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NO. 2

READING FOR PLEASURE

*Adventures in Reading*  
*Twentieth Series*

By AGATHA BOYD ADAMS  
and HELEN DORTCH HARRISON



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## THE ARTS IN THE SOVIET UNION

### In Two Parts: Part One

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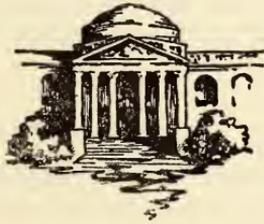
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## CHAPTER I

### AMERICAN LANDSCAPE

In such novels as *A Free Man*, *The Trees*, and now *The Fields*, Conrad Richter has made his own a small but definite segment of the American scene. His novels of the westward movement in the early days of this country have never attempted the panoramic; rather he has chosen to paint vignettes, clearly drawn and precise and somewhat mannered but suggesting by the very accuracy of their coloring a much larger scene. Through intimate pictures of a few people in places not very well known and among scenes not too important historically he conveys the essence of an epoch. In this sense, the ability to reduce the past to a distillation, Richter is something of a poet; *The Fields* is as intrinsically American as Mark Van Doren's imaginative folk tale *The Mayfield Deer*.

Another recapturing of the American past by a poet is to be found in Winifred Welles's *The Lost Landscape*. Here the scene is New England, the frame through which the past is entered is a much-lived-in old house, and the delineation is that of childhood memories. Published after the author's death, *Lost Landscape* is partly recollection of the poet's own childhood and partly recreation of an earlier time. The manner of telling is not unlike Rumer Godden's method in *Take Three Tenses*, in which the overlapping memories of an old house in London are woven together to tell a story. For those who missed that delightful novel, this would be an excellent time to read and compare it with *Lost Landscape*.

#### 1. WILDERNESS FARM

*The Fields*, by Conrad Richter

This novel carries on the theme and many of the characters of *The Trees*. A reading of the earlier book would help in giving the background, but is not at all necessary.

Characterize the period, the not especially glamorous one when the Revolution was already remote, and Civil War issues not yet clearly seen.

Locate the scene of the novel, and indicate that the region was changing from the hunter's world of *The Trees* to a farmer's world. This is the theme which interests the author and gives the book unity: the second stage in the conquest of our frontier.

Note the savory details of family life. Does the author sometimes neglect the story for such details?

Comment on the infinite care which has gone into making the atmosphere authentic and convincing. The book is short, but every word in it counts; there is none of the padding found in many historical novels.

Is Sayward almost too perfect as a type? Show how her husband is a fore-runner of the political spellbinders of later decades. Comment on the tenderness and humor shown in this portrayal of family life.

Would you class this as a historical novel? Would you recommend it as reading to a foreigner who wanted to know what sort of human beings developed our West?

*Additional Reading:*

*The Trees*, by Conrad Richter

## 2. AN OLD HOUSE REMEMBERS

*The Lost Landscape*, by Winifred Welles

Give a brief sketch of the author and her other books. Is this her only book of prose? Call attention to the evidence in these reminiscences of her poet's eye for graphic and telling detail, the poet's ability to capture atmosphere and personality.

Outline the parts of the book which are autobiographical, emphasizing the fortunate and idyllic childhood which was her lot.

Describe the house itself, its location, its possessions, the effect on the imagination of a child. Does she succeed in making the place attractive, so that you would like to visit it? If possible, compare it with other houses in books you have read, such as *The House in Antigua*, or the old Maine house in *The Little Locksmith*, or the London house in *Take Three Tenses*. In all of these books the house is a protagonist.

From the second part, select some of the stories connected with the old house to be sketched. What do they reveal of the history of the region? Of the family?

Which is more prominent in the book, the author's personal story, or the story of the house? Is there any snobbism inherent in this interest in family possessions and ancestors?

Does this book make a real contribution to an understanding of American roots in the past, as for instance William Alexander Percy's *Lanterns on the Levee* does for a quite different section of the country?

*Additional Reading:*

*The House in Antigua*, by Louis Adamic

*The Little Locksmith*, by Katharine Butler Hathaway

*Take Three Tenses*, by Rumer Godden

## CHAPTER II

### OUT OF THE DEEP SOUTH

"The river country's wide and flat  
And blurred ash-blue with sun,  
And there all work is dreams come true  
All dreams are work begun.

The silted river made for us  
The black and mellow soil  
And taught us as we conquered him  
Courage and faith and toil.

The river town that water oaks  
And myrtles hide and bless  
Has broken every law except  
The law of kindness.

And north and south and east the fields  
Of cotton close it round,  
Where golden billows of the sun  
Break with no shade or sound."

In these simple verses William Alexander Percy has tried to paint a picture of his native Delta country, about which he wrote with such affectionate understanding in *Lanterns on the Levee*. The first two chapters of that charming autobiography would furnish an excellent background for a review of Eudora Welty's novel *Delta Wedding*. Miss Welty has the same understanding of the region and the people as Percy, but her approach is always that of a literary artist and interpreter of human beings, never that of a sociologist. Her scenes of the family life of the Fairchilds in their big sprawling house have the charm of recognized and shared reality; reading them is like taking part in a big gay family houseparty, teeming with people of all ages. There is both gaiety and tenderness in these scenes, but beyond them one catches darker overtones of conflict and frustration. Miss Welty never preaches; she never intrudes as a novelist into the picture; her people speak for themselves—and how they speak! And through the interwoven counterpoint of their chatter, their gestures, their attitudes, the reader gains a new insight into a region and a way of living. The result is pleasant and somewhat nos-

talgic reading, both for the scenes evoked, and for the artistry which has gone into that evocation.

In Tennessee Williams' popular play, *The Glass Menagerie*, we find some children of the Delta strayed away from home and grappling with the ugly actualities of a New York tenement. Amanda of the *Glass Menagerie* would have been a cherished and ridiculed aunt at "Shellmound"; Laura would have found herself in the warmth and fun of a flock of cousins. In the play we watch the ineffective stumblings of their exile; they are irrecoverably lost.

### 1. A DELTA MATRIARCHY

*Delta Wedding*, by Eudora Welty

The novel is at once simple and complex. Outline first the simple pattern of its narrative; nothing really happens but Dabney's wedding.

Beyond this, go into the extraordinary complexity of the relationships and reactions involved. Give some account of the Fairchild family, the way they lived, how they felt toward each other, their position in the community.

Why do you think the author chose a wedding as her focal point? What purpose does this serve?

Discuss the family's attitude toward Troy Flavin; how is this shown?

The episode of the trestle is important; what does it reveal about the family?

In what sense is this family a matriarchy? Is it really the women who hold the family together?

Comment on *Delta Wedding* from the point of view of a regional novel. Does it have universal appeal? What is its connection with other parts of the South?

This is Miss Welty's first published novel; her other work has all been short stories. How well do you think she handles the novel form?

*Additional Reading:*

*Lanterns on the Levee*, by William Alexander Percy

*A Curtain of Green*, by Eudora Welty

### 2. EXILES AND LOST

*The Glass Menagerie*, by Tennessee Williams

The "Production Notes" are worth study. Note that in the Broadway production the screen device was not used. Do you agree with the author that it could be effective?

The stage directions should also be carefully read, since they give the mood, and this is largely a play of mood.

Note the time of the play, just before the beginning of World War II. What indications of its imminence are given here?

Describe the characteristics and the relationship of Amanda, Laura, and Tom. Do you find in them any of the attitudes of the Fairchild family in *Delta Wedding*?

What is the basic source of Amanda's inability to cope with her life? How have her attitudes affected her children? What way out might she have found for Laura? Do you think Laura will ever escape, as Tom did?

Comment on the play as drama; is there enough action and interest to sustain it? Remember that in New York the part of Amanda was taken by an experienced and skilful actress, Laurette Taylor. Much of the success of the play would depend on the acting of Amanda's part.

Read some of the speeches to give an idea of the very good writing. The author is a poet as well; is this evident?

## . . . OF HUMAN ISOLATION

Yes, in the sea of life en-isled  
 With echoing straits between us thrown  
 Dotting the shoreless watery wild  
 We mortal millions live alone.  
 The islands feel the enclasping flow  
 And then their endless bounds they know.  
 . . . A God, a God this severance ruled,  
 And bade between their shores to be  
 The unplumbed, salt, estranging sea.

—Matthew Arnold

Thus Matthew Arnold expresses in metaphor that strange fact which most human beings arrive at the hard way, that no matter how close may seem our family and social relationships, each individual is essentially and profoundly alone. The realization of this aloneness is never more poignant than when we wish to help others and know that for all our wishing we can not reach them in any effective way. In *The Wayfarers* Dan Wickenden presents a rather closely knit family group, and weaves his story around the powerlessness of a father to help the children whom he loves but cannot understand. In terms of ordinary cheerful small town life, he interprets the material of melodrama with a soft-spoken skill that sharpens its tragedy.

Another story that hinges on the complexities of family life and the barriers between generations is Merriam Modell's *The Sound of Years*. A first novel by an evidently gifted writer, it lacks the warmth and human understanding which distinguish *The Wayfarers*. The author has some of the harshness of youth in her attitude toward her characters, an attitude which is not unlike that revealed in her Brigitta's sketchbook of caricatures of her elders. The reader feels that Miss Modell was not so very long ago just the sort of sharp-eyed, aloof and critical adolescent as Brigitta. But her style has both sensitivity and brilliance and her characterizations make up in clarity for what they lack in depth.

## 1. "EACH MAN KILLS THE THING HE LOVES"

*The Wayfarers*, by Dan Wickenden

This may be commented upon from several different angles: the upheaval caused in a family by the loss of a mother; the effect upon the chil-

dren of the father's drinking; the long-reaching arm of scandal in a small town; or simply as a picture of American present-day family life. Sketch in the background sufficiently to suggest each of these facets of interest.

Norris Bryant is the central figure. Characterize him, and his relationship to each of his children.

Laura is seen only through the half-suppressed memories of others. Show how her personality is gradually revealed.

Bring out the qualities which give the book its genuine substance; the naturalness of details, the children's relationship with one another, the life they lead at home and at school. Could this be almost anywhere in the United States?

Notice also the excellent quality of the writing, which is never strained, and yet achieves a high degree of intensity.

Comment on Betty Lou in her relationship to the Bryant family. Notice how skilfully the author avoids here the easy caricature which might have been possible.

Show how Charlie's tragedy helps provide a solution for the others.

Compare the father-children relationship here with that in Dreiser's *The Bulwark*. The tragedy is essentially the same: the parents' helplessness to provide safeguards.

## 2. "SOME DO IT WITH A SMILE"

*The Sound of Years*, by Merriam Modell

Ellen Cole, the central figure of this novel, is the sort of modern woman that the women's magazines idealize; she might almost be a creation of *Vogue* or *Harper's Bazaar*. Sketch her situation as the story begins, and outline her virtues.

Hawthorne had a short story in which the unforgivable sin is hardness of the heart. Show how this is also Ellen's cardinal sin. Is she almost pathologically cold?

The entire story is based on the episode of Ellen's abandoning and forgetting her first child. Does the author succeed in giving this sufficient plausibility to carry the plot?

Comment on her characterizations of subsidiary characters: Arthur, Ellen's parents, the Heywards.

Notice her skill in relating the minor details of household life.

Does the final tragedy seem inevitable, given Brigitta's character, and the whole situation? Do both Ellen and Arthur seem incredibly blind to the actualities of the Heyward household?

Does the author suggest any ambivalence in Ellen's attitude toward Brigitta? That is, does she love her daughter as well as fear and hate her?

If possible, compare this with Elizabeth Bowen's *The Death of the Heart*, which handles with extraordinary sensitivity a similar situation.

*Additional Reading:*

*The Death of the Heart*, by Elizabeth Bowen

## NINETEENTH CENTURY HUMANITARIANS

Among the conspicuous trends in nineteenth century English literature was a belief and an interest in social reform; this interest did not always go very deeply into the causes of social and economic injustice, but was content with the expression of a passionate humanitarianism. Shelley and Byron were both not only rebels, but champions of defeated ideals and lost causes. Charles Dickens used his skill as a story teller to evoke laughter and shame and indignation and compassion over some of the abuses of his day. Change comes slowly, and there is no guage to measure just how much the power of fiction may accelerate the cumbersome wheels, but the courage of writers who dare to spotlight accepted evils is none the less heart-warming. Dickens has a definite kinship with socially-conscious writers of the twentieth century such as John Steinbeck; perhaps he is a fore-runner, or at least a great uncle of the large body of present-day novels which through analysis and criticism seek to improve the social order. A new biography of Dickens, by an authority, is bound to be of interest to all who have a love for English Literature; Dame Una Pope-Hennessy's *Charles Dickens* is "new, exhaustive and controversial."

Although she lived well into the twentieth century, Beatrice Webb epitomizes the nineteenth century spirit of reform and growing social consciousness. She belongs to the England of the struggle for suffrage for women, for the right of women to enter the universities, of Bernard Shaw and Fabianism, of an increasing awareness of the significance of the Russian experiment. In her concise but informative biography, Margaret Cole has given a picture not only of an extraordinary woman, but of an era.

## 1. A PEER AMONG NOVELISTS

*Charles Dickens*, by Una Pope-Hennessy

Sketch Dickens' contemporary background as it is given here; his childhood of harshness and humiliation, which is echoed in his books; the social *milieu* in which he later lived.

Comment on the author's intense attention to detail. Does the biography gain or lose in interest from this?

Is the author's purpose a presentation of Dickens' life in the fullest possible manner, or a critical evaluation of his works?

Does a reading of this biography bring out any new facts about Dickens' life? Does it contribute to a greater appreciation of his works?

What importance and significance, if any, do you think that Dickens has for the present time? Compare his attitude toward social reform with that of some current writers.

Bring out especially in your review the parts of this biography which deal with Dickens' travels in this country, and his comments thereupon.

Discuss whether or not it is a disservice to a great writer to bring into the open, as is done here, some of the less creditable facts about his life.

In summarizing, evaluate the book from the point of view of interest to general readers, and of contribution to knowledge about Dickens.

## 2. DAUGHTER OF A VICTORIAN CAPITALIST

*Beatrice Webb*, by Margaret Cole

Outline briefly the main facts of Beatrice Webb's life, placing her in relation to her time and circumstances.

Bernard Shaw reminds us that this book is not only the public life "of a great woman, but a very intimate and fascinating account of a happy marriage." Comment on it from this more personal aspect.

Describe the various movements in which the Webbs were interested: the Fabian Society, Trade Unionism, Cooperatives, Socialism, the London School of Economics, Social Security, the British Labour Party.

The story of the Webbs's visit to the Soviet Union is well told in their book *The Truth about Soviet Russia*. If possible, read it in connection with this review.

Does Mrs. Webb, as the subject of a biography, lack warmth and appeal? Do you find her interesting as a person?

Shaw terms this biography "the most interesting and important English life story of the year." Do you agree?

*Additional Reading:*

*The Truth about Soviet Russia*, by Beatrice and Sidney Webb

## THE RICH MINE OF THE PAST

One of the most conspicuous trends in book fashions of the immediately past twenty years has been the vogue for historical novels. The public seems to have an inexhaustible capacity to consume vast quantities of history, so long as it is colored with romance, not too subtly laced with sex, and freighted with enough facts to give the reader the sensation of being vicariously learned. From *Gone with the Wind* to *Forever Amber* the list is long, the quality varied, the formula unvaried to the point of dullness. It is regrettable that the more sensational and hopelessly garbled of these contenders for the best-seller list and Hollywood gold have brought a slight disrepute to historical novels in general, for at its best this can be one of the most enjoyable and rewarding kinds of fiction. It demands of the author, however, unusual gifts of insight and imagination, in addition to the scholarly ability to assimilate the facts of history. To a greater or less degree, the two authors to be studied in this program possess such gifts, and have applied them with fresh grace and color to the rebirth of familiar stories.

The unknown writer of the First and Second Books of *Samuel* in the Old Testament had great skill in narrative and characterization, and a fine poetic gift. His story of the lives of Saul and Jonathan and David has remained one of the best-loved and the most human of all the Old Testament chronicles. It would then seem very bold for a modern writer to attempt to tell it over again; yet its richness, its intricate human relationships, its timeless interest are bound to be alluring to the story-teller. How well or how ill Miss Schmitt succeeds in her ambitious venture may depend upon the taste of the individual; there can be little question as to the high quality of style and imagination which have gone into this modern version, *David the King*.

In *My Lady of Cleves* Margaret Barnes focuses attention on one of the minor characters of English history, and brings her to life as a remarkable, admirable and lovable woman. Her story has to compete with no such excellent forerunner as *David the King* has in the Biblical version; much of what she tells has been

buried for all save scholars and avid readers of history; her mixture of history and fiction is remarkably successful in arousing and holding interest.

### 1. SON OF JESSE

*David the King*, by Gladys Schmitt

Before reviewing this novel, the reviewer should re-read I and II *Samuel*, and thus be able to compare the ancient with the modern version.

Recall to the minds of the group the main facts in David's story. Then proceed to show how Gladys Schmitt has expanded and elaborated these. It would be better to select one or two of the major episodes of David's life in illustration, showing first how they are told in the Biblical version and then what Miss Schmitt has done with them.

What authority has Miss Schmitt for her version of the slaying of Goliath? Does her novel gain or lose by this change?

Is David presented here as a heroic figure? Does the fact that he is often defeated, frustrated and guilty of wrong, lessen his stature as a hero? Do you think that Miss Schmitt brings to an understanding of him some of the insights of modern psychology?

Now and then the author suggests the stirring in David's heart of a newer conception of God, not the tribal God of warring Israelites, but a God of love and compassion. Is there authority for this in *Samuel*?

Comment on the special qualities of the author's style, its ornateness, its suggestive power, its sense of color and of poetry. Are these qualities appropriate to the period?

Comment also on the author's scholarship. Do you think she knows thoroughly the geography and the history of her period?

Compare this with some other recent novel on a Biblical theme, such as Sholem Asch's *The Nazarene*, or Thomas Mann's *Joseph and His Brethren*.

*Additional Reading:*

*Samuel I and II*, in the Old Testament (King James Version)  
*The Bible and the Common Reader*, by Mary Ellen Chase  
 (Biography of David, p. 132 ff.)

### 2. TUDOR TAPESTRY

*My Lady of Cleves*, by Margaret Campbell Barnes

Outline the period and the background for this novel.

Describe Anne of Cleves as she is presented here; as she first appears, and as her real character emerges.

Notice that the author peoples her stage with historical figures only; comment on her characterizations of Henry VIII, Holbein, Cranmer, Tom Culpepper, Thomas Seymour, and the others.

Discuss the author's familiarity with her period; her ability to assimilate history and weave it into the course of her novel.

Relate this to historical novels of an earlier day; *Kenilworth*, for instance.

Discuss the value of a historical novel of this type at the present time; aside from its value as entertainment, does it illuminate and vivify history? How does it compare with some current best-selling historical novels?

*Additional Reading:*

*The Passionate Brood*, by Margaret Campbell Barnes (England under the Plantagenets)

*Young Bess*, by Margaret Irwin

## POLITICS THEN AND NOW

To have one's name become a common noun may not be the most illustrious way to fame, but undoubtedly proves the impact of a personality upon the imaginations of mankind. Machiavelli's name has become as indelibly associated with a certain type of political opportunism as Quisling's with the treachery peculiar to Nazi-dominated Europe. In *Then and Now* Somerset Maugham rescues Machiavelli from the rubber-stamp smoothness of a familiar term, and brings him alive in full three-dimensional vitality. In his partly autobiographical statement of his literary beliefs, *The Summing Up*, Mr. Maugham made the statement that an author should postpone writing historical novels until the latter part of his life, when his understanding of human nature has developed and matured; in this tale of sixteenth century Italy he puts this principle to the test of his own expert writing. Mr. Maugham also stated recently, in presenting the manuscript of *Of Human Bondage* to the Library of Congress, that he has always felt that the sole aim of fiction should be to please and entertain. The latter statement leaves the reader wondering how seriously *Then and Now* is to be taken, as its title suggests, as a parable for contemporary politicians. It succeeds admirably in being amusing, and its mood is in perfect harmony with the sixteenth century Italian setting.

Like *Then and Now*, *State of the Union*, by Lindsay and Crouse is a technically superb, light and witty drama of love and politics. An imaginary portrait of today's political activities in the United States, it presents a twentieth century counterpart to the intrigues and conflicts and chicanery of the Renaissance.

## 1. HOW MACHIAVELLI BECAME A PLAYWRIGHT

*Then and Now*, by W. Somerset Maugham

Describe the background — Italy in 1502 — discussing some of the events that were taking place at that time.

Trace on a map the possessions of Louis XII (See p. 9). Does the desperate plight of Italy explain the cynicism and corruption of the diplomats?

Discuss the background, training and character of Machiavelli and Caesar Borgia. How well did Machiavelli accomplish his mission? Give an account of the interview between Machiavelli and Borgia in Chapter V. Is Machiavelli a good patriot?

Characterize Piero Giacomini. How apt a pupil was he? Notice Machiavelli's advice to the boy on page 16.

Mention several incidents that throw a particularly revealing light on the political situation in Italy. What parallel do you see in the "torturous diplomacy and bloody battles of the Renaissance" and the events of today?

What do you think of Bartolomeo?

Outline Machiavelli's plot to seduce Aurelia. Do you consider Fra Timoneto the arch villain of the piece?

Of what value is the Epilogue?

Do you think *Then and Now* would be more effective as a play or movie than as a novel?

## 2. THE ART OF GOVERNING OURSELVES

*State of the Union*, by Howard Lindsay and Russel Crouse

Read aloud the thought-provoking foreword. Do you agree with Mr. Stokes's estimate of the play as "a powerful appeal for us to get together as a people and as a nation?"

Comment on the playwrights' success in delivering a serious message in the form of a witty, fast-moving comedy. Have they presented an accurate and honest picture of the American political scene?

Do you consider Grant Matthews a logical candidate for the presidency? Sketch his background, showing the reasons for his success in business. Would these qualities fit him for a political career?

What is Conover's motive in priming Matthews for the presidency? Kay Thorndyke's? Analyze Conover's character. Note that he, like Machiavelli, uses affability and charm to get what he wants. Does Conover come alive as an individual, or does he remain a type—the subtle, disarming, intellectually dishonest politician? How much influence has he over Grant Matthews? Discuss the two women in Matthew's life. What are the reasons for the rift between Mary and Grant? Does Kay's influence over Grant cause you to lose respect for him? Do you feel any sympathy for Kay? Do you agree with Mr. Stokes that Mary represents "the better instincts of most of us, the deep-down desire to follow the honest way?"

What do you think of Spike Macmanus? Note the vividness of the minor characters. Are Lulubelle and Judge Jefferson Davis Alexander real human beings, or caricatures?

*State of the Union* won the Pulitzer Prize for 1945: "For the original American play . . . which shall best represent the educational value

and power of the stage." How does its entertainment value compare with its educational value? Would you classify it as a comedy of manners, a political satire, or a comedy-drama? Compare it with *Both Your Houses*, the Pulitzer Prize winner of 1933. Do you note any improvement in American politics since 1933? Which play has more substance and reality?

*Additional Reading:*

*Both Your Houses*, by Maxwell Anderson

## BLACKOUT BEFORE THE STORM

Many writers, looking backward across the shattered plains, tell us how clearly before the war they saw the signs of warning in the sky, the greenish light, the piling darkness of the clouds, the growing tension of the atmosphere. Interpretations of those years of fearful waiting have been numerous, both in journalists' records, in historical works, and in the imaginative rememberings of novelists; few have been set down with more poignance than is to be found in the two novels studied in this program: Erich Maria Remarque's *Arch of Triumph* and Marianne Roanne's *Years Before the Flood*. Here we set an experienced novelist side by side with a brand new one, and evaluate each for what they have to offer. Both books are prophetic pictures of pre-war Europe, foretelling the war's disasters; one in terms of violence and horror, the other through the ties of simple family life.

*Arch of Triumph* gives a panoramic view of Paris in the late 1930's, a tale of exiles, told by an exile. Its manner is melodramatic, moving, shocking, and symbolic. Written in "a spirit of savage disillusionment," its vivid clinical scenes add up to a total of tragedy that is almost unbearable.

*Years before the Flood* is the sensitive delineation of one German family in a small town in the 1920's when the Nazi movement was still embryonic and helpless. The tragic twist in German thinking becomes apparent to Friedrich Rant, a toy manufacturer of Gundelfingen, first through the arrival of a cousin from America, and later through the hanging of one of his workmen. This warm lively story of family life manages to reveal a good deal of Germany's unhappy story.

## 1. A TALE OF EXILES

*Arch of Triumph*, by Erich Maria Remarque

How does this novel compare with *All Quiet on the Western Front* as a work of art? Is the simple realism of Remarque's earlier work more effective than the theatrical brilliance of *Arch of Triumph*?

What was Ravic's background in Germany? Describe his life in Paris, with special emphasis on the scenes in the hospital. Is his affair with Joan Madou a natural outgrowth of his desperate existence? Char-

acterize Joan; Kate Hegstroem; Morosow. Indicate the part that each plays in the drama.

Von Haake represents the evil cruelty of all Nazis. Tell how Ravic accomplishes his revenge. Is this part of the plot more important than the love story?

Do such scenes as Ravic saving the life of the official who was later to deport him, Ravic operating on Joan, seem too contrived for belief? Note that the characters occasionally comment on the theatrical quality of their lives "Let's not behave like actors," "All this seems like a bad movie."

Read Ravic's thoughts about the statue of Nike (page 300-301). What does the statue represent to him?

Read the article on "Spring Novels" in the *Virginia Quarterly Review* for Spring, 1946, for an interesting evaluation of *Arch of Triumph* and *Brideshead Revisited*, which is discussed in another chapter in this course.

## 2. CLOUDS OVER GUNDELFINGEN

*Years Before the Flood*, by Marianne Roanne

Locate "Gundelfingen" geographically, noting that it is not far from Stuttgart, and sketch the town as you see it first through the American eyes of John Rant.

Comment on the values which would seem worth preserving in the way of life in this old town: the relationship of Friedrich Rant toward his employees, the quality of his home life, his business, his social contacts.

Characterize Eleonore and Magdelone: does the latter seem a credible as well as a charming child?

Show how the notes of threat and danger intrude into this quiet atmosphere, almost unnoticeable at first.

Describe the Pentecost picnic which brings Friedrich's doubts to focus and resolution.

Compare this picture of German family life with some of the novels studied in this course which picture family life in this country, e.g., *The Wayfarers*, or *The Friendly Persuasion*.

*Additional Reading:*

*Prater Violet; Berlin Stories*, by Christopher Isherwood. (Germany before 1940)

## THE FRAME OF MEMORY

Both *Brideshead Revisited*, by Evelyn Waugh, and *Interim* by R. C. Hutchinson, are memories set in the tarnished and ugly frame of war, enchanting glances backward to a time between the sound of bombs and the hour of the attack. As sometimes from a foreign land it is possible to see one's native village or county in sharper relief or brighter than actual colors, so the contrast of present hardship and danger may enliven recollection; it is the mood of A. E. Housman's

". . . the land of lost content,  
I see it shining plain  
The happy highways where I went  
And can not come again."

Both of these novels are also explorations of the human spirit in its unsatisfied quest for enduring values.

*Brideshead Revisited* is different in technique and tone from the earlier work of Evelyn Waugh, although the author is still a satirist excoriating the morals and standards of a whole society. The fact that the narrator, Ryder, is looking back at his youth from middle age gives the story an important change of focus between the prologue and the epilogue, lending it perspective and narrative flexibility. The novel has a reflective quality and a depth of feeling which are new in Waugh's writing.

In less than two hundred pages, and in a story that actually covers only a few scattered hours in one soldier's experience, *Interim* manages to convey a long and searching look into the personalities of a small group of people. The author has a gift for understatement which heightens the vividness of his portraits.

## 1. LOST CONTENT

*Brideshead Revisited*, by Evelyn Waugh

Comment on and illustrate the precision and clarity of the author's style.

Give the framework in which the narrative is placed by the prologue and epilogue; outline the gay years at Oxford; the change in tone as the theme develops; the love story of Ryder and Julia; the Italian episodes; the disintegration of Sebastian; the final decision of Julia.

Discuss the book as a commentary on a society, a way of living; a picture of England between wars. What are the limitations of the picture here given?

Discuss it also as a commentary on Catholicism; is the author sincere in his approach to religion? Compare it with some other recent novels with a religious theme, e.g. Huxley's *Time Must Have a Stop*, Maugham's *The Razor's Edge*, or Dreiser's *The Bulwark*.

*The Spectator*, in reviewing this novel, called it a "story of the voice of man's conscience . . . every move in the untwisting of the triangle appears not merely probable but preordained. The slender plot is created by the characters." Apply this to your own interpretation of the book.

## 2. QUINDLE OF ORCHILLY

*Interim*, by R. C. Hutchinson

Give a brief explanation of the means by which the narrator stumbles into the house at Orchilly, and sketch the people whom he met in that odd household, characterizing each as they appeared to him at first.

Comment on the author's style, its brevity, yet its power to become luminously pictorial. How well does he convey atmosphere?

The characters here are not static, but changing. Show the development of each within the short compass of this novel.

The author has "a feeling for the subtle connections binding members of the family together." Illustrate this.

Comment on Quindle's religious convictions and show how they affect the other members of his family, including the visitors. Compare the book from this point of view with those mentioned above. Do you find that these books, and others which you may recall, indicate a renewal of interest in religion because of wartime experiences?

## THE QUAKER WAY

One of the strong and durable threads woven into the fabric of American life is the Quaker way of thinking and behaving. Without this influence, quiet yet pervasive, our inheritance would be somewhat diminished. The Quaker way of life has never been fully tried by large numbers of people; its simplicity and its serenity gain increased significance in a world desperately trying to find roads to peace.

Theodore Dreiser's posthumously published novel, *The Bulwark*, is a solemn and sincere story of a Quaker family as they responded to the pressure of a changing world. A non-partisan examination of the Quaker faith, it carries a quiet conviction which almost persuades the reader that the aging Dreiser has at last approached the answer to some of the questions which troubled his earlier days. *The Friendly Persuasion*, by Jessamyn West, offers in contrast to the somberness of *The Bulwark* a series of gently humorous sketches of a Quaker family in Indiana at the time of the Civil War. In spite of the nostalgic air and somewhat poetic style, the stories are alive with surprises and the prevailing mood is tart as well as sweet. Both books show the clash between Quaker tenets and human impulses, between Quaker practices and the pressures of society. Both authors write with subtle understanding of the human mind and heart; both feel liking and compassion for their characters.

## 1. THE INNER LIGHT

*The Bulwark*, by Theodore Dreiser

*The Bulwark* was first announced for publication thirty years ago. Consider it in relation to Dreiser's other productions of that period; *Jennie Gerhardt*, *The Financier*, *The Titan*, and *The Genius*, all studies of American society as it was being transformed by capitalism near the end of the 19th century.

What is the period of time covered by *The Bulwark*? Does Dreiser give a true picture of those years?

For a better understanding of the Quaker religion, read the quotation from George Fox in the introduction, p. vii. Discuss the Quakers' understanding of and belief in simplicity, their reaction to the problem of wealth as opposed to simplicity—"God intends all forms of trade and wealth for the benefit of men." Benecia's and Solon's parents were deep-

ly religious, generous, spiritual. Show how their goodness affected the lives of Benecia and Solon.

Analyze Solon's character, showing how Dreiser has prepared the reader for his "psychic religiosity" from his earliest childhood. Note that the bird-killing episode in Chapter 4 is a preparation for the scene in the garden with the snake near the end of the book. Solon is referred to as a "bulwark" four times in the text. (Pages 124, 283, 302, 334.) In what respect was he a "bulwark"?

Characterize each of the Barnes children. What was Solon's relationship to them? Why did he fail with his children? Trace the steps that lead to Stewart's lawlessness. Does his and Etta's rebellion seem natural in children reared in such a home as the Barnes's?

Discuss Rhoda Wallin's influence over the Barnes children. Was she partially to blame for Stewart's suicide?

What do you think of Voldia? Discuss her part in Etta's escape from home. Does Etta's religious conversion seem a natural outgrowth of her love affair with Kane?

Read the review of *The Bulwark* in the *Saturday Review of Literature* for March 23, 1946. Do you agree with Mr. Spiller's suggestion that Solon's religious conviction may be an affirmation of Dreiser's own return to faith? Discuss the "Dreiser formula of Sex and Wealth."

## 2. QUAKERS IN WARTIME

*The Friendly Persuasion*, by Jessamyn West

Give the dates and some description of the period as well as the setting. Note the author's ability to weave a great deal of information about the Quakers and the period into the fabric of the stories without allowing the facts to intrude. Comment on the main characters: Jess, Eliza, Labe, Josh and Mattie. Are they individuals?

The fourteen stories are so well unified that the book might almost be classed as a novel. What gives it this unity? How does the author indicate the passage of time?

Analyze, if you can, the charm of the stories. Does it lie in the poetic, highly individual style of the author? The warmth of the characterization? Or in the rich variety of the plots? Contrast the relationship of the Birdwells and their children with that of Solon and Benecia Barnes to theirs.

Note that Dreiser, in the *Bulwark*, never mentions the first World War, while Jessamyn West builds one of her most effective stories around the struggle between Quakerism and patriotism in the minds of Josh and Labe during the Civil War.

Notice also that both books reach the conclusion that love is the answer to most of the problems of living.

*The Friendly Persuasion* is Jessamyn West's first full-length book. How does her work compare with that of such distinguished women writers as Katherine Anne Porter, Marjorie Kinnan Rawlings, Eudora Welty, Katherine Mansfield?

## THE UNCHANGING BRITISH

Many novels have attempted to paint a picture of English home life in wartime, but none so far have done it with a lighter touch and subtler skill than G. B. Stern in *The Reasonable Shores*. Not in any sense a war novel, this story of the Blakes and the Morgans reflects the presence of war only in such minor matters as rationed food, sudden comings and goings, and the ache of missing a soldier-brother. Horror and tragedy do not touch these two delightful families; but certain pressures and tensions in the intricate web of family relationships are heightened by the fact of war. Miss Stern has created here an unusually charming group of characters, depicted with insight and grace, and a tenderness which avoids the sentimental.

Rumer Godden's *Thus Far and No Further* is one of those elusive books which even the most resolute librarian would find it difficult to classify; not a novel, certainly, not strictly a travel book, these agreeable slight essays are more in the vein of Addison and Irving. Many contradictions come to mind in trying to catch the unusual aroma of *Thus Far and No Further*; it is at the same time intensely personal and strangely aloof, introspective yet objective, serene and full of feeling. Those who have read Rumer Godden's novels know the magic of her prose; it is used to the full here to create the atmosphere of a tea plantation high up in the Himalayas. Her word pictures of domestic interiors are as delicately British in coloring as her glimpses of mountains and forest and villagers are authentically Indian. A rare combination, this, and one to be savored with special delight.

Over and above their special values, both of these books illustrate the abiding quality of British character and British family life, essentially the same under stress of war and in the remote places of the earth.

## 1. DISILLUSIONED ARIEL

*The Reasonable Shores*, by G. B. Stern

Read the lines from *The Tempest* from which the title is derived, and show how they summarize the theme of the story.

The plot is built up around the subtle but growing antagonism between Uncle Lionel and Jessamy. Trace the development of this.

Contrast the two families, the Blakes and the Morgans. Note that Miss Stern is at her best in characterizing a large family.

Comment on the minor characters, the other Blake children, the German refugees, Cab.

The theme of Ariel is woven all through the book. Show how this is done, from the table of contents on.

The author skirts the edge of tragedy. Would a tragic ending have been out of keeping with the mood of the book?

Does the ending seem too contrived? Note that only in the last chapter does the reader see Jessamy as she appears to other people. Up to that point the book is written entirely from her point of view.

*Additional Reading:*

*Trumpet Voluntary*, by G. B. Stern. (The author's reminiscences)

2. REFUGEES IN THE HIMALAYAS

*Thus Far and No Further*, by Rumer Godden

Tell the story of the naming of Rungli-Rungliot, and show why the author felt she was under the "protection of that little yellow hand."

Does the author reveal why and under what circumstances she brought her children to this remote tea plantation? How much can you guess?

Use as an outline for reviewing the book the author's own statement: "There are only a few things here, etc." Enumerate them, and then comment on each.

In summarizing, show how much more than these few things the book has to offer by way of overtones and implication.

Analyze, if you can, the special virtue of her style, its combination of simplicity and evocative power.

*Additional Reading:*

*Black Narcissus* and *Breakfast with the Nikolides*, by Rumer Godden.  
Both of these novels have Indian settings.

## WINDOWS OPENING ON THE DARK

To discover two current novels plotted on the assumption that thought transference is not only possible, but actually occurs, would certainly indicate at least a trend of popular interest. And then to find in a recent issue of the *Saturday Review of Literature* a serious review by a reputable scientist of a newly published book on the present state of knowledge about telepathy, would seem to establish the fact that this trend is more than a passing vogue; fiction, as is its privilege, may run ahead of verified fact, but as investigation proceeds, it may seem to lag far behind. The imaginings of Jules Verne have been outstripped by the achievements of science and engineering; it may also be reasonable to suppose that today's fantasies in the realm of the spirit will be proved small and meager by future revelations of man's powers.

In *The Unforeseen*, Dorothy Macardle employs the gift of "precognition"—foreknowledge of the future—as a means of precipitating the emotional drama of a high-minded and restrained mother and a dearly-loved only daughter. The story has the charm of an Irish setting described with a fine feeling for atmosphere but without the sentimentality which sometimes marks books about Ireland; it also has a group of interesting characters, and very well sustained suspense.

*That Hideous Strength*, which the author subtitles "A Modern Fairy Tale for Grown-Ups," marks one more battle in the crusade which C. S. Lewis has been waging against the forces of materialism and destruction in present-day civilization. The opponents with whom he jousts here are the behaviorists, the social planners, the sociologists, the scientists, who in their planning have left out all moral and spiritual considerations. Although it lacks the beauty and some of the charm of the preceding novels in this trilogy, *Out of the Silent Planet* and *Perelandra*, *That Hideous Strength* offers, more than most novels, a genuine "adventure in reading." Because its author knows how to exercise the real storyteller's power, it may be read simply as fantastic adventure, or interpreted as a fable with very serious meaning.

## 1. PRECOGNITION—GIFT OR CURSE?

*The Uninvited*, by Dorothy Macardle

Describe the setting for the novel, Virgilia's Irish home in the hills, and the situation in regard to her and Nan at the opening.

The episode with Carlo at the beginning is important for its part in the denouement.

Show how gradually Virgilia recognizes her queer gift: does it trouble her unduly?

Indicate the role of the tinkers in the story.

The mounting suspense is very cleverly contrived; show the steps in this.

What qualities keep this novel from being just another horror story? Comment on both style and characterization.

Does it seem to you a mystery story? How does it compare with other novels of suspense, such as *Rebecca*?

*Additional Reading:*

*The Uninvited*, by Dorothy Macardle

## 2. SUPERMAN OUT OF OXFORD

*That Hideous Strength*, by C. S. Lewis

Although it is quite possible to enjoy this book without having read the other two volumes in the trilogy, *Out of the Silent Planet* and *Peregrinanda*, some knowledge of them would be a good start for reviewing it. They were studied in *Adventures in Reading*, No. 19. Note that in both of them the action occurs in other planets, Mars and Venus, while in the present novel the struggle is brought to earth.

Emphasize throughout that the basic struggle with which C. S. Lewis is concerned is that between good and evil, which he sees very clearly. This is evident also in some of his more obviously religious books.

Outline the fantastic story, focusing it on the central figures of Mark, Jane, and Ransom. Discuss the employment here in a serious work of methods and figures that seem to belong to such a comic strip as Superman or Dick Tracy.

Comment on the use of English legend; the significance of the Arthurian legend; of "Logres."

What are the objects and aims of the N.I.C.E.? Does it remind you of Aldous Huxley's *Brave New World*? Is it also reminiscent of some of Hitler's methods? Note how Lewis takes the sociologists for a ride, in his description of "Social pragmatometry."

Describe the role which Jane's gift of precognition plays in the plot.

"In Mark's mind hardly one rag of noble thought, either Christian

or pagan, had a secure lodging . . . his education had been neither scientific nor classical, merely modern. The severities both of abstraction and of high human tradition had passed him by." Discuss this as a commentary on education.

Discuss some of the author's views on other subjects: social planning, vivisection, marriage. Do you find him reactionary?

Comment on the book as a parable of "what happens when the Straight meets the Crooked." Can you summarize Lewis' solution for the confusions and dangers of our time?

*Additional Reading:*

*The Case for Christianity; Perelandra; Out of the Silent Planet*, by C. S. Lewis

## ON THE NEED OF POETRY

“One of the tragic flaws of our age,” says George Whicher, reviewing Donald Stauffer’s *The Nature of Poetry*, “is the neglect of poetry. It is a flaw because without the aesthetic experience which poetry provides, without vigorous play of the imagination, human personalities become stunted and flabby. It is tragic because never before in the world’s history has there been such a need as there is now for men to develop their mental capacities to the fullest extent.”

Very well and good, the average reader may reply, but how can we read modern poetry? It is far too often unintelligible, or at best so obscure that it needs footnotes and a glossary to be understood. No one wants to work on reading a poem as if he were translating a foreign language text. Let the poets stop talking to themselves, and speak directly to our spirits and our hearts, and we will turn to them again in gratitude.

The criticism is justified, but so also is Mr. Whicher’s statement of the need for poetry in the modern world. Poetry is as integral a part of human delight as music; to miss it completely is to be less rich, to lose part of one’s rightful inheritance in the aesthetic experience of mankind. It is not easy to find a middle ground between the well-grooved familiar rhythms of Victorian verse and the esoteric complexities of much twentieth century verse, a place where the poet can speak in terms of today to the mind and experience of today without loss of the tradition of beauty. The two poets to be studied together here both have achieved this middle course. They have learned from the experimentation of the first half of this century, they have caught the beat and rhythms of the present, but their meanings and their experience of beauty are openly shared with all those who care to read.

## 1. WINGED POEMS

*Slow Wall*, by Leonora Speyer

Leonora Speyer teaches the writing of poetry at Columbia University. In an interesting article in the *Saturday Review of Literature* for March

23, 1946, she tells a little of her methods and her beliefs. A comment on this would make a good beginning for a review of her collected poems.

The three following lines provide the title and much of the underlying mood of this volume:

"But they who roof slow walls on grief  
Shall find, not stately, but secure  
A dwelling house that will endure."

Comment on the melodic beauty of her lines, and quote to illustrate. Notice the recurrence of favorite themes, such as swans, gulls, the sea.

Study "Lost House" as a symbol of the entire world.

Discuss her ability in using ballad measure in the narrative poems, e.g. "Monk and the Lady"; also her skill in the use of the sonnet form.

Throughout the review of these poems, observe the awareness of both the old world and the new, the double background of the poet's experience. Note that the poems, though deeply personal, are neither sentimental nor private.

Read aloud some of the poems.

## 2. ENGLAND IN WARTIME

*The Bridge; Poems, 1939-1944*, by Ruth Pitter

The dates are important in reviewing this collection; also the fact that the author is an Englishwoman. Note that she won the Hawthorned Prize for Poetry in 1937.

Give some evaluation of the extent to which these poems reflect the war. The author herself says "They are not exclusively, nor even primarily, war poems." Do you agree? Miss Pitter adds, in criticizing her own work, that the poems are "touched by the reverence for what may be called common heroism, which no one living in this city, at that time, can have failed to feel." Illustrate.

Do you consider Miss Pitter a traditional poet? Is she influenced by modern trends in poetry? Do you find her poetry difficult to understand?

Analyze the main themes in which she is interested.

"The Estuary" is one of the most musical of her poems, and would lend itself well to reading aloud.

"Dun-colour" has overtones of the influence of an earlier poet, Gerard Manley Hopkins, but is also original in both form and thought. Comment on it.

As an example of the war poems, note "Wherefore Lament."

"Wild Honey" is worthy of comment as a footnote on the world today. Point out its symbolism.

*Additional Reading:*

*The Nature of Poetry*, by Donald Stauffer

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Stern, G. B.	<i>Trumpet Voluntary.</i> 1944. (10)	Macmillan	2.75
Webb, B. and S.	<i>Truth about Soviet Russia.</i> 1942. (4)	Longmans	1.50
Welty, Eudora	<i>A Curtain of Green.</i> 1941. (2)	Doubleday	2.50

## SCHEDULE OF MEETINGS

### *First Meeting: AMERICAN LANDSCAPE*

1. Wilderness Farm
2. An Old House Remembers

### *Second Meeting: OUT OF THE DEEP SOUTH*

1. A Delta Matriarchy
2. Exiles and Lost

### *Third Meeting: OF HUMAN ISOLATION*

1. "Each Man Kills the Thing He Loves"
2. "Some Do It with a Smile"

### *Fourth Meeting: NINETEENTH CENTURY HUMANITARIANS*

1. A Peer among Novelists
2. Daughter of a Victorian Capitalist

### *Fifth Meeting: THE RICH MINE OF THE PAST*

1. Son of Jesse
2. Tudor Tapestry

### *Sixth Meeting: POLITICS THEN AND NOW*

1. How Machiavelli Became a Playwright
2. The Art of Governing Ourselves

### *Seventh Meeting: BLACKOUT BEFORE THE STORM*

1. A Tale of Exiles
2. Clouds Over Gundelfingen

### *Eighth Meeting: THE FRAME OF MEMORY*

1. Lost Content
2. Quindle of Orchilly

### *Ninth Meeting: THE QUAKER WAY*

1. The Inner Light
2. Quakers in Wartime

### *Tenth Meeting: FAMILY PORTRAITS*

1. Disillusioned Ariel
2. Refugees in the Himalayas

### *Eleventh Meeting: WINDOWS OPENING ON THE DARK*

1. Precognition—Gift or Curse?
2. Superman Out of Oxford

### *Twelfth Meeting: ON THE NEED OF POETRY*

1. Winged Poems
2. England in Wartime

## THE UNIVERSITY OF NORTH CAROLINA LIBRARY EXTENSION DEPARTMENT

The Library Extension Department of the University Library is maintained for the purpose of bringing to the citizens of North Carolina and their neighbors some of the advantages available to residents of the University. To this end, it offers (1) *Study Outlines* based on books of special interest, and (2) the loan of the recommended books to non-residents of Chapel Hill. To meet the growing demand for these privileges, the *Study Outlines* listed on the following pages have been prepared by members of the University faculty and others connected with the University and its Library. These facilities are offered to clubs, libraries, discussion groups, correspondence and extension students, teachers and individual readers.

### CLUBS, LIBRARIES, DISCUSSION AND STUDY GROUPS

By means of the *Study Outlines*, issued six times a year, assistance is given in the preparation of a year's study on a wide variety of subjects, such as poetry, art, music, drama, history, current fiction, biography, national and international problems, and current events. The reference material consists of books, magazines and pamphlets, the supply of which is constantly freshened by up-to-date material.

In addition, the Library maintains a separate collection of books of special interest to students and teachers, particularly those in correspondence and extension classes. This collection also includes plays, debates, and materials for essays and term papers.

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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 requested also 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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Non-registered clubs or members of non-registered clubs may borrow the books listed for a single topic in the *Study Outlines* for a fee of twenty-five cents, or all the books listed for one meeting for a fee of fifty cents.

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University Library  
Chapel Hill, North Carolina

### STUDY OUTLINES

#### VOLUME I

- The Southern Garden*. W. L. Hunt. October 1934. No. 1\*  
*Adventures in Reading, Seventh Series*. C. S. Love. January 1935. No. 2\*  
*Below the Potomac*. M. N. Bond. April 1935. No. 3\*  
*Europe in Transition*. Phillips Russell & C. M. Russell. May 1935. No. 4\*  
*Other People's Lives, Fourth Series*. C. S. Love. June 1935. No. 5\*  
*The Story of Books*. R. B. Downs. July 1935. No. 6\*

#### VOLUME II

- Adventures with Music and Musicians*. A. D. McCall. October 1935. No. 1  
*Famous Women of Yesterday and Today*. Revised Edition. C. S. Love.  
 January 1936. No. 2\*

- Adventures in Reading, Eighth Series.* M. N. Bond. April 1936. No. 3\*  
*Other People's Lives, Fifth Series.* C. S. Love. May 1936. No. 4  
*Adventures in Reading, Ninth Series.* A. B. Adams. June 1936. No. 5  
*Modern Plays and Playwrights.* C. M. Russell. July 1936. No. 6

## VOLUME III

- Adventures Around the World.* Lucile Kelling. October 1936. No. 1\*  
*The Modern Woman.* E. C. Baity. January 1937. No. 2\*  
*Literary Backgrounds of Present Day Germany.* A. E. Zucker and W. P. Friederich. April 1937. No. 3  
*India in Revolution.* E. E. and E. E. Ericson. May 1937. No. 4  
*Adventures in Reading, Tenth Series.* A. B. Adams. June 1937. No. 5\*  
*The Theatre Today.* M. G. Holmes. July 1937. No. 6

## VOLUME IV

- Other People's Lives, Sixth Series.* C. S. Love. October 1937. No. 1  
*American Humor.* E. C. Downs & R. B. Downs. January 1938. No. 2  
*Contemporary Poetry.* Lucile Kelling. April 1938. No. 3\*  
*Building and Furnishing a Home.* E. C. Baity. May 1938. No. 4  
*Adventures in Reading, Eleventh Series.* A. B. Adams. June 1938. No. 5\*  
*Famous Women of Yesterday and Today.* Third Edition. C. S. Love. July 1938. No. 6

## VOLUME V

- Political Problems in Present-Day Europe. First Series.* Werner P. Friederich. October 1938. No. 1\*  
*Political Problems in Present-Day Europe. Second Series.* C. B. Robson, C. H. Pegg, A. B. Dugan, and J. L. Godfrey. January 1939. No. 2  
*Adventures in Reading, Twelfth Series.* A. B. Adams. April 1939. No. 3\*  
*The Modern Woman's Bookshelf.* E. C. Baity. May 1939. No. 4  
*Adventures Around the World, Second Series.* Lucile Kelling. June 1939. No. 5  
*At Home with the Fine Arts.* M. G. Holmes. July 1939. No. 6\*

## VOLUME VI

- The New Frontier.* W. W. Drake. October 1939. No. 1  
*United States Mural; a Study of Regional Novels.* Lucile Kelling. January 1940. No. 2  
*Other People's Lives, Seventh Series.* C. S. Love. April 1940. No. 3\*  
*Adventures in Reading, Thirteenth Series.* A. B. Adams. May 1940. No. 4  
*Adventures with Opera.* A. D. McCall. June 1940. No. 5  
*Arts and Crafts in Georgian England.* M. N. Bond. July 1940. No. 6

## VOLUME VII

- The United States in the World Crisis.* E. S. & J. L. Godfrey. October 1940. No. 1  
*The Old North State.* A. B. Adams. January 1941. No. 2  
*The Film Yesterday, Today and Tomorrow.* Walter Spearman. April 1941. No. 3  
*Religion and Contemporary Life.* Dale Spearman. May 1941. No. 4  
*"Eyes South."* E. S. Godfrey and J. L. Godfrey. June 1941. No. 5  
*Adventures in Reading, Fourteenth Series.* A. B. Adams. July 1941. No. 6

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- The Modern Woman's Unfinished Business.* E. C. Baity. October 1941. No. 1  
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*Adventures in Reading, Fifteenth Series.* A. B. Adams. April 1942. No. 3  
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- Adventures in Reading, Eighteenth Series.* A. B. Adams. January 1944. No. 1  
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*The Pattern of America.* Lucile Kelling. April 1946. No. 5  
*Women and the Wide World.* E. Chesley Baity. May 1946. No. 6

## VOLUME XII

- America Looks Ahead.* Walter Spearman. June 1946. No. 1  
*Reading for Pleasure: Adventures in Reading, Twentieth Series.* Adams and Harrison. July 1946. No. 2

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