indeed remarkable. Montreal with its great contrasts of wealth and social position, its mixture of Catholicism, Anglican, and Gallic spirit is a fruitful field for the writer of fiction. Gwethalyn Graham wrote of the upper crust Britisher with his strongly entrenched prejudices in *Earth and High Heaven* and now Gabrielle Roy has examined the life of a working class girl of Catholic and French-Canadian parentage. *The Tin Flute* is characterized by great understanding and quiet compassion. It has received awards from *L'Académie Française* and *L'Académie Canadienne Française*.

Arthémise Goertz has created a lovable Mrs. Fixit in the character of Lily Marsan who helps her fellow tenants in a small apartment house on Long Island solve their problems. Their troubles are many and varied: Joey is a cripple, Vivian is striving to hold a young lover, and Jean was widowed by the war. Mrs. Marsan is rather like Amanda of *The Glass Menagerie*, a pseudo-southern aristocrat seeking to preserve life's few remaining social amenities. She has also a zest for life, a love of people as such and a homespun philosophy of living. "We all have our dreams," says Mrs. Marsan, "they don't cost a dime and they don't take up much space." The novel is simple yet tender and satisfying. *Give Us Our Dream* has charm, the humor of human frailties and a deep conviction that in everyday living lies the road to happiness.

## 1. CHILD OF POVERTY

*The Tin Flute*, by Gabrielle Roy

Describe Florentine Lacasse, the central character of *The Tin Flute*. Is your sympathy aroused by her natural weakness or her poverty? Would you say Florentine exhibited a certain ability to accomplish her purposes despite misfortune?

Do you admire Rose-Anna, the mother, for her patient courage? Would you say Azarius, her husband, was a miserable failure or simply ineffectual and incapable of assuming responsibility?

The story of Daniel, dying from leukemia, is extremely pathetic as is Rose-Anna's search for shelter when the family is dispossessed. Has Miss Roy made a terrible indictment against a social system that allows such poverty and misery? Would you consider *The Tin Flute* a sociological novel?

What is the attitude of the French-Canadians toward conscription and the war? Does the war solve any problems for the characters of this story?

*Additional Reading:*

*Earth and High Heaven*, by Gwethalyn Graham, Lippincott, 1944.

*Maria Chapdelaine*, by Louis Hemon, Macmillan, 1921.

*Lucien*, by Vivian Parsons, Dodd, 1939.

## 2. WOMEN OF CHARM

*Give Us Our Dream*, by Arthémise Goertz

Who are the main characters of *Give Us Our Dream*? Are there too many types in the story or does each character seem to have individuality?

Compare Mrs. Marsan with Amanda of *The Glass Menagerie*. Which seems the more real and genuine? Do you feel that Mrs. Marsan is burdened with too much sweetness and light?

In what way does Miss Goertz show unusual promise? Is it remarkable that after her war experiences she should write a novel such as *Give Us Our Dream*?

Do you find this novel reminiscent of *A Tree Grows in Brooklyn*? In what way? Compare the two books as to style, characterization and plot.

Do you feel that in *Give Us Our Dream* every problem is solved story book fashion, in a manner too happily to be convincing? Is there too much sentimentality in the novel?

*Additional Reading:*

*A Tree Grows in Brooklyn*, by Betty Smith, Harper, 1943.

*The Glass Menagerie*, by Tennessee Williams, Random, 1946.



## MEMORIES OF HAPPIER DAYS

"A town should be like Caesar's wife—all things to all men," remarked Admiral Quimby, who ran the Massasoit house, and Linden, Massachusetts, fulfilled this requirement, as Elliot Paul has demonstrated in a rollickingly gay and slightly ribald account of his boyhood. Unlike most memoirs, *Linden on the Saugus Branch* contains more of the diverse individuals in Linden's population than it does of the Paul family. Since all are fascinating people the entire effect is altogether amusing and delightful. For those who know New England Mr. Paul has revived nostalgic memories and for others he gives an authentic taste of brown bread, clam chowder, and a Yankee population of the native born, Irish Catholics, and Italian and Polish immigrants. Mr. Paul is a master at creating a definite mood of locality. In *Life and Death of a Spanish Town* he wrote of humble Spanish folk living simply and peaceably until their lives were uprooted by the civil war. In *The Last Time I Saw Paris* he viewed Left Bank artists and writers. All three are to appear in his complete autobiography *Items on the Grand Account*. Although *Life and Death of a Spanish Town* is unquestionably Paul's masterpiece, and is certainly most noteworthy from the standpoint of literary style, the subject matter of *Linden on the Saugus Branch* makes it an extremely diverting book. Seldom has New England been so entertainingly yet accurately presented.

*American Memoir* is a more personal set of reminiscences and certainly a more staid one than *Linden on the Saugus Branch*. Mr. Canby is the social historian exploring the stable Quaker society of Wilmington, Delaware, in the nineties. Wilmington before its rapid complete industrialization and the rise of the dynasty of DuPonts was a charming bourgeois town. Although Quakers were simple people they loved quality in all things and lived in stately red brick houses complete with family silver. Parents gave up their youth and individuality to their children but the youngsters felt secure, their ideas firmly buttressed by ethics and religion. There were harsh overtones in this society, the ceaseless drudgery that business imposed and the frustrations resulting from the sexual mores; but on the whole it was



a true age of confidence. Mr. Canby entered another even more select group when he matriculated at Yale in the class of 1899. The sons of well-to-do families with remarkable similarities in background and breeding, Mr. Canby's classmates took their responsibilities seriously. They were fully aware that they were a privileged group yet typically they made college into "another and bitter competitive America." Intellectually rather naive, they directed their attention to social life and extra-curricular activities so that when they graduated they fitted in the pattern "measured by the secure possession of the fruits of prosperity." Mr. Canby is a keen observer of the academic scene, but his description of important professors with their insane rivalries will interest mainly those who are already enmeshed in a college community. Of wider appeal is the account of Mr. Canby's career on the *Literary Review*, the *Saturday Review of Literature* and his connection with the Book-of-the-Month Club. In his editorial capacities he of course knew most of the important modern writers such as Elinor Wylie, Amy Lowell, Willa Cather, the Benets, Ellen Glasgow, and Sinclair Lewis. Although Canby is a little dubious of the literary merits of Hemingway and Dos Passos he was the one judge who insisted that *Grapes of Wrath* be selected by the Book-of-the-Month Club. Canby is a scholar who wished to bring good literature to the intelligent general reader in America and for that reason he valued his association with the Book-of-the-Month Club as well as his contacts with the great and near great of literature. *American Memoir* is a fascinating literary as well as social history by one who thoroughly understands and appreciates both.

#### 1. BOSTON SUBURB 1900

*Linden on the Saugus Branch*, by Elliot Paul

Characterize the community of Linden, Massachusetts. What was the predominant political party, the predominant church? What races and religions made up the population?

Describe the Massasoit house and Admiral Quimby. Who were the regulars of the Massasoit bar?

Discuss the case of Alice Townsend? How were her problems resolved?

Was there any racial or religious prejudice in Linden? What was the Linden Improvement Association? Discuss the incident of Norman Partridge's arrest for violation of the Sunday Blue laws. What were

the motives of Charles Sumner Frothingham, the young Harvard lawyer, in having Partridge arrested?

If you have read any of Paul's other books were you disappointed in *Linden on the Saugus Branch*? If so give your reasons. Does he give you an authentic feeling for a small New England town at the turn of the century?

*Additional Reading:*

*Life and Death of a Spanish Town*, by Elliot Paul, Random House, 1937.

## 2. WILMINGTON, QUAKER CITY

*American Memoir*, by Henry Seidel Canby

Is the most interesting part of *American Memoir* Mr. Canby's reminiscences of the Quaker society of Washington in the nineties? To what does he attribute the basic stability of life in that era?

How did Mr. Canby's generation react to the business philosophy of hard work as the road to success which dominated their elders?

What constituted a good Yale man in Canby's day? Do you think a group of college graduates even of an Eastern school would have the same homogeneity now as they did in 1910? Explain.

With what previous publications had Mr. Canby been connected when he became editor of the *Saturday Review of Literature*? Why did he derive so much satisfaction from being a judge for the Book-of-the-Month Club?

Is Canby too conservative in his estimate of writers such as John Dos Passos, Thomas Wolfe, and Hemingway? What modern writers and poets does Canby admire?

*Additional Reading:*

*The Bulwark*, by Theodore Dreiser, Doubleday, 1946.

*Memories of Certain Persons*, by John Erskine, Lippincott, 1947.

*The Happy Profession*, by Ellery Sedgwick, Little Brown, 1946.

## FAMILY INFLUENCES IN FOREIGN LANDS

A charming trilogy of Glasgow family life in the 1870's is *Red Plush* by Guy McCrone, a native of Robert Burns' Ayrshire country. It is a refreshing and calming story full of warmth and human interest. The Moorhouses, originally farmers, attain economic prosperity in Glasgow but they do not lose their sense of values, and remain loyal to the Calvinist code of conduct which teaches self-control and restraint in all things. Although decorous and discreet the Moorhouses are not really dull. Bel, Arthur's wife is attractive and efficient and is normally interested in better things for her children. "She could see no reason why riches and privilege should not be added to goodness and wholesomeness." The only rebel in the family is Phoebe, a passionate creature, who weds a youthful inventor and goes to Vienna with him. Their life in the gay Austrian capital is a pleasing contrast to pedestrian Glasgow. *Red Plush* is a period piece full of the staunch upright flavor of Scotland both countryside and city. It is essentially a story of prosperous middle class respectability and as such may be rather slow going for a reader geared to the thrills of modern fiction. As a chronicler of family history Mr. McCrone is definitely not the equal of John Galsworthy, for example. Or perhaps the fact that his characters rarely do anything wicked or spiteful makes them less interesting than the dashing Forsytes. Nevertheless Mr. McCrone is a master of the details of living and manners of Victorian Glasgow and his quiet narrative contains the sureness and serenity of a well ordered epoch.

In contrast to the Victorian Moorhouses is the modern Mexican family of Vázquez de Anda of whom Josephine Niggli writes in *Step Down, Elder Brother*. Unlike the usual novel of Mexico which revels in romance and folk ways, Miss Niggli has chosen to consider an upper class family of the new generation. The practical man of finance appears in the character of Don Agapito, and the eldest son Domingo typifies the conflict between the passing values of Spanish tradition and the modern Mexico of rapid industrialization and social flux. The scene of *Step Down, Elder Brother* is Miss Niggli's native city of Monterrey and she writes from intimate knowledge of that locale. She has

woven considerable recent Mexican history into her book along with an unusual love story, or rather a group of love stories. Although *Step Down, Elder Brother* is a first novel it is an expert one; through its pages Josephina Niggli emerges as a talented interpreter of present day Mexican life.

### 1. CHRONICLE OF THE MOORHOUSES

*Red Plush*, by Guy McCrone

Describe Bel Moorhouse. What was her outstanding ambition? Why does she remain a sympathetic character despite her tendency toward social climbing?

What is the contrast between Phoebe Moorhouse and her half-sisters? Why is she attracted by the erratic Henry Hayburn? What personal tragedy does she meet and surmount?

By what means do David and Mungo bring distinction to the family? What is the effect of success on each?

Is Mr. McCrone effective in the passages of *Red Plush* which concern the Glasgow slums? Has he made the poor seem depraved rather than the products of their environment and circumstances? In these scenes Mr. McCrone is reminiscent of Dickens whom his grandfather's cousin, John McCrone, encouraged by the publication of Dickens' first pen sketches.

Do you find the Moorhouses dull and provincial or does their restrained story seem a pleasant change from much that is hectic and abnormal in present day fiction?

One reviewer has stated that Guy McCrone has done for the middle class Scotch family what Galsworthy did for the English upper classes in *The Forsyte Saga*. Do you agree? Give your reasons.

#### *Additional Reading:*

*Three Loves*, by Archibald Cronin, Little, 1932.

*Forsyte Saga*, by John Galsworthy, Scribner, 1922.

*The Middle Window*, by Elizabeth Goudge, Coward-McCann, 1939.

### 2. A COMPLEX LATIN FAMILY

*Step Down, Elder Brother*, by Josephina Niggli

Who was the dominant figure in the Vázquez de Anda family? How had he achieved this position?

Characterize Domingo. What was his relationship with Cardito? What effect did Domingo's over-protective actions have on Cardito's development?

Describe the various women in *Step Down, Elder Brother*, Doña Otilia, Sofía, Brunhilda, and Serafina. Do they exhibit a subservient attitude toward men? Is this a characteristic of Latin women in general?

What leads Sofia to accept Mateo as a husband despite his lack of

social status? How did Mateo demonstrate his ability and personal courage?

Tell something of Margara Barcenas. What was there in her past history which she wished to conceal? What is the historical basis for the story of Velarde? Is the ending satisfactory? Why?

Comment on the novel as a portrait of a modern city; as a study of social change.

*Additional Reading:*

*The Peacock Sheds His Tail*, by Alice Tisdale Hobart, Bobbs, 1945.

*Mexican Village*, by Josephina Niggli, U.N.C. Press, 1945.

(A collection of stories)



## OUT OF THE ROMANTIC PAST

Some historical novels are dull but authentic, however most are cloak and dagger adventure tales filled with improbable people and situations. Since it is difficult for a professional historian to be entertaining and equally difficult for a novelist to be an accurate historian we seldom have the unusual combination of an interesting story based on proven fact. However Messrs. Costain and Shellabarger have achieved the juxtaposition of these elements. A swashbuckling exciting novel of Renaissance Italy under the thumb of Caesar Borgia is the *Prince of Foxes*. Andrea Orsini though of peasant stock is a clever diplomat, an excellent fighting man and a master of ruthless political dealings, in short, the ideal emissary of the Borgias. Orsini is turned from his evil path by the influence of two women, one a saint and the other the beautiful and faithful Camilla. How the reformed Orsini outwits Borgia's henchmen and wins the lovely Camilla is a splendid tale worthy of the Dumas tradition. Dr. Shellabarger has also given us brief but important glimpses of Caesar Borgia whose dream of Italian unity was shattered by his own tyrannical selfishness.

Thomas Costain has surpassed his previous efforts with *The Moneyman*, a tale of fifteenth century France. Jacques Coeur was an absorbing figure; his career marked the rise of the financier and merchant prince. He was a link with modern times who recognized that chivalry and medievalism were obsolescent. Many novelists have written the dramatic story of Joan of Arc who placed Charles VII on the throne of France but few have chronicled the twenty years that followed. This epoch, the closing years of the Hundred Years War including the siege of Rouen, is superbly described by Mr. Costain with full medieval pomp and pageantry. Outside of a few minor liberties such as the creation of Valerie he has remained true to the facts of history and written an exciting tale as well. Mr. Costain chronicles the era when nobility was being stripped of its power, the king was attaining supremacy and nationalism was on the ascendant.



## 1. SKILL OUTWITS THE BORGIAS

*Prince of Foxes*, by Samuel Shellabarger

What were some of Andrea Orsini's numerous talents? How did he conceal his peasant birth?

Why did Borgia send Orsini to the Duke d'Este in Ferrara? Did he succeed with this mission?

Who was Mario Belli? Give several instances in which he proved of inestimable aid to Orsini.

Why did Orsini change from an opportunist in Borgia's pay to a courageous man fighting for an honorable cause?

Do you consider *Prince of Foxes* a more enjoyable novel than Somerset Maugham's novel of the same era *Then and Now*? If so why?

*Additional Reading:*

*Then and Now*, by Somerset Maugham, Doubleday, 1946.

*Lucretia Borgia*, by Alfred Schirokauer, Appleton Century, 1937.

*Web of Lucifer*, by Maurice Samuel, Knopf, 1947.

## 2. THE FINANCIER TRIUMPHS OVER THE KNIGHT

*The Moneyman*, by Thomas Costain

How are history and romance subtly blended in *The Moneyman*? Who are the authentic persons and who are fictitious characters?

Is the career of Jacques Coeur, the King's L'Argentier, an interesting one for a novel? What is his special significance?

As a commentary on the Middle ages—social customs, politics, day to day living *The Moneyman* is rather enlightening. Is it more than a pleasant historical novel for this reason?

Compare with the author's *The Black Rose*. Which held your interest and was more entertaining? Which, in your opinion, is the superior piece of writing?

One reviewer has stated that Mr. Costain has achieved the logical precision found in Flaubert and Gautier? Do you agree with this statement?

*Additional Reading:*

*White Company*, by Conan Doyle, Harper, 1894. (Idealizes the English knights who fought in France with the Black Prince)

*Saint Joan*, by George Bernard Shaw, Brentano's 1924.

*Personal Recollection of Joan of Arc*, by Mark Twain, Harper, 1896.

## A GLANCE AT THE INDIVIDUAL

Not even Somerset Maugham's most earnest admirers can maintain that his recent novels *Then and Now* and the *Razor's Edge* are up to the caliber of his earlier ones, yet this is fortunately not true of his short stories. In his latest collection of fifteen, *Creatures of Circumstance*, Maugham has shown remarkable psychological insight into his characters' motivations combined with an attitude of amused tolerance and detachment. Through these stories, with international settings in Spain, Italy, France, Borneo, and England, we view a group of people who do practically everything including murder. In the "Unconquered," one of the most powerful stories in the collection, brutal revenge is coupled with noble integrity. "Sanatorium" unfolds a brilliant psychological study of love, hate and despair among the patients in a Scotch health resort. "Episode" adds a horrible twist to a frustrated love affair and "The Colonel's Lady" pictures a middle-aged man who suddenly discovers that his dowdy wife has enjoyed a passionate affair when her book of poems receives wide acclaim. As the title suggests Maugham's people are "Creatures of Circumstance" but they are also full of passion and imagination.

*The Gallery*, a story of Americans in occupied Italy by a talented young writer, is hard to classify. In one sense it owes a debt to Dos Passos' *U. S. A.*, and in another it is a series of impressionistic portraits and short stories connected only by the fact that the characters all pass through the arcade *Galleria Umberto* in Naples, the meeting place of Americans with Italians of all classes. The impact of the Americans on Italy and the still more important influence of the Italians on their conquerors is well illuminated. Mr. Burns was tremendously impressed with the Italian people and he has chosen some unusual examples to write about. The Americans of Mr. Burns' book are more numerous and the sketches that concern them are masterpieces of subtle realism. There is a stinging portrait of a Red Cross girl, the delightful story of Father Donovan and Chaplain Bascom, a priest and a Baptist parson attached to the same outfit; one which shows great psychological insight is the "Leaf," a Vir-

ginia gentleman's experiences as head censor in North Africa. In two sketches Mr. Burns voices man's search for his true destiny through Moe, the Jewish ex-taxi driver and Hal the mystic who believes that he is Christ and ends up in a psychiatric hospital. But these are not nearly so convincing as the more hard-boiled individuals who appear in this remarkable book. Some may find *The Gallery* sordid and depressing but even so they will feel its power.

### 1. MORE THAN MEETS THE EYE

*Creatures of Circumstance*, by Somerset Maugham

Do you agree with Mr. Maugham who says in his introduction to *Creatures of Circumstance* that a short story should have a plot, that it is not sufficient to create a mood or delineate a character? Do Mr. Maugham's stories fulfill his own requirements?

Does the international setting of these stories in Italy, Spain, France and the Far East make for strength or weakness? Give your reasons. Would you have expected more stories of a British background from Maugham?

Analyse the three stories "Sanatorium," "The Unconquered," and "Episode." What is the source of their power? Do too many of the stories in *Creatures of Circumstance* depend on the well worn triangle for plot and motivation?

What qualities make the short stories of Somerset Maugham outstanding? Does the fact that they usually concern well-to-do people lessen their general interest?

*Additional Reading:*

*The Mixture as Before*, by Somerset Maugham, Doubleday, 1940.

### 2. AMERICANS ABROAD

*The Gallery*, by John Horne Burns

What was Louella's purpose in joining the Red Cross to go overseas? What was her opinion of Ginny's motives?

Why did the GI's come to see Father Donovan? Chaplain Bascom? What did Bascom consider the essentials of religion? Although Father Donovan was secretly irked that Bascom outranked him how could he get the best of the Chaplain?

Is the picture of Italian middle class respectability as portrayed by Guilia's family interesting? How did the family survive the inflation?

Characterize Major Motes in civilian life in Virginia. Why was Stuki so hard on the Italians in the censorship office? How did Major Motes convince headquarters he needed to keep such a large group of men in the office instead of sending them to the front?

Why did Lieutenant Moe Shulman have such appeal for the Italians? Being more sensitive and intelligent than the average American what flaws did Moe see in our occupation policy?

*Additional Reading:*

*A Bell for Adano*, by John Hersey, Knopf, 1944.

## OUR OCCUPATION POLICY

The Allied Occupation of Europe has of course been subjected to much debate and controversy of a factual nature. We are just beginning to get the numerous fictional and personal interpretations, and of these one by a veteran novelist, Bruce Marshall and the other by a young unknown David Davidson seem outstanding. Both have philosophical implications as well as being interesting commentaries on conditions in Europe. Davidson was employed as a civilian specialist with the American Military government in Bavaria and from his experiences has written a much more than ordinary first novel. His central character, Lieutenant Andrew Cooper, is obsessed by the fear that he is a coward. Cooper, who had never seen any actual fighting, was sent to Bavaria to reconstruct the German press. In a desperate search for an anti-Nazi Cooper discovers the record of one Adam Lorenz who had opposed Hitler even to the point of a concentration camp. As he discovers more about Lorenz, Cooper comes to identify him with himself. He risks his military future, his rank, and his life to locate him. Cooper even falls in love with Adam's wife, Bridgette, in the only unconvincing chapters of the novel. Davidson delves deeply into the moral problems of integrity and idealism. Various types of Germans move through his book. All of them are essentially good men yet all were unwilling Nazi collaborators. *The Steeper Cliff* raises the provocative question of how far can a man resist the pressures of a police state. Mr. Davidson seems to say that perhaps no man is an absolute hero.

Bruce Marshall has also written *Vespers in Vienna* from first hand experience, having served as lieutenant colonel in the Displaced Persons division of the Allied Command in Austria. One critic has called *Vespers in Vienna* "The World, the Flesh, and the Brass hat" and truly Marshall has a gay time poking fun at the red tape of the British army. There is an overture of tragedy in *Vespers in Vienna* also since even the self-sacrificing nuns can act only through the high command of the Holy Church, and Marshall sees little hope for the world in the Church as now organized. Marshall has done some excellent characterizations in *Vespers in Vienna*; Nicobar, the British colonel, Mother



Auxilia, and Primev, the Russian officer who has found his salvation in Communism are all satisfying and sympathetic people. Even while Marshall is amusing and mocking he is eloquently concerned at the sense of futility and dismay which he finds on every hand.

### 1. THE SUBSTANCE OF COURAGE

*The Steeper Cliff*, by David Davidson

What is the prevailing theme of *The Steeper Cliff*? What incidents in Cooper's childhood have made him fear violence and consider himself a coward?

Do the characters of this novel seem to be slightly typed? What about Bridgette, Major Groll, and Alois Steeber? Which seem to be real?

How does Mr. Davidson show how complicated a moral question is integrity? Do the Germans who ask "how would you Americans have acted under the Third Reich" have a point?

Would you consider *The Steeper Cliff* an authentic commentary on our occupation policy or just a good story? Did Cooper find too much German villainy, in your opinion?

Why did Cooper go to such lengths to find Lorenz? Did Lorenz prove to be all that he sought? Explain.

#### *Additional Reading:*

*Fortitude*, by Hugh Walpole, George H. Doran Co., 1913.

*The White Tower*, by James Ullman, Lippincott, 1945.

### 2. ARMY BRASS AND MOTHER CHURCH

*Vespers in Vienna*, by Bruce Marshall

Do you agree with one reviewer that Marshall has substituted Colonel Nicobar for Father Smith and that the ingredients of the new book are the same as in *The World, the Flesh, and Father Smith*?

Does *Vespers in Vienna* have enough plot to sustain your interest or do you feel mired down with philosophical discussion?

What is Marshall trying to say in *Vespers in Vienna*? How effective is his device of having British, Russian, and German officers who have fought in many of the same battles express their disillusionment with the world?

The spiritual qualities of the nuns are in direct contrast to the worldliness of the occupying armies. Yet does Marshall consider the Church the future hope of man?

#### *Additional Reading:*

*The World, the Flesh, and Father Smith*, by Bruce Marshall, Houghton, 1945.



## THIS GLITTERING WORLD

Full of typical Wakeman vigor, *The Saxon Charm* concerns itself with an egocentric theatrical producer who is even more gross and unattractive than Evan Llewellyn Evans of *Huckster* fame. Wakeman deftly exposed the radio and advertising business in *The Hucksters*, but he has done this only partially for the theatrical world. *The Saxon Charm* is rather the hard hitting portrait of an able man who is devilishly charming yet utterly selfish in human relationships. There is a psychological basis for Matt Saxon's behavior which is not sufficiently developed. Wakeman, however, has maintained his completely modern outlook and writes in his peculiar staccato style.

Much more subtle than Wakeman and certainly a master of the art of writing is Ludwig Bemelmans. His recent satire on Hollywood succeeds in being ribald, gay, and amusing, without bitterness. Among the other utterly fantastic characters, Mr. Bemelmans adds the final touch in Eddie, the pig who earned four thousand a week. As always Bemelmans is cleverly elusive. With *Dirty Eddie* he is in rare form.

## 1. A PUNCH AT BROADWAY

*The Saxon Charm*, by Frederic Wakeman

Do you find too many similarities between Matt Saxon and Evan Llewellyn Evans of *The Hucksters*? Which book, in your opinion, has more originality?

What is the basis for Saxton's eccentric behavior?

Does Eric Busch's sincere affection for Saxon seem rather naive? How do Saxon's former mistresses, Rhea and Vivian, feel about him?

What finally causes Busch to see Saxon as he really is? What other circumstances indicate Saxon's true character?

What happens to Busch's play about Molière?

*Additional Reading:*

*The Hucksters*, by Frederic Wakeman, Rinehart, 1946.

## 2. HOLLYWOOD SUBTLY SATIRIZED

*Dirty Eddie*, by Ludwig Bemelmans

Has Bemelmans chosen a suitable vehicle, satire, to write about Hollywood? Give your reasons.

What was Ludlow Mumm's background and financial status in New York? What changes does Hollywood bring to him?

Describe Belinda and her various romances. Does she seem the only normal person in the story? Was this the source of her attraction for Maurice Cassard?

What was the plot of the script "Will you marry me"? What part did Dirty Eddie play? Did the studio have trouble with Eddie during the filming of the picture?

How do Moses Fable, president of Olympia studios and Vanya Vashvily, the producer prove they are fabulous characters?

*Additional Reading:*

*Hotel Splendide*, by Ludwig Bemelmans, Viking, 1942.

"Once in a life time" in *Six Plays*, by George S. Kaufman and Moss Hart, Random, 1942.

*Hope of Heaven*, by John O'Hara, Harcourt, 1938.

*The Golden Egg*, by James S. Pollak, Holt, 1946.

## THE SEARCH FOR PERSONAL INTEGRITY

Always a master of the unusual situation, James Hilton has now chosen a subject as fresh and timely as today's broadcasts—the position of a young physicist who has helped create the atomic bomb. Unlike the gentle Mr. Chips or the highly ethical George Boswell, Mark Bradley is a tough young scientist utterly devoted to research. He has no interest in the political implications of scientific research and only under the stress of betrayal by his colleagues and personal grief does he begin to consider his research as anything but “a beautiful mathematical formula.” *Nothing So Strange* is an interesting fictional approach to an all absorbing contemporary problem and yet it lacks the charming unaffected appeal of Hilton's earlier works. Perhaps a novel is not the place for delving into the repercussions and consequences of the atomic bomb or perhaps Hilton is not the author to do it. Such a theme suits rather the talents of an Aldous Huxley, who has forsaken science for mysticism. At any rate *Nothing So Strange* seems somewhat contrived as a novel and Mark Bradley an inscrutable individual.

In contrast Ralph Garretson is most natural and understandable. The narrator of Gerald Warner Brace's new novel *The Garretson Chronicle* is the son of a long line of New England intellectuals who becomes eventually a village carpenter. *The Garretson Chronicle* is a worthy successor to George Santayana's *The Last Puritan* and Marquand's *The Late George Apley*. But instead of employing philosophy as did Santayana or satire and humor as did Marquand, Brace has written a consummate memoir of a New England family of intellectual achievements and lofty ethical concepts. Mr. Brace has made Ralph so believable, that when he rejects his family's pattern and becomes a carpenter, it seems not a futile gesture but the only possible course open to him. In many ways Mr. Brace's character studies of the elder Garretsons are even more effective than his portrait of Ralph. He has presented a calm dispassionate appraisal of the traditional New England philosophy of life and the fundamental reasons why it can no longer sustain the younger generation.

## 1. A SCIENTIST'S QUANDARY

*Nothing So Strange*, by James Hilton

What were the circumstances of the first meeting of Jane Waring and Mark Bradley? Was Mark attracted to Jane at the beginning?

What was Bradley's problem in regard to his colleague, Framm? What action forced Bradley to sacrifice his integrity as a scientist? Why did Bradley continue working with Framm after Pauli's death?

Trace Bradley's activities after he arrived in the United States. Why was he under suspicion?

By what devices does Hilton maintain the mystery of Bradley's work? Are they effective?

Do you consider Mark Bradley, a young man utterly devoted to science *per se*, a new departure for Hilton? Compare him with Mr. Chips, Charles Ranier of *Random Harvest*, and George Boswell of *So Well Remembered*. Do the others exhibit any similar characteristics which are lacking in Bradley?

On the basis of Hilton's latest work do you agree with one critic that his sojourn in Hollywood has hurt his writing? In what ways?

## 2. RETREAT FROM INTELLECTUALISM

What profession does Randall Garretson follow? Is his failure to achieve prominence or success responsible for his retirement to Comp-ton or is it his basic temperament?

Characterize the Hollister family. Which sister would have been the most suitable wife for Randall Garreston? Was Alice justified in leaving Randall?

Describe Ralph's childhood, his stepmother, the Bronson Alcott school, his acquaintance with the Kingsleys. Do you agree with Ralph that the Lincoln preparatory school system was crushing his individuality?

Why did Ralph fail to fulfill the expectations of his family?

Compare *The Garretson Chronicle* with *The Last Puritan* and *The Late George Apley*.

Mention some of the characteristics of a good novel. Does *The Garretson Chronicle* meet these standards?

*Additional Reading:*

*We Happy Few*, by Helen Howe, Simon and Schuster, 1946.

*The Late George Apley*, by John P. Marquand, Little Brown, 1937.

*The Last Puritan*, by George Santanyana, Scribner, 1936.

## CHAPTER XI

### A FAMILY'S HISTORY IN THE WAR FOR SOUTHERN INDEPENDENCE

Since the time of Stephen Crane and Harriet Beecher Stowe the Civil War has been a most fruitful field for the writer of fiction. Nearly a thousand novels have already been written of this significant epoch. Ben Ames Williams departs from his usual milieu to fashion a long-winded but rewarding story of the war, *House Divided*. The Currains, a wealthy Southern family with plantations in the Carolinas and Virginia, discover quite by accident that their father was the maternal grandfather of Abraham Lincoln. Coming at the height of the War this knowledge affects these loyal Confederates in divergent ways. It demoralizes Faunt and Tony whereas their level-headed sister, Cinda, eventually becomes proud of the connection. Although most of the action takes place around Richmond, Mr. Williams also discusses conditions in other parts of the South, the Carolina back country's opposition to secession and the war, and the small farmer's attitude toward the planter and the Negro. *House Divided* does not skip the battle scenes; the Peninsula campaign particularly and Gettysburg receive full treatment. Many actual historical characters appear in the story and contribute to the plot. These include Mosby, the cavalry raider, Jefferson Davis, Lee, and General James Longstreet, who is indeed a hero to his great nephew, Mr. Williams. There is excitement a-plenty—riots, lynchings, duels, as well as many marital difficulties and infidelities. Yet the real significance of *House Divided* lies in its entertaining documented history of the impact of the Civil War on a representative Southern family. It furnishes a comprehensive account of many aspects of ante-bellum aristocratic Southern society including the physical horrors of war and the financial difficulties of post-war inflation. The blockade runners and black market operators as personified by Redford Streean, the husband of Tilda Currain, are castigated, the aristocrat's loyalty to the Confederacy and scorn of deserters carefully portrayed, and the Negro's mixed feelings of joy and despair on the occasion of the Emancipation Proclamation dramatically presented.

Mr. Williams has spent years studying the historical back-



ground of the War Between the States. He emerged, as have professional historians, with a critical and unsentimental viewpoint. He brings out the fact that a southern victory would chiefly have benefited the slave holding planter and that many yeoman farmers realized this and deserted the army. He does not underestimate the unionist feeling in the back country but he does underestimate the anti-slavery feeling in the upper South, where slavery had already become unprofitable. He finds many reasons for Southern defeat and is not at all nostalgic for antebellum society. He believes that the South should not idealize the past. While Mr. Williams has not maintained the swift pace and fascinating story of *Gone with the Wind* his book is much more solid. *House Divided* is a novel with accurate historical background and while somewhat unwieldy in scope it is always engrossing.

*House Divided*, by Ben Ames Williams

Does the fact that *House Divided* has no one protagonist detract from the story? Does it make for repetition?

In trying to give a cross section of every type of Southerner do you think Mr. Williams has a tendency to paint the evil characters as wholly evil? Give examples.

What were the locations of the four Currain plantations? How do they contribute to the narrative of the story?

What was the relationship of the Currain family to Abraham Lincoln? Does this add anything to the complexity of the plot or is it superimposed on the story?

Is Mr. Williams too complimentary to his great uncle, General Longstreet? Does his verdict on Longstreet agree with the verdict of history?

While Mr. Williams is favorable to the South he is not sentimental about it. What reasons does he give for Southern defeat?

Compare *House Divided* with *Gone with the Wind* as to plot, commentary on everyday life in the Confederacy, and sustained interest. Which book is more exciting? Which is more accurate?

Compare the description of the battle of Gettysburg in *House Divided* with that in *John Brown's Body* by Stephen Vincent Benet. Which is more graphic? Which gives one the real feelings of the average soldier in combat?

*Additional Reading:*

*John Brown's Body*, by Stephen Vincent Benet, Doubleday, 1937.

*Gone with the Wind*, by Margaret Mitchell, Macmillan, 1936.

*So Red the Rose*, by Stark Young, Scribner, 1934.



## MANHATTAN TRANSITION

The fascinating and ever changing city of New York has provided a rich background for the talents of Richard Sherman and Marcia Davenport. *Bright Promise* opens most effectively with Roosevelt's inauguration in March 1933 when Amy decides to marry her unemployed fiancé, Lyle Ellery. Their life together is a series of alternating prosperity and depression, from Tudor City to Sutton Place and finally Jackson Heights and the WPA. Lyle has a meteorical rise when he conceives the idea for the first picture magazine. Although charmingly sentimental, complete with period songs, romance, and the important events of recent times *Bright Promise* unfortunately seems relatively superficial. Johnny Ellery's illness and Mr. Roosevelt's example as Johnny's inspiration is tear jerking in the extreme. Ben Lieberman, the young radical economist from New York University and Mr. Kendrick, Amy's reactionary boss, are far more convincing than the egotistical Lyle or the too self-sacrificing Amy. Mr. Sherman never quite comes to grips with the problems which confronted the country during the New Deal years but his account of the New York publishing world is interesting and the entire story is undoubtedly enjoyable.

From her long residence in Manhattan and her contacts with theatrical and musical circles Marcia Davenport writes a paean of praise to the city. She examined many levels of New York society, old families who have lost both wealth and their sense of responsibility, the Jewish theatrical people who have made a place for themselves by talent and ability, and finally the second-generation immigrants who have maintained their old world customs. *East Side, West Side* has much in common with Sholem Asch's *East River*. It contains a brief portrait of mixed marriage between a Jewish actress and an Irish contractor. Miss Davenport's sympathies lie with the talented cosmopolitan group and the immigrants, but she has done much better by the decadent socialites. As finely etched as cut glass, they are just as transparent. *East Side, West Side* offers a tragic commentary on the post-war morality of metropolitan society. Somewhat reminiscent of Miss Davenport's earlier novel, *Of Lena Geyer*, the essential charm of *East Side, West Side* springs from the flavor, excitement and inconsistencies of the city itself.

## 1. THE ROOSEVELT ERA

*Bright Promise*, by Richard Sherman

Characterize Amy Ellery. Does she seem an ineffectual individual always revolving around her husband Lyle?

What was Lyle's background? When does he emerge as a really interesting person?

Does the author seem more at home in Greenwich village or Ammon, Iowa? What are the reasons for this?

*Bright Promise* has charm and nostalgia for an era most of us remember vividly. Does it seem, however, that Mr. Sherman has concentrated on superficial happenings and left out more important things—the beginning of the war for instance? Compare with John Phillips Marquand's *So Little Time* in this respect.

Does Johnny's being stricken with polio seem sincere and convincing to you? Explain.

*Additional Reading:*

*So Little Time*, by John P. Marquand, Little Brown, 1943.

## 2. POST-WAR REACTION

*East Side, West Side*, by Marcia Davenport

Discuss Jessie Bourne's background and her family's antecedents? Does the fact that she was a mixture of racial strains explain her affection for Manhattan? With what type of people was she most compatible?

Why did Jessie remain married to Brandon Bourne? How did she feel about his family? Do you respect her for preserving her marriage or do you feel it showed weakness in view of Brandon's past behavior?

Describe Mark Dwyer, his war experiences, and affair with Jessie. Did Jessie find his Czecho-American relatives stimulating and interesting?

What was the situation involving his family with which Brandon demanded that Jessie help? How did she achieve any results? Who helped her?

If you have admired Miss Davenport's previous novels, *Of Lena Geyer* and *The Valley of Decision* were you disappointed in *East Side, West Side*?

Do you think *East Side, West Side* is in any sense autobiographical? In the character of Rosa Landau does it seem that Miss Davenport has drawn on her experiences with her own mother who was Alma Gluck, the famous singer?

*Additional Reading:*

*East River*, by Sholem Asch, Putnam, 1946.

*Idols of the Cave*, by Frederic Prokosch, Doubleday, 1946.

*A Certain Rich Man*, by Vincent Shean, 1947.

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## SCHEDULE OF MEETINGS

### *First Meeting: LITERARY MEMOIRS HERE AND ABROAD*

1. The Irish Revival: *Life and the Dream*, by Mary Colum
2. The Lost Generation: *Paris Was Our Mistress*, by Samuel Putnam

### *Second Meeting: THE LANDED GENTRY*

1. Barsetshire Muddles through: *Peace Breaks Out*, by Angela Thirkell
2. Trials of the Norths: *The Happy Prisoner*, by Monica Dickens

### *Third Meeting: HOPE TRIUMPHANT OVER MISFORTUNE*

1. Child of Poverty: *The Tin Flute*, by Gabrielle Roy
2. Women of Charm: *Give Us Our Dream*, by Arthemise Goertz

### *Fourth Meeting: MEMORIES OF HAPPY DAYS*

1. Boston Suburb 1900: *Linden on the Saugus Branch*, by Elliot Paul
2. Wilmington, Quaker City: *American Memoir*, by Henry Seidel Canby

### *Fifth Meeting: FAMILY INFLUENCES IN FOREIGN LANDS*

1. Chronicle of the Moorhouses: *Red Plush*, by Guy McCrone
2. The Complex Latin Family: *Step Down, Elder Brother*, by Josephina Niggli

### *Sixth Meeting: OUT OF THE ROMANTIC PAST*

1. Skill Outwits the Borgias: *Prince of Foxes*, by Samuel Shellabarger
2. The Financier Triumphs over the Knight: *The Moneyman*, by Thomas B. Costain

### *Seventh Meeting: A GLANCE AT THE INDIVIDUAL*

1. More than Meets the Eye: *Creatures of Circumstance*, by Somerset Maugham
2. Americans Abroad: *The Gallery*, by John Horne Burns

### *Eighth Meeting: OUR OCCUPATION POLICY*

1. The Substance of Courage: *The Steeper Cliff*, by David Davidson
2. Army Brass and the Mother Church: *Vespers in Vienna*, by Bruce Marshall

### *Ninth Meeting: THIS GLITTERING WORLD*

1. A Punch at Broadway: *The Saxon Charm*, by Frederick Wakeman
2. Hollywood Subtly Satirized: *Dirty Eddie*, by Ludwig Bemelmans

### *Tenth Meeting: THE SEARCH FOR PERSONAL INTEGRITY*

1. A Scientist's Quandary: *Nothing So Strange*, by James Hilton
2. Retreat from Intellectualism: *The Garretson Chronicle*, by Gerald Warner Brace

### *Eleventh Meeting: A FAMILY'S HISTORY IN THE WAR FOR SOUTHERN INDEPENDENCE*

*House Divided*, by Ben Ames Williams

### *Twelfth Meeting: MANHATTAN TRANSITION*

1. The Roosevelt Era: *Bright Promise*, by Richard Sherman
2. Post-War Reaction: *East Side, West Side*, by Marcia Davenport



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A registration fee of \$7.00 is charged to clubs in North Carolina; \$10.00 elsewhere. For this fee, ten copies of the selected *Study Outline* are supplied, and all necessary books for preparing papers are lent during the club year. There are usually twelve chapters in each *Study Outline*. Each chapter has an explanatory introduction, lists of books to be discussed, and suggestions for developing each topic. To these are appended a complete list of all books recommended and the addresses of publishers. There is also a skeleton outline of the entire course for convenience in assigning dates and leaders.

Books are sent two or three weeks in advance, and may be kept until the meeting has been held. Clubs are requested to submit their schedule when they register, so that the material for each date may be reserved. Clubs are also requested not to print their yearbooks, giving dates of programs, before the dates have been confirmed by this department, since occasionally it is necessary to change the order of chapters as given in the *Study Outlines*. This is not done, however, if there is a sequence of interest connecting the chapters, or if the rearrangement causes inconvenience to the clubs. Cooperation from the clubs is appreciated. The registration fee does not include transportation costs, which are payable by the borrower.

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