

Harvard Fiction

Some Critical and Bibliographical Notes

BY HAMILTON VAUGHAN BAIL*

IN 1947 an article appeared in *The Saturday Review of Literature* with the title, "Nostalgia for the Ivy"¹ in which the author made some brief remarks about the aspects of American college fiction of the past, mentioned a number of books dealing with several of our colleges, and ended on the theme that the revolutionary changes in life at these colleges would require and did require a new type of novel:

The Great College Novel will not be easy to write. But the field is wide open for good college fiction that captures imaginatively the present spirit of the campus. Never before has college meant so much to so many, and it would be unfortunate if no gifted author were to give this era the immortality of print.

Some two years later Edward Weeks was citing in a somewhat different vein the lack of novels in this field: "For all the color, sentiment, and intensity—not to mention the

¹ William Randel, "Nostalgia for the Ivy," *The Saturday Review of Literature*, XXX, No. 48, 10 et seq (November 29, 1947). Mr. Randel was a member of the English Department of the Missouri School of Mines and Metallurgy.

*I am indebted to many for help in making this work possible. Authors, with one exception, have been most cooperative and by aiding and abetting me have added much to any value the articles might have. Publishers, too, have been of help and I wish to thank Appleton-Century-Crofts, Inc., Albert & Charles Boni Inc., Constable and Company Ltd, Harper & Brothers, Houghton Mifflin Company, Little, Brown & Company, The Macmillan Company, L. C. Page & Company, G. P. Putnam's Sons, Rinehart & Company, Inc., Street & Smith Publications, Inc., and Vanguard Press, Inc. for furnishing information about their books. I am also grateful to the many librarians who have answered my various inquiries; in particular I must thank Mr. Vincent L. Eaton and Frederick R. Goff of The Library of Congress and the staff of the Periodical Room of the Free Library of Philadelphia who have done so much for me. Finally I would like to express my appreciation for aid of one sort or another given me by Mr. John Alden, Mr. William Bentinck-Smith, Mr. George T. Goodspeed, Mr. William A. Jackson, Miss Ruth S. Leonard, Mr. Rufus F. Osgood, Mr. Clifford K. Sipton, Mr. Rollo G. Silver, Mr. Willard Thorp, and Mr. William Van Lennep.

sparkling in the coeducational schools—there have been singularly few novels which have caught the true college spirit.” He then cites a half dozen such stories and continues: “And that’s just about the score. Elusive, apparently indifferent, never the same from one generation to the next, college spirit is not easily to be captured.”²

A few weeks later Bennett Cerf noted Mr. Weeks’ surprise at the scarcity of novels which caught the spirit of our biggest colleges, quoted his remarks, added that there surely must be additions to the list although he himself could think only of a few by George Ade, “Holworthy Hall,” and Ralph D. Paine, and asked undergraduates—or their parents—to help out.³

They did; and two months later Mr. Cerf opened his column: “If Ted Weeks, of *The Atlantic Monthly*, is seriously interested in corralling more novels dealing with college life, contributors offer him the following suggestions.” These suggestions mentioned numerous books about numerous places, and the last contributor, Samuel Hopkins Adams, included these comments in addition:

You will probably find that many of the small, old colleges have produced literature about themselves. Hamilton is represented, though not too worthily. . . . Union fares still worse. . . . What about Amherst, Williams, Trinity, Bowdoin, Swarthmore? It would be strange, indeed, if some loving alumnus had not perpetuated his alma mater’s glory in fiction. There should be many American Tom Browns awaiting immortality in the *aes triplex* of sound fiction. . . .⁴

² Edward Weeks, “The Peripatetic Reviewer,” in “The Atlantic Bookshelf,” *The Atlantic Monthly*, CLXXXIV, No. 1, p. 82 (July, 1949).

³ Bennett Cerf, “Trade Winds,” *The Saturday Review of Literature*, XXXII, No. 33, p. 4 (August 13, 1949).

⁴ Even earlier, perhaps about 1937, we find May Lamberton Becker on her page in *New York Herald Tribune Books* under the caption “Bright College Years” giving some information on the subject for the benefit of a correspondent from Bloomington, Ind., who was preparing a research paper on novels dealing primarily with American college life. More recently Ernest Earnest, *Academic Procession* (Indianapolis, Bobbs-Merrill, 1953) has citations and comments taken from numerous novels covering college life. A. C. Spectorosky, *The College Years* (New York, Hawthorn, 1958) has produced a very extensive anthology of fiction and other writing about college.

Clearly this subject of college fiction has been currently on the minds of many people. This paper will deal with one phase of it. Back in 1931 Mr. Theodore Hall wrote:

Harvard men are itchingly literate. To even a casual inquirer it must appear that one youth out of every ten who depart to serve better their country and their kind exhibits the stigmata and avows his intentions of becoming an author. One cold, cis-academic year and the ranks are again decimated. But the residue of Harvard men who persist in getting words upon paper is still large enough to affect the pulp market; American literature by college-bred men is sufficiently crimson in its pedigree.

What every last Harvard novelist (to limit our field) writes about, sooner or later, is Harvard. Some do it in one cathartic effort as a first novel; others, battenng down their hatches as they put out, wait for years before they allow themselves a concentrated paragraph. The flavor of Cambridge, diffuse, timeless, beautifully adolescent, assails their nostrils by Schylkill [sic] or Arno and they picture it with nostalgic pen.⁵

In the following pages that writing has been listed. It makes an impressive total; but if one should actually look up these books and read them—or read only some of them—one would be impressed by the varying pictures their authors have carried away from Cambridge. In Mr. Randel's article just mentioned he had written: "Someday a graduate student in American Civilization will choose as his thesis subject the fiction written about Harvard. There have always been things about Harvard incomprehensible to the rest of the country; and the novels suggest that not even Harvard men fully comprehend the place." This article is not, however, that graduate thesis; the field is still open for such a work, but these comments may help that future scholar.⁶

⁵ Theodore Hall, "Harvard in Fiction—A Short Anthology," *The Harvard Graduates' Magazine*, XL, 30 (September, 1931).

⁶ *The Harvard Book* (Cambridge, Harvard, 1953) by William Bentinck-Smith is not such a thesis, but it is a finely edited anthology of writings about Harvard over a period of three centuries with extracts from many of the novels which are hereinafter considered; and his Introduction, "Writing Like a Harvard Man," is desirable reading in connection with this work. A note in the *Antiquarian Bookman* of May 7, 1949, indicated that Joseph Lauren was preparing a book on "Harvard in Fiction."

In the first place it is necessary to do some defining and explaining. We have found that to many people "Harvard Fiction" seems to mean fiction by Harvard men. In this case at least it means fiction about Harvard. Furthermore, we have had people suggest for inclusion in the work books whose only pertinency seemed to be the fact that one or more characters were described as alumni or students of the institution; or even that the word Harvard appeared in the book. Clearly that is not enough to qualify. Beyond that, however, we have attempted to include either in the main list or in the supplement all books of fiction which had at least a page or two dealing with the physical place, or the life of the students, or with those things tangible or otherwise for which the college has stood. We have gone further and listed in the supplement several books which deal chiefly with faculty life and problems and allied Cambridge society which it would have been our inclination to omit entirely. We have probably failed to locate a number of novels which have some limited Harvard interest. It is hoped they are few. The copies which form the basis for the descriptions have been those in The Library of Congress which were deposited for copyright purposes where these have been available. Exceptions have been noted.

The inclusion of a book in the main list for extended treatment rather than in the supplement for brief mention may perhaps be based on nothing but this author's personal choice. In general, however, the latter books did not seem to have enough Harvard interest to warrant detailed consideration.

One great void in this list is the short story. They should have been included, but the task was beyond the compiler. Rather than include only the few that he had happened upon, it seemed wise to omit them all. There must be many in *The Harvard Advocate* and *The Harvard*

Monthly; Flandrau, Marquand, and DeVoto each had several in *The Saturday Evening Post* and there are probably others in that publication; a search of all the other story magazines, including Street & Smith's *College Stories*, would reveal still more; very recently Sloan Wilson had four stories about veterans at post-war Harvard in *The New Yorker*; the earliest we have come across is one of minor interest in *The Boston Miscellany of Literature and Fashion* of 1842.

In the course of our work it has been with some amazement that we have discovered the large number of books of little basic Harvard interest whose titles gave every indication of a thoroughly Harvard novel from beginning to end. We have long been familiar with Harvard beer, Harvard cigars, Harvard laundries, etc., but it has been a revealing experience to find that our book publishers and authors have attempted to trade on the name in a similar way. It has been necessary to include and describe these books almost in self-defense to forestall the queries which might come from the unknowing if omitted.

Much of this Harvard fiction falls roughly into chronological groups. We first have in the 1840's a series of paper-bound "penny-thrillers," interesting forerunners of a long list. All is then quiet for a quarter of a century until we come to a group of "Tom Brown" books—poor fiction but historically useful and valuable. After another lapse we have what might be called a series of collected short stories in the 1890's and early 1900's. In the 1920's we come to a group of novels which for the first time deal with the larger concepts of the undergraduate's problems; although it was in 1901, many years ahead of the field, that *Jarvis of Harvard* first attempted to combine tales of college episodes with basic human problems involving the opposite sex; and it was even earlier in 1897 that Flandrau

had for the first time made a serious approach to undergraduate life in what still is perhaps Harvard's best fiction. Finally in the late 1930's comes a group of books for older boys. It might have been expected that this group would have been one of the earliest to appear. What is the significance—if any—in this seeming reversal of the normal order occurring just before the late war?

When in the future that graduate student writes his thesis on Harvard fiction he might do well to compare this output of novels about Harvard with similar fiction about her sister institutions. A very brief examination seems to indicate that at least Harvard was there "fustest with the mostest." The early work was not indigenous fiction, however, for it stemmed directly from Oxford with its *Verdant Green* and *Tom Brown*. But the story of Harvard's position in the whole field of college fiction would be of interest.

Through the hundred years during which these Harvard novels have been written—as well as the novels about its many sister institutions—we find the critics, with the appearance of each new book, looking forward with hope to "the great American college novel." Although on occasion a few books have been placed in that category by a few indiscriminating reviewers, their hopes have been unrealized, and that great work has yet to be written. Nor by the same token has "the great Harvard novel" yet appeared.

One would like to believe that "the great Harvard novel," like "the great American novel," is still to be written. But we are disadvantageously placed in time, and always will be. For the procession keeps on. Somewhere a young man is sitting gravely before his professors, awaiting his tutor's pleasure, listening to his unbelievable fellow students and talking with some of them, watching the emergence of a grandiose embellishment of the Cambridge scene and weighing, in his own private scales, the comparative picturesquenesses of a "binge," a "bender," a

"seminar" and a "bull session." He is "takin' notes an' faith he'll prent 'em." There are worse ways to employ an intellect.⁷

But the printing of notes will not of itself produce "the great Harvard novel" nor any other great college novel. Much more is required.

If his books are to meet anything better than ephemeral recognition, [the writer of college fiction] cannot stop at merely photographing the transient. He must fathom as best he can the eternal enigma of college as a unique molding experience, a miracle of growth that defies final analysis. And unless his insight is almost superhuman, all his intimate knowledge of the externals, the machinery, the facts and theories, will not be adequate.⁸

Perhaps one can say that "the great Harvard novel" or even "the great college novel" never will be written. It can only be written by one but slightly removed in time from the scene, by one who has an "intimate knowledge of the externals," one whose perceptions of the nuances of that scene and its life are fresh, vital, nostalgic. But the young graduate with degree in hand who has just lived through that life and alone has the ability to picture its details lacks the other major requirement for writing this novel. To achieve real greatness it must be written by one with the experience and maturity to analyze the data collected in four years of laboratory work. He must have the ability to portray the collective and individual problems found in any college, the power to explain and develop in his characters the complex traits found in a group of collegians, so like and yet so unlike those found in the world outside, and the ability to picture the subtle spirit of the college itself. (And for Harvard it has been said, as already noted, that "the novels suggest that not even Harvard

⁷ Theodore Hall, *op. cit.*, p. 54.

⁸ William Randel, *op. cit.*

men fully comprehend the place.") When the ability to do these things has been acquired the freshness has been lost and the result is only a wooden copy. As a final thought, which we will merely mention and on which we will not enlarge, perhaps no college has within its walls the essential materials for a great novel. Apropos thereof, as far as Harvard is concerned, and as a final note to this introduction let us quote the terse remark of George Santayana with which he ended a letter found later herein: "I should say that Harvard yields no good materials for fiction."

List of Harvard Fiction

1844

JUSTIN JONES (Harry Hazel, pseud.)

THE / BELLE OF BOSTON: / OR, THE / RIVAL STUDENTS / OF / CAMBRIDGE. / [double line] / BY HARRY HAZEL. / *Author of 'The Burglars, or the Mysteries of the League of Honor,' etc.* / [double line] / [quotation of four-line stanza of poetry] / BOSTON: / PUBLISHED BY F. GLEASON, 1½ TREMONT ROW. / 1844.

Collation: [1-2]⁸, 3⁸, 4⁴-28 leaves; pp.: [3]-58, with front cover probably considered pp. [1]-[2].

P. [3], title-page; p. [4], blank; p. [5], *Note by the Author*, dated Cambridge, Nov. 1844; p. [6], blank; pp. [7]-58, text.

Leaf measures about 9¼ x 5¾ inches, entirely untrimmed. Stitched, with light lemon wrappers. The entire title-page repeated on front cover in different type and composition within decorated ruled borders with addition of hand colored wood engraving of the "Belle." In upper margin copyright notice; in lower margin imprint: *Jones, Printer, 42 Congress Street*. Inside covers blank. Back cover with advertisements

of *Publishing Hall* by Gleason and *Justin Jones, Book and Job Printer*, the latter dated October 17, 1844.

The title was registered with the Clerk of the United States District Court of the District of Massachusetts by F. Gleason on November 6, 1844 (entry No. 349 for that year).

Another edition of this same year has been seen with a title-page similar to the front wrapper described above (without the borders and marginal additions) bearing the same wood engraving uncolored. It has the same collation and pagination without pp. 1 and 2 and may never have carried wrappers.

There is a later edition also with 48 pages with the imprint: "Boston: Flag of Our Union Office, 1847." Still later the story appeared (with additional tales) in a book of 100 pages printed in double column under the imprint of Gleason in 1849.

Harvard has an undated edition with the imprint: "Boston: Jones's Publishing House, 2 Water Street" bearing on the title-page a wood engraving of two men facing each other across a table, one with an open razor and the other with a drawn pistol. The front cover bears the imprint: "Boston: Published at 'The Yankee Privateer' Office. No. 2, Water Street," and a wood engraving of the 'Belle' in a pose different from the one seen in the editions above. The pagination is [2], [7]-48, [4] pp. in three signatures of eight leaves, the last four pages being advertisements. Two full-page wood engravings, versos blank, are an integral part of the book, the text of which varies from that in the edition described.⁹

This first book of Harvard fiction unfortunately contains very little about Harvard. It is the first of that long list which directly or by innuendo attempts to trade on Harvard for success.

On a June day in the 1820's two young Harvard classmates are strolling around Fresh Pond—that "beautiful sheet of pellucid water." Philip Percy is the sterling youth of high character, "noble and dignified in his deportment, amiable and affectionate in his disposition"; George Thornton is the proverbial imperious, revengeful, dissipated son of the Southern plantation. A squall

⁹ In Lyle H. Wright, *American Fiction* (San Marino, 1948), under items 1481, 1482, and 1483 are listed copies of one edition or another at American Antiquarian Society, Boston Public Library, Brown University, New York Public Library, New York Society Library, University of Chicago, and University of Minnesota. There is also a copy at Harvard. The description is taken from the compiler's copy.

prize) up to the point where he meets the father and Mother, who are sitting at a table with a few brilliant men, and who are talking of the path and branch of the novel that he had written. Perceps is then given a glimpse of the future of the novel, which is awarded "the laurel wreath of the century." Soaking some of the laurel leaves in a lobby chair, he goes back to Cambridge, Massachusetts, and, to the surprise of his friends, who have not yet heard of the prize, he is told, Perceps is to be married after a few years of marriage. The reader is told that the novel which is referred to is *David Copperfield*. If the reader is not familiar with the novel, he is told that he will know it by its title. The principal characters of the novel are listed, and the names of the authors are given.

TIM WHEPPOLE, *ed.*
 NELLY BROWN, *ed.*
 AND PLEASURES OF THE
The American Novel
 PUBLISHED BY THE
 STREET, TORONTO, CANADA

Copyright © 1954
 Printed in Canada
 1954

Two more birds were seen to alight on the slightly low, winged, slender stem of *Stachis* with a rounded, very short, leafy panicle, namely *Mountain* by F. C. Whitcomb in his account of "The Great Ledge," and *Yosemite* by J. G. Rehn in his *Pinn. Mont.* (1883) (1884).

The title and the name of *Stachis* are given by C. D. K. in the *Diary* of Mr. D. G. H. in *the Yosemite Naturalist*.

This story has evidently come from the indefatigable report of the "Diary" which falls to the hands of a few fortunate persons, some of which the *Naturalist* has found the way, respectively, to the knowledge of many. Philip Dierl's account of the expedition and Stephen B. Heisterkamp's account of his own travels in 1871 have been seen by me in company with a *Diary*, which appears to refer that the same expedition supplies the title of a *Mont. Nat.* leading article. All through it, as I have already said, Philip says "Between me and the Hall," while Stephen says "Between me and Harry, Phil, and Albin," but neither of them has, as yet, taken any notice of the other's actually smoking in the *Diary*. While Stephen is certainly a more attentive member of the party, while Philip is more humorous, from the fact of the former's having carried the *Diary* in his pocket, it is very likely such is our "Howard" and "Albin" respectively. About a page or two of the *Diary* tells the story and includes some of the

¹The *Diary* of the first expedition is the *Diary of the Yosemite Naturalist*, Part IV. See also the *Diary* of Mr. D. G. H.

1845

JOSEPH HOLT INGRAHAM (1809-1860)

ALICE MAY, / AND / BRUISING BILL. / [double line] / BY
 J. H. INGRAHAM, ESQ. / Author of "LAFITTE," "THE
 MIDSHIPMAN," "SPANISH GALLEON," / "EDWARD
 AUSTIN," "SCARLET FEATHER," ETC. / [double line] /
 BOSTON: / GLEASON'S PUBLISHING HALL, 1½ TRE-
 MONT ROW. / 1845.

Collation: [1]⁸, 2-3⁸-24 leaves; pp.: [3]-50.

Front cover as pp. [1]-[2]; p. [3], title-page; p. [4], blank; pp. [5]-31, text of 'Alice May'; pp. [32]-50, text of 'Bruising Bill.'

Leaf measures about 9 $\frac{1}{8}$ x 5 $\frac{7}{8}$ inches, untrimmed. Stitched, with uncolored wrappers. The entire title-page repeated on front cover in same type but different set-up within ruled borders with addition of wood engraving entitled, "Desperate Fight between the Trencher-Boys of Harvard University and the Boston Apprentices, before the Tremont House." Imprint in lower margin: *Jones' Power-Press Office, 42 Congress Street*. Inside covers blank. Back cover with list of publications of Publishing Hall, including *The Belle of Boston*.

There is no record that the pamphlet was entered for copyright; nor has information been obtained as to the date of publication.¹¹

"Alice May" and "Bruising Bill" are separate and distinct stories. The former has no Harvard interest but the latter is concerned with "town and gown" rioting and the leaders of the two factions—Bruising Bill and Edward Cassidy. While on a walk along the Charles one day Cassidy comes upon an old woman who has hurt herself in a fall down the bank. He gets her back to her poor cottage and, "prompted by that generous feeling of sympathy which is one of the noblest attributes of humanity," gets a doctor and subsequently a nurse to care for her during the week while her son, Bruising Bill, an apprentice printer, is at work in Boston. Although he continues thereafter to visit her, she does not learn who he is nor does her son meet him but the latter is sure he is not a student: "You will find your student at the tavern, at the scrub-race, at the gambling table;

¹¹ The description is based on the Harvard copy.

you will find him prowling about the working-man's windows to lure forth poor innocent girls to their ruin, but you will never see him visiting the sick bed of the aged and indigent."

There had recently been much excitement caused by the students making their appearance in town with the new Oxford Trencher cap (our Commencement mortar-board). The following Saturday afternoon some forty of the trencher-men went into town obviously not bent on trouble but even so managing to get into a good brawl with the apprentices in their top hats in front of the Tremont House and Tremont Theater, with Bill and Cassidy in the lead—the same "desperate fight" which the artist attempts to draw with so little success. That night the apprentices carry the war to Cambridge and come upon the students just outside the Yard; here there is a real fight in which the students hold their fort, but in which Bill lays Cassidy low with a crack over the temple whereupon the apprentices run for Boston. The next day Bill learns that it is his mother's friend whose skull he has fractured and who is dangerously ill. Of course he is conscience-stricken and overcome with remorse; he watches at Cassidy's bed until he has recovered; and then, all being forgiven and "trembling to be once more thrown among his former rude companions," is given a fine job in New York by a relative of Cassidy's as a partner in a publishing house.

In this pamphlet we have the fiction version of an incident in Harvard life; fortunately the truth is also available and as is so often the case the truth is much better reading than the fiction—and perhaps more melodramatic. On May 22, 1840 (evidently the date should be the 24th) Edward Sherman Hoar, then a sophomore, wrote a letter to his father, Samuel Hoar, in which what are probably the riots of this very Saturday are described.¹²

These three "penny-thrillers" have been described in far too great detail; but they are the fore-runners, albeit not typical ones, of a long line of later fiction and their style, melodrama, and high morality make them interesting to a later age.

¹² It is printed in the *Harvard Alumni Bulletin*, LII, 401 (February 25, 1950); two numbers later in the *Bulletin* (LII, 482 et seq. [March 25, 1950]) the pertinent portion of "Bruising Bill" appears.

1868

LOUISA MAY ALCOTT (1832-1888)

KITTY'S CLASS DAY. / "A STITCH IN TIME SAVES NINE." / BY / LOUISA M. ALCOTT, / AUTHOR OF "MOODS," "HOSPITAL SKETCHES." / [decorated line] / LORING, Publisher, / 319 WASHINGTON STREET, / BOSTON.

Collation: [1]⁶—6 leaves; pp.: 12.

P. [1], title-page; p. [2], imprint: *Rockwell & Rollins, Printers and Stereotypers, 122 Washington Street, Boston* with copyright notice on a pasted-in slip; pp. [3]—12, text in double columns.

Leaf measures $9\frac{1}{8}$ x $5\frac{11}{16}$ inches trimmed but perhaps issued untrimmed. Stitched, with buff wrappers. Front cover printed similarly to title-page with addition of "Loring's Tales of the Day" at the top and the publication date (1868) at the bottom. Inside covers carry lists of "Loring's Publications." Back cover has advertisement of "Loring's Tales of the Day" among which is *Kitty's Class Day*.

The book was registered for copyright with the Clerk of the United States District Court of the District of Massachusetts by A. K. Loring on April 7, 1868. If a copy was deposited with the Clerk on that date it has disappeared, but the copy deposited in the Library of Congress on March 31, 1868, in accordance with the Act of 1865, in the form described, is still present. It was accessioned as *Kitty's Class Book!*

There is another issue or state of the pamphlet which has the copyright notice printed directly on the verso of the title-page. It would appear to have followed that described above.¹³

In her Journal for February 25, 1868, Miss Alcott wrote: "Proverb Stories suggested, Kitty's Class-Day written."¹⁴ *Aunt Kipp* and *Psyche's Art* each appeared separately about a week after *Kitty* and the three were collected in 1871 with the title-page: "Three Proverb Stories. / By Louisa M. Alcott, / Author of 'Moods,' 'Little Women,' 'An Old-Fashioned Girl.' / Kitty's Class-Day. / [proverb] / Aunt Kipp. / [prov-

¹³ Yale has copies of both issues; the American Antiquarian Society and Harvard have the first issue, the latter's copy being the one presented to Sarah Orne Jewett on April 7, 1868.

¹⁴ Ednah D. Cheney, ed., *Louisa May Alcott, Her Life, Letters and Journals* (Boston, 1889), p. 198.

erb] / Psyche's Art. / [proverb] / Illustrated by Augustus Hoppin. / Loring, Publisher, / 205 Washington Street, / Boston." It was bound in cloth with the cover-title "Three Proverb Stories."

The same three stories also appeared about 1875, after Loring had moved to 369 Washington Street and before the printer's address appears at Arch Street, in another collected edition with the title-page: "Kitty's Class-Day. / [proverb] / Aunt Kipp. / [proverb] / Psyche's Art. / [proverb] / By Louisa M. Alcott. / Six Illustrations, by Augustus Hoppin. / Loring, Publisher, / No. 369 Washington Street, / Boston." It was printed by Rockwell & Churchill at 122 Washington Street. Three of the illustrations apply to "Kitty's Class-Day," one showing the tree exercises. The book was bound in both paper and cloth with the cover-title "Kitty's Class-Day at Harvard." This latter point perhaps would make this the most desirable edition from a Harvard point of view.

The story also appeared in later collected editions.

This very short tale about one of Harvard's big days is not for the Harvard man but for his sisters and his cousins and his aunts—especially the nice little ones. In the 1870's, if not in more modern days, all of them were eagerly reading about Kitty Heath's invitation to Class Day; the preparation of her Parisian costume with its train; her neglect to take that stitch in time and sew up the hem; the spreads, the strolls in the Yard, and the dancing in Lyceum Hall; her great catastrophe in tripping on that unsewn hem with her complete dishevelment and sob-stricken embarrassment; and then the renunciation of artificial society ways and final success in winning Cousin Jack.

The pamphlets thus far described in this list treat only of minor and incidental phases of Harvard's life. We now come to the first of a series of three full-fledged novels fairly reeking with college life from the opening capital letter to the final period—much more so than most of the books that are to follow them.

In 1853 there had been published in England *The Adventures of Mr. Verdant Green, an Oxford Freshman* by Cuthbert Bede, the pseudonym of Edward Bradley, followed by its two sequels in

1854 and 1857.¹⁵ Then in 1861 appeared *Tom Brown at Oxford* by Thomas Hughes, following the great success of his earlier classic, *Tom Brown's Schooldays*. These books evidently became required reading for American college students inspiring them to feats of emulation; and so the books also became—perhaps with the addition of *Pendennis*—the immediate sires and models for *Fair Harvard*, *Student Life at Harvard*, and *Hammersmith*, published respectively in 1869, 1876, and 1878.

These three Harvard novels are similar in concept and execution: each presents a light story intermingled with and tied together by college incidents; each is laid in the period of the late 1850's and early 1860's; the types of students are the same in each—only those of the “better” sort with a “dig” of high character dragged in for a moral lesson; in each the “dig” manages to die during the course of the tale—in the first two while living and keeping house in dire poverty in Divinity Hall; each in effect opens with a football game—perhaps that of 1858; each gives an extensive picture of “boating” life and the six-oared racing of the day, in the first two the No. 2 managing to break an oar in a race.

The three books are far from uniform in their treatment and quality, however. *Fair Harvard* is poor in every respect; each of its successors in turn shows improvement in plot, in character analysis, in dialogue, in general naturalness, and in that field in

¹⁵ The books were as follows: *The Adventures of Mr. Verdant Green, an Oxford Freshman* (London, Nathaniel Cooke, 1853); *The Further Adventures of Mr. Verdant Green, an Oxford Undergraduate* (London, H. Ingram & Co., 1854); and *Mr. Verdant Green Married and Done For* (London, James Blackwood, 1857). The first, in Bradley's words, was “a book written in spite of itself.” He was one of that limited group of authors who have illustrated their own books. He had drawn a series of sketches about the life of Verdant to appear in *Punch* and had actually put them on wood and had them engraved. At the last moment, however, publication was shifted to some special supplements of the *Illustrated London News*; but after the second of these supplements had appeared they were discontinued, so that Verdant “was strangled in his birth: and it was impossible to resuscitate him for *Punch*.” For two years Bradley tried in some way to salvage his labors: he tried to get the sketches published alone in a book; he then suggested some letterpress to go with them; finally Cooke reluctantly agreed to publish a shilling railway book with letterpress to carry the sketches. Since that day a quarter of a million copies have been sold. This story is given at length because of the constant references we shall find to *Verdant Green* throughout this article. See Carroll A. Wilson, “‘Verdant Green’ or ‘A Book Written in Spite of Itself,’” *The American Oxonian*, January, 1933.

which we are particularly interested—the portrayal of a living Harvard.

Contemporary reviewers almost invariably compared the three with each other and particularly with their English prototypes. Indeed it was not until the 20th Century that *Verdant Green* and *Tom Brown* ceased to be held up by critics as the goal for all American college fiction. There is one more point which may be mentioned before considering these books in detail. The basis on which almost all reviewers judged them (and indeed judged all Harvard books for many years) was in general not the worth of the book as a piece of fiction, not the portrayal of its characters, not its insight into college life, but rather the favorable or unfavorable effect on the outside public given by the picture of the college which they presented.

1869

WILLIAM TUCKER WASHBURN (1841-1916)

FAIR HARVARD: / A STORY OF / AMERICAN COLLEGE LIFE. / "Quorum cognitio studiosis juvenibus si non magnam utilitatem afferet at / certe, quod magis petimus, bonam voluntatem." / [single line] / NEW YORK: / G. P. PUTNAM & SON. / LONDON: S. LOW, SON & MARSTON. / 1869.

Collation: [1]⁴, [2-14]¹²—160 leaves; pp.: [2], vi, [310], [2].

Blank leaf; p. [i], title-page; p. [ii], copyright notice; p. [iii], preface; p. [iv], blank; pp. [v]-vi, table of contents; pp. [1]-309, text; p. [310], blank; pp. [1]-2, list of Putnam's publications; with a front and back fly leaf inserted.

Leaf measures $7\frac{3}{8}$ x $4\frac{7}{8}$ inches trimmed. Bound in brick or green cloth with brown end papers. Spine gilt lettered.

The title was registered with the Clerk of the United States District Court of the Southern District of New York on November 16, 1869, by the publisher (entry No. 366 for that year).

"The wrath excited by this unfortunate work seems only to increase by time, judging by the number of protests, denunciations, and criticisms which we have received." So begins an

article in *The Harvard Advocate* of December 24, 1869 (VIII, 123), entitled "Fair Harvard Again." The magazine's initial review in the previous number had opened with this paragraph:

It is not our custom to notice books which are not sent us for review. In the case of this book, however, we must say a few words, as it professes to be a story of Harvard life, a thing which every Harvard man has long wished to see. It is not our purpose to discuss here this book's entire lack of style, of character, of plot,—of every thing, indeed, which would make it a college story, instead of an uninteresting list of college words and customs.^{15a}

The reviewer then notes that the hero's life is more like that of a prince in the Arabian Nights, than like that of a college student, as he oscillates between carousels and plans for moral, mental, and physical improvement. His very commonplace misunderstandings with an equally uninteresting heroine form the substance of the story, "which is mingled with what falsely purport to be episodes of average student life." It is because the book "has aroused a feeling of disgust, if not of indignation, among its student readers, and because, if read, it is likely to do serious injury to the reputation of Harvard, among those who know little about the college, that we speak as we do." In addition he notes that the episode of the mock entrance examination is "such an obvious paraphrase of a similar passage in *Verdant Green* that it seems impossible that the author should have consented to its publication."

The second review closed with the following comments:

In this book everybody knows every thing, reads every thing, can do every thing, belongs to every thing, and lives in friendship and charity with all men. If such a millennium existed in 185-, we fear it exists no longer.

This, in fact, is our objection to the story: that it does justice neither to the good or the bad side of college life, the characters being simply inane. Such a book should give some hint of the way in which a class splits up into sets, each abusing and thwarting the rest; of the insupportable conceit, the pride of wealth, the still more offensive pride of poverty,

^{15a} VIII, 102-103 (December 10, 1869).

the petty squabbles and feuds which exist, and of the general unison in deifying, not mind, morals, or manners, but rowing-power, which has turned the college, to a great extent, into a school hardly of muscular Christianity, but rather of muscular paganism. . . .

And, to turn to the better view, some notice should be taken of the strong class and college sympathy which underlies these small jealousies; of the true and lasting friendships which are formed . . . and of the improvement in mind and manners which does result, as it were, from the atmosphere of the place. . . .

The most entertaining parts of the book are its stories of college mischief, which have a historical interest. . . .

In the next number *The Advocate* editors bewail the fact that the book is to be published in England because the English will accept it as a fair description of Harvard at a time when they seem desirous of learning something about the college. The first Harvard-Oxford crew race had just been held the previous summer and had undoubtedly created a new interest in Harvard among the English.

Still later in the April 15, 1870, number the editors note with restrained pleasure that the *Yale Courant* expresses strong disapprobation of the book. And indeed it did: "From the first page to the last, our disappointment has gathered strength, until it has finally matured into something very much akin to disgust." The *Courant* reviewer, too, as with all others, with *Tom Brown at Oxford* in his mind, had been looking forward with eagerness to "something of the same sort,—sauce of the same kind, but gathered from our own garden." He notes that there was plenty of material for such a novel—one "founded on the joys and sorrows, the successes and misfortunes . . . which, though short-lived, are more keenly felt than those of real life." And he assures his readers that, "however wise college students may be, the assemblies around their firesides are not wont to discuss after the manner of Plato or Aristotle. . . . Contrary to the seeming opinion of this author, this class of young men are mortal like all others; they can talk of a horse-race, or a ball-match, with far more ability than of the genius of Horace, or the beauties of Homer. . . . 'Fair Harvard' is a mere farce. It is made up of im-

probabilities, and the field is left open for some able pen to make an interesting record of life as it is pursued in American colleges."¹⁶

And even some eight years later another editor of *The Advocate* is writing that *Fair Harvard* "has not a redeeming point: it is the silly, sensational, picture of a college, that never existed outside the brains of school-girls and sub-freshmen."¹⁷

Fair Harvard, "the product of hours wrested from severe professional labors," is not only the first full-length Harvard novel; it would seem to be the first novel relating to any American college. It is therefore of importance. Reading it some eighty years later one can agree with the undergraduate resentment of those days. It is indeed a poor story, poorly written, mingled with an uninteresting portrayal of student life, but with a few mildly entertaining tales of "college mischief." As a novel it can be forgotten, but the story of that life and mischief now takes on the importance even then envisioned by the early *Advocate* editor. Much can be learned of the daily life at the Harvard of that period that can be reclaimed in no other way.¹⁸

We see Wentworth Saulsbury and his friends at the 1858 Freshman-Sophomore football game, and follow them to evenings at the Lyons Den, to ale and oyster parties as well as private theatricals in their rooms, to their club table, to a boring literary meeting of The Institute, and of course to the theater, dinner, and other parties in Boston. We see the Med Facs in session^{18a} and read of other pranks including a gunpowder explosion on the roof of University during a Faculty meeting and the theft of the clapper of the bell in Harvard Hall and the escape of the culprits by jumping across to the roof of Hollis. We read about the sorry state of college discipline with prying, snooping tutors, when scholastic rank was in part a function of a student's conduct and behavior. And of course we read the story of the six-oared race

¹⁶ *The College Courant*, March 26, 1870, p. 194.

¹⁷ *The Harvard Advocate*, XXII, 54-55 (November 24, 1876).

¹⁸ But a lady writing in 1902 tells us that "*Fair Harvard* is considered a faithful picture of life at the University in the fifties, and the book had a great vogue"! Frances Weston Carruth, "Boston in Fiction," *The Bookman*, XIV, 590 (February, 1902).

^{18a} This account is reprinted in William Bentinck-Smith, *op. cit.*, p. 158.

with Yale on Lake Quinsigamond—perhaps of 1860—with the prerace revelries.

William Tucker Washburn was graduated from Harvard with the Class of 1862 after preparation at the Boston Latin School. His activities were varied enough to make it possible that the episodes were from his own experiences. He was a member of the Institute of 1770, the Hasty Pudding Club (which he calls the Mush-and-Milk Club), and Christian Union; he was a "rowing man," being a member of the Haidee Boat Club and his class crew; he received a detur, was a member of Phi Beta Kappa, and was graduated sixth in his class with an oration at commencement. In later life he practiced law in New York but managed to write several novels, volumes of poems, and articles for newspapers, as well as a book entitled, *Haut Ton Newport, per se . . . A complete encyclopaedia and guide to all the principal points of interest . . . From the pen of "Fair Harvard"* (Providence, 1884). Although he wrote an ode for his 25th Anniversary, he sent practically no information to the Class Secretary during his life.

1871

FREDERICK WADSWORTH LORING (1849-1871)

TWO COLLEGE FRIENDS. / BY / FRED. W. LORING. /
AUTHOR OF THE "BOSTON DIP AND OTHER VERSES." /
LORING, Publisher, / COR. BROMFIELD AND WASH-
INGTON STS., / BOSTON.

Collation: [1]⁸, [2]⁴, [3]⁸, [4]⁴, [5]⁸, [6]⁴, [7]⁸, [8]⁴, [9]⁸, [10]⁴, [11]⁸, [12]⁴, [13]⁸ but with signature numbers 2 to 6 inclusive on pp. 17, 33, 49, 65, and 81 respectively, final leaf inserted—81 leaves; pp.: 162.

P. [1], title-page; p. [2], copyright notice with 1871 date and imprint: *Stereotyped and Printed by Rockwell & Churchill, Boston*; pp. 3-4, preface and dedication to Mr. Wm. W. Chamberlin; p. [5], four stanzas of poetry; p. [6], blank; pp. 7-161, text; p. [162], blank; with a front fly leaf inserted.

Leaf measures $6\frac{1}{8}$ x $4\frac{7}{16}$ inches trimmed. Bound in green cloth with dark brown end papers. Blind corner ornaments on covers. Front cover and spine gilt lettered.

The title was entered for copyright on October 7, 1871, in the office of the Librarian of Congress, at Washington in the name of A. K. Loring (entry No. 9,379) with two copies deposited the same date.

This story of Tom, Ned, and the Professor opens at Harvard but soon shifts to southern battlefields where the two boys are captured. Ned breaks his parole in order to save a very sick Tom and, upon voluntarily returning, is executed by order of Stonewall Jackson. Although there are few actual details about Harvard and its life there is a great undercurrent of feeling for the college. There evidently was an actual prototype for the professor who is well-drawn and who perhaps died in 1870-1871, but if so he has not been identified.

Frederick Wadsworth Loring and William Wigglesworth Chamberlin, to whom the book is dedicated, were both graduated with the Class of 1870 and had both been editors of *The Advocate*. Loring had been Sophomore Class Supper Poet and the winner of a Bowdoin prize his Junior year. Upon graduation he went into journalism contributing articles to several periodicals. In 1871 he accompanied a United States expedition to the West as a correspondent of *Appleton's Journal*. On November 5, 1871, their stage was attacked by a party of Apache-Mojave Indians near Wickenburg, Arizona, and Loring and all but two of the occupants were killed.

1876

GEORGE HENRY TRIPP (1844-1880)

STUDENT-LIFE / AT / HARVARD. / Quorum pars *minima*
fui. / BOSTON: / LOCKWOOD, BROOKS, & COMPANY. /
381 WASHINGTON STREET, / 1876.

Collation: [1-21]¹², [22]⁸—260 leaves; pp.: 520.

P. [1], title-page; p. [2], copyright notice with 1876 date and imprint: *Stereotyped and Printed By Rand, Avery, & Company, Boston, Mass.*; pp. 3-4, preface dated Boston, October 10, 1876; pp. 5-6, table of contents; pp. 7-518, text; pp. [519]-[520], blank; with front and back fly leaves inserted.

Leaf measures $7\frac{5}{16} \times 4\frac{15}{16}$ inches trimmed. Bound in light blue, green, brown, or gray-tan cloth with dark brown end papers. Title in semi-decorated black lettering on front cover; blind stamped wreath containing motto "Veritas Nihil Veretur" on back. Gilt lettered on spine.

The title was entered for copyright on January 13, 1877, in the name of the publisher (entry No. 517) and two copies deposited on January 15. The book was probably published about the middle of November, 1876.

George Henry Tripp was graduated from Harvard with the Class of 1867, having entered from Roxbury Latin School. In college he received various prizes for scholarship and delivered the salutatory address at his Junior Exhibition. His life was radically different from that of the author of *Fair Harvard*, however; not only did he not participate in club life or other activities but he actually supported himself in college and later while studying law which he practiced for some ten years before his premature death from consumption. This was his only book.

In his preface the author says that the object of the book is to give a faithful picture of student life at Harvard as it appeared to undergraduates during his time. "The author feels that writing, as he has done, with an intimate knowledge of the events recorded and the characters portrayed, he will be found to have given a full, if not a brilliant, exposition of the subject. Memoranda made immediately after the occurrence of the events described form the basis of the book, while a large portion of the chapters on boating were borrowed from the diary of a well-known Harvard oarsman."

In the obituary of Tripp which appeared in the seventh report of his class in 1882 there were the following remarks: "It is a peculiarly difficult task to write a work descriptive of college life. Almost all its readers are qualified more or less as critics thereof, and equally with the author are acquainted and familiar with incidents and events such as are therein described. But the plan of the work is ingenious, its descriptions are vivid, it discloses a deep insight into human nature, and in its creation our classmate has shown marked and brilliant talents as an author."

This considered and considerate note perhaps does the book

too much justice but it is fairer than some of the earlier contemporary reviews. James Byrne of the Class of 1877 starts a long review in *The Advocate* by saying that the presumption at Harvard is against a book with such a title and the natural tendency is to rough it. Although the ideal of such productions is *Tom Brown at Oxford* and although the only reality thus far has been *Fair Harvard*, he does not see the "justice of requiring every book on American college life to reach the excellence of the former, or to be condemned to a seat beside the latter. *Student Life at Harvard* is far from being the match of *Tom Brown*, but God forbid that we should compare it to *Fair Harvard*." He waxes sarcastic at the fine, noble, holier-than-thou hero that is pictured but stresses the point—generally not admitted until decades later in dealing with such books—that it is the novelist's right to choose the best rather than a representative man for his hero if he so chooses. He draws attention to other well-drawn characters, however, and points out one of the finest portions of the book, that dealing with the death of poor Cole in Divinity Hall in the midst of dire poverty while the Yard is filled with the revelry of Class Day—which "is alone enough to make it sacrilegious to compare the book to *Fair Harvard*." He ends with these words: "Some of the best of the stories and jokes that have been flitting around for the last twenty years are put in permanent form. And altogether the book is one to call up in the mind of the graduate some of the pleasantest days of his course, and to give to the outside world a faint idea of what they can never thoroughly know." He also has this to say:

But still the story seems rather fanciful to one of the present generation. It corresponds to the ideas of college life we got from graduates of twenty years ago, but does not represent the college of to-day. The explanation of this is not hard to find. . . . The last decade has seen as many old customs die, as many new forces come into play, as the previous half dozen. Hazing, now given up altogether, or practiced only by the young and silly, was ten years ago participated in by many of the best men in College. Mock parts and other buffoonery of the same sort has departed forever. As a consequence, Bloody Monday nights, tricks on professors, explosions in recitation-rooms, have not the prominent place in

the reminiscences of the graduate of today as of the graduate of a dozen years ago. As a farther consequence of this and of the progressiveness of the college administration of the last six years, another change has been effected. . . . The real *students* of the College have become more prominent, have made themselves felt in the societies, papers, and whole college life.

This class of men have no place in the book before us. Our author has felt that he must drag them into his book, not because his story couldn't get on just as well without them, but because, to give the reader a truthful picture, he must show that such persons exist. . . . In the American *Tom Brown*, if such a book be ever written, things will be different: these men will not be dismissed as mere "digs," or as the "poor devils who grind for scholarships." Whether such a book ever will be written, in view of the strict divisions between the different elements of a class and consequent impossibility almost of one man's thoroughly knowing the feelings of more than one or two sets, or having the power to truthfully represent them in a consistent story, we seriously doubt.¹⁹

The writer of an editorial note in *The Crimson* also had his mind fixed on *Tom Brown*: "Another aspirant for the title of the American Tom Hughes has made his appearance." The advance sheets of *Student Life at Harvard* "indicate something very much like a repetition of 'Fair Harvard,' or, at least, more like that work than like 'Tom Brown'. . . . The book that is to succeed must be written with some reference to what is said and done here, and it must at any rate carry with it the tone of the place. A few incidents founded on fact is not what we want."²⁰

The undergraduates' older associates in the trade took even a more jaundiced view of the book—and evidently of youth in general. *The Atlantic Monthly* objects to the fact that only just so much reference is made to studies "as will enable the inexperienced reader to perceive that the scene is laid at a place devoted to the instruction of youth." It also comments on the author's faithful reading of *Tom Brown*:

¹⁹ *The Harvard Advocate*, XXII, 54-55 (November 24, 1876). Mr. Byrne was in later years a member of the Harvard Corporation.

²⁰ *The Harvard Crimson*, VIII, 25-26 (October 20, 1876).

It is true that a number of incidents have been strung together which once gave considerable delight to callow youth, but it is hard to imagine any one retaining for a dozen years sufficient pride or sufficient interest in them to consider these specimens of rowdyishness worth being lugged from their deserved neglect to serve as fair examples of the amusements at the college in that time. A novel is not necessarily good, because most of the events described are true. . . . Those who were in Harvard College at the time . . . will recall much of the book; but they are greatly to be pitied if they have no pleasanter recollections of those four years of their youth, recollections that find no place in this chronicle of horse-play and worse. The tone of the book . . . is bad and demoralizing, for even in the remote antiquity of a dozen years the life of the students was not wholly made up of running away with horse-cars, abusing fellow-students, gambling, and general rakishness; and even the carefully disemboweled oaths this author uses give no fair specimen of the ordinary conversation of the time. It is not a trivial matter, the injustice done a great college by a novelist who lets his scrap-book take the place of invention, and a boyish pride in things he ought to have been ashamed of a dozen years ago take that of the imagination. Moreover, serious objection should be raised against the free caricature of the faculty of the college; it is surely anything but good manners to put into print anecdotes about a number of gentlemen still living.²¹

The reviewer in *Harper's* confined his brief remarks to an indignant tirade against hazing and particularly against the monstrous wrong committed by the author and publisher in entering their "indictment" of it anonymously.²²

Finally *The Athenaeum's* short note gives the English feeling: "It is full of life and spirit, contains wonderful specimens of American university slang, and will be read with special interest by English rowing men."²³

Without being a good novel *Student Life at Harvard* is a far better book than *Fair Harvard*—better in its slender plot, better in its character development, and much better in the portrayal of those episodes of college life which, as with the earlier book, now form its chief value. The story of "boating" life is excellent;

²¹ *The Atlantic Monthly*, XXXIX, 373-374 (March, 1877).

²² *Harper's New Monthly Magazine*, LIV, 923 (May, 1877).

²³ *The Athenaeum*, February 24, 1877, p. 248.

the faculty portraits are welcome and interesting as is the picture of the fantastic elementary school disciplinary methods then in vogue. We get a fair idea of the course, class room methods, and limited extracurricular activities of the day—and there are even pictures of Cambridge society and weather. And the book ends with a good picture of Sam Wentworth's final Class Day.

In neither *Fair Harvard* nor *Student Life at Harvard* is there any mention of the Civil War or its effect on the undergraduate although both authors were in college during part of that ordeal and were writing about that very period.

1878

MARK SIBLEY SEVERANCE (1846-1931)

HAMMERSMITH: / HIS HARVARD DAYS. / CHRONICLED BY / MARK SIBLEY SEVERANCE. / "Without a model, and without an ideal model, no one can do well." / JOUBERT, *translation of CALVERT*. / "For as the steele is imprinted in the soft waxe, so learning is engraven in ye minde / of an young Impe."—JOHN LYLY, *Euphues*. / "Namque habitat modico multa Minerva loco." / *Divina Revelatio Erythreæ Sibyllæ*, 1508. / "Toil, with rare triumph, ease, with safe disgrace,— / The problem still for us and all of human race." / LOWELL, *Under the Great Elm*. / BOSTON: / HOUGHTON, OSGOOD AND COMPANY. / Cambridge: The Riverside Press. / 1878.

Collation: [1-22]¹²—264 leaves; pp.: 524, [4].

P. [1], half-title; p. [2], blank; p. [3], title-page; p. [4], copyright notice and imprint: *Franklin Press: Electrotyped and Printed By Rand, Avery, & Company, Boston*; p. [5], *To Harvard Men and All Other Good Fellows, This Chronicle, undertaken to beguile a long semi-tropical summer, is Dedicated*; p. [6], note of apology for errors, dated at Los Angeles, California, January 10, 1877; pp. 7-8, table of contents; pp. 9-524, text; two blank leaves; with two preliminary fly leaves inserted.

Leaf measures $7\frac{7}{8}$ x $4\frac{1}{8}$ inches trimmed. Bound in red cloth with very dark brown end papers. Front cover stamped with label decorated with vignette of a crew race in black and gilt. Spine gilt lettered

and stamped with small wreath containing motto "Veritas Nihil Veretur."

The title was entered for copyright on June 6, 1878, in the name of the author (entry No. 6807) and two copies deposited on June 20. According to the publisher ten "editions" in the regular style binding aggregating 3,420 copies were issued as well as two "editions" in the Riverside Paper Series totalling 3,000 copies. It was re-copyrighted in 1906 (entry No. A145,199) and printed from same plates.

Hammersmith, written in the summer of 1876, was a very popular novel, as its many reprintings and the frequent appearance of the name in later writing indicate; perhaps it was almost a famous novel. In an introduction to a review of *Harvard Episodes*, a book to appear later in this list, Harry Thurston Peck wrote:

For some reason or other . . . no good novel of university life has ever yet been written. There are three books that might, perhaps, be cited to refute this statement. One is *Verdant Green*, which is, in a way, almost a classic; another is *Tom Brown at Oxford*; and a third is *Hammersmith*, which deals with student life at Harvard. But a moment's consideration will show that no one of these is anywhere near being an approximation to the ideal college novel. *Verdant Green* is amusing; it gives in an entertaining way some picturesque details of English university life; but it is so broadly farcical as to deserve no really serious treatment as a true and adequate exposition of its theme. *Tom Brown at Oxford* is also very readable; but its atmosphere is not really the atmosphere of undergraduate Oxford. It conveys the impression of a desire for recalling something which the writer has half forgotten and entirely outgrown. *Hammersmith* is the poorest book of the three, for in it we find not a genuine, spontaneous story of Harvard life, but rather an attempt to depict that life in such a way as to give to it an exotic flavour—an effort to find in the place and the men and the life mere feeble replicas of what one has learned to expect at the English universities. It is meant to glorify Harvard, but it shows us a Harvard that never in reality existed; and hence it has, though it is carefully written, an utterly unreal and unconvincing air.²⁴

In spite of some basis for Mr. Peck's remarks about *Hammersmith*, his criticism is not entirely sound nor correct. As has been noted with respect to all these books contemporaries compared it

²⁴ Harry Thurston Peck, "Life at Harvard," *The Bookman*, VII, 145-147 (April, 1898).

to *Tom Brown and Pendennis*. Edward Clifford Perkins of the Class of 1879 wrote:

Ever since "Tom Brown at Oxford" glided into glory under cover of the earlier Tom Brown's reputation, we have been waiting for the American Tom Brown. Many aspirants to that title have arisen, but none of them has the popular verdict recognized. Mr. Severance has struggled hard to gain it, and we must do him the justice to say that he has followed his model with the most conscientious exactness.

He notes that in both books the heroes row, in both have high and low love affairs, and in both the heroines sprain their ankles. He goes on to say:

Both the authors are excellent when they describe college scenes, both fail when they introduce an irrelevant romantic element. . . . The chief defect of "Tom Brown at Oxford," and one which Mr. Severance has unfortunately imitated, is that college life is made of secondary importance. Neither Mr. Hughes nor Mr. Severance is a first or even second rate novelist—both are very successful as historians of their boyhood experience.

Perkins correctly complains of the book's unnecessary length and of the hero's unnatural success, but adds that the merits of the book would require much more space than the defects and "that the author of 'Hammersmith' has shown us a living Harvard, if not exactly the Harvard which each one of us knows." And finally:

It is remarkable for the vivid, and, on the whole, correct idea which it gives us of Harvard men and Harvard life. Some of the scenes are particularly well drawn—the account of the football match, for instance, that of the boat-race, and the description of Class Day.^{24a} The tone of the book is thoroughly good and manly, always excepting the love-scenes, which give little pleasure and excite still less sympathy.²⁵

The Advocate, too, was pleased with the book, outside and in, "and its story of the same everyday life that we are living now; and none the less pleasing for its smack, now of Tom Hughes,

^{24a} This account has been reprinted in William Bentinck-Smith, *op. cit.*, p. 175.

²⁵ *The Harvard Crimson*, XI, 118 (July 3, 1878).

now of Thackeray." "The feeling that the man knows what he is writing about, the feeling that his book people are very like ourselves, in their studies and sports, in their temptations and their passions, this feeling carries us easily over the rough parts, and adds to our pleasure when we come" to some of the finer passages.²⁶

After the summer's vacation, Arthur Hale of the Class of 1880, returned to *Hammersmith* with a satiric article in *The Advocate* saying that he thinks it a bore and complaining that there has been too much of the boating man; somebody should write about the baseball man or the football man; in fact there is a "great opening for some one to write a couple of books on college life: one called 'The Dig,' and the other 'The Non-Society Man,' or, better, 'The Last Man in his Society.'" He ends: "Still, the book's pretty on the outside: there can't be too much crimson round. And, if the Blanktown Banner is right in saying that Mabel Hammersmith is a type of perfect womanhood, the book ought to be considered a classic in all girls' boarding-schools."²⁷

J. K. Mitchell of the Class of 1881 replied in the next number. He liked the book, in spite of its resemblances to *Tom Brown at Oxford* and *Pendennis*:

The people talk in a less stilted and unnatural style than is usual in such books. That sort of speech was one of the numerous faults of Student Life, that absurd compound of boating-men and milliners, digs and flirtations. . . . Mr. Severance seems at his best in a straightforward narrative. . . . The best thing in the book to me, is not expressed, but implied; and that is, the genuine kindly affection of the writer for his college.²⁸

Of course *Harper's* would say: "The incidentals of American college life—ball matches, boating, riding, dancing, singing, love-making, etc.—are all here. Of the essentials of college life—study—there is a minimum. . . . *Tom Brown at Oxford* was a faithful college picture; *Hammersmith at Harvard* is a pure college romance."²⁹

²⁶ *The Harvard Advocate*, XXV, 118 (June 20, 1878).

²⁷ *Ibid.*, XXVI, 40-41 (November 1, 1878).

²⁸ *Ibid.*, XXVI, 53-54 (November 15, 1878).

²⁹ *Harper's New Monthly Magazine*, LVII, 628-629 (September, 1878).

The aggregate judgment of the undergraduate reviewers of *Hammersmith* was sound. It was popular in its day and it can still bear reading with pleasure. In addition, it is of even greater value than its predecessors for its historical picture of the customs and routine of mid-nineteenth century Harvard. In spite of its success Mr. Severance did not write another novel.

He had been graduated with the Class of 1869. In college he had been an editor and president of *The Advocate* and a member of the baseball team, he wrote the words for the 1869 Class Day Song; and he had parts at his Junior Exhibition and at Commencement. Most of his life was spent out West mainly with the Southern Pacific Railroad.

1880

JOHN TYLER WHEELWRIGHT (1856-1925)

FREDERIC JESUP STIMSON (1855-1943)

ROLLO'S / JOURNEY TO CAMBRIDGE. / With Illustrations
and Illuminated Cover / BY / FRANCIS G. ATTWOOD. /
[single line] / BOSTON: / A. WILLIAMS AND COMPANY. /
1880.

Collation: [1-3]⁴, [4]²—14 leaves; pp.: 28.

P. [1], title-page; p. [2], copyright notice and imprint on vignette in form of a book: *John Wilson & Son. University Press*; p. [3], dedication: *To the labored wits of The Harvard Lampoon, this moral tale is dedicated by the authors*; p. [4], notice to parents; p. [5], table of contents; p. [6], blank; pp. [7]-28, text.

Leaf measures $10\frac{3}{16}$ x $7\frac{3}{4}$ inches trimmed. Bound in boards illuminated in green, yellow, and red, printed by The Heliotype Printing Co., Boston. Front cover decorated with pictures of the various characters on a yellow diagonal band. Back cover carries advertisements of King's *Harvard and Its Surroundings* and Grant's *Little Tin Gods-on-Wheels*. Front lining paper blank. Front end paper, recto and verso, with list of books published by A. Williams and Company. Blank leaf inserted after front end paper. Rear lining and end papers blank.

The book was entered for copyright on March 29, 1880, in the name of the publisher (entry No. 4938) and two copies deposited on May 17, 1880.

Rollo went through many editions but the total number of copies printed is unknown. The second edition in 1880 (with the additional imprint: *New York: C. T. Dillingham*) first contains a burlesque page of advertising: [in very small type] *If it had not been for the sudden demise of Rollo, the authors would have had* [in very large type] *now in press, The Brimstone Stories. . . .* A frontispiece showing Mr. George leading Rollo by the hand is first found in the third edition. The sixth edition in 1883 carries the imprint of Cupples, Upham, and Company; while in the seventh of 1887 it is Cupples and Hurd. In 1895 an eighth edition bound in red and black cloth was published by Walker & Aspinwall. It contains "An Apology for a New Edition" signed by the authors and dated at Boston, January 10, 1895. On May 28, 1926, Houghton Mifflin Company published a Memorial Edition of 1,500 copies bound again in the original illuminated boards, with a Foreword by Edward S. Martin, one of the early editors of *The Lampon* and founder of *Life*.

Rollo's Journey had first appeared serially in ten numbers of *The Harvard Lampon* from November 7, 1879, through March 19, 1880 (Vol. VIII, No. 4 to Vol. IX, No. 3), after both the authors and the illustrator had left the university. Wheelwright wrote the first four chapters and then collaborated with Stimson on the remainder. The names of the authors did not appear in the numbers when issued but they are found in the Table of Contents issued for the bound volumes. The following note appeared as a preface to the first number: "The death of the late Jacob Abbot has revived an interest in his works, so that the editors take great pleasure in publishing the first installment of a story by that gifted hand. In the days of flashy sensational papers for the young, Lampy thinks that he has something to fight against. If he can create a taste for this simple and pure literature among his readers, he will not have lived in vain."

It is stated in the "Notice to Parents" that, although the little work is intended principally as a means of entertainment for their little readers, it is hoped that it will also aid in cultivating the thinking powers, in promoting their virtuous qualities, in cultivating the amiable and gentle qualities of the heart, and finally in diffusing a knowledge of our greatest University, where incalculable benefit is derived from the companionship of large numbers of cultivated young men.

In the "Apology for a New Edition" written in 1895, the authors note that four college generations have passed away since Rollo first journeyed to Cambridge, so that the little book may interest antiquarians, and it will certainly aid instructors of the young in conveying the moralities to their charges:

The college has, in these generations, expanded into a great university; but the same elm-trees shade the old Yard, which "never, never shall be" called a "Campus," and I doubt not that the youngsters still pitch coins in front of Holworthy on bright spring days, as they did of yore—a gentle athletic sport, which has not yet been ruined by intercollegiate competition; the Chinese professor is no longer lodged in the little yellow house on Holmes', and has returned to the Celestial Kingdom; Ben Butler has been elected Governor, but like some of our old friends, failed to get his longed-for degree; the "Annex" has blossomed into "Radcliffe College;" . . . but the Harvard Man still lives and is much the same as he was in the seventies.

Edward S. Martin, in his foreword for the Memorial Edition in 1926, wrote:

I had no idea it was so tragic nor so purely a work of the imagination undeterred by agreement with any facts of history. I did not find any facts of history in it except such fixtures as the Cambridge horse-cars, the college pump, which did spout in the Harvard Yard in 1876 and 1877, and the inscription on University Hall, which was still legible in those years especially in damp weather. . . .

If any part of our world had been in the years concerned anything like what Cambridge was pictured as being in the time of Rollo, we could indeed congratulate ourselves on a vast improvement in mundane conditions. But this Rollo book is not a historical work. The Dean did not behave as represented in Rollo's time. It was not even so easy to get credit at Hubbard's drug store as these authors would have us think. One would say, though with reservations, that an intruder in a fly like Mr. George could hardly have attained by daylight to the degree of convivial excess related in Rollo, even in the year 1877, without some help from acquaintances previously made in Harvard College. . . .

So, as history, Rollo is no good, but as an example of the complete irresponsibility of young writers of the collegiate age he is considerably valuable. Never believe any writer of the collegiate age until you have

investigated him and all the circumstances of which he treats. His character has not much to do with it. What is really of some concern is his age, and his attitude towards life. Of course nobody's attitude towards life is normal at twenty. It is all hypothetical; experimental. Boys of that age do not know and are waiting to find out, and their writing does not wait on discovery.

Wheelwright and Stimson were each graduated from College in 1876 and from Law School in 1878. The former had been one of the founders of *The Lampoon* and the latter an early addition to its board as well as an editor of *The Crimson*. They were each members of Phi Beta Kappa as well as various social clubs; Stimson was Class Odist while Wheelwright later became Class Secretary. After graduation the latter became active in Massachusetts Democratic politics holding various offices in Boston. He delivered the Phi Beta Kappa poem in 1907. Stimson served as a professor at the Harvard Law School for some years and in 1907 delivered the Lowell Institute lectures. He was ambassador to the Argentine for the years 1914-1921 as well as ambassador to Brazil in 1919. He received an LL.D. degree from Harvard in 1921. During his life he had many publications to his credit both legal and fictional including the next one on this list. Wheelwright wrote only a few other books.

Francis Gilbert Attwood (1856-1900) had likewise been one of the founders of *The Lampoon* and probably to him more than to any other person was its early success attributable. He entered college with the Class of 1878 but was forced to leave at the end of his junior year. He then began the study of art. In college he was a member of the Institute, D.K.E., and Hasty Pudding. He may have been the only person on record who held the office of Artist in the last two clubs. Much of his *Lampoon* work was contributed after he had left college. His series of drawings entitled "Manners and Customs of ye Harvard Studente"—subsequently appearing in book form in several editions—was outstanding and may still be enjoyed. He became one of the contributors to the early *Life* and illustrated a number of books. Much of the success of *Rollo* is, of course, due to his many draw-

ings the best of which is the delightful frontispiece first appearing in the third edition.

Although *Rollo's Journey to Cambridge* can hardly be called Harvard's finest fiction it may well be the most famous even if not of the type that one expects to find in a list such as this. The story, of course, satirizes the Rollo books but even more it satirizes large elements of the Harvard scene and its life. It is not subtle satire; it is as heavy and all-pervading and obvious as one might expect from young *Lampoon* editors; but even now it is readable and amusing, and in its day it evidently "rocked the house." The tale must be read to appreciate its high moral value, even without its historical perspective. One historical fact we do learn, however: in Rollo's day just as in earlier and later generations, one loud and never-ending complaint of the undergraduate was being vociferously voiced—the complaint found by Rollo painted on the wall of University Hall: "The University is going to Hell!"^{29a}

1882

FREDERIC JESUP STIMSON (1855-1943)

GUERNDALE / An Old Story / BY J. S. OF DALE / "En los nidos de antaño no hay pájaros de hogano."—*Don Quijote*. / NEW YORK / CHARLES SCRIBNER'S SONS / 1882.

Collation: [1]⁴, [2-29]⁸ but with signature numbers in twelves with a final of eight after the preliminary signature of four leaves—228 leaves; pp.: viii, 444, [4].

P. [i], half-title; p. [ii], blank; p. [iii], title-page; p. [iv], copyright notice and imprint: *Trow's Printing and Bookbinding Company 201-213 East Twelfth Street New York*; pp. [v]-viii, preface dated at Denver, March 31, 1881; pp. [1]-444, text; pp. [1]-[4], advertisements of Scribner fiction; with a front and back fly leaf inserted.

Leaf measures $6\frac{3}{4} \times 4\frac{3}{4}$ inches trimmed. Bound in green or brown cloth with decorated end papers. Front cover stamped in black with title and decoration at top. Spine gilt lettered with similar black decoration.

^{29a} The opening pages of *Rollo* have been reprinted in William Bentinck-Smith, *op. cit.*, p. 69.

Entered for copyright on May 17, 1882, in the name of the publisher (entry No. 7,688) with two copies deposited on May 23. The publishers say that they do not know how many copies were printed nor whether there was more than one edition.

Although Harvard is the setting for some ninety pages of *Guerndale*, Harvard is a more or less incidental feature even of that part of the novel. One obtains the dimmest sort of picture of the college and its life and its feeling. The four years in the late 1860's pass in lengthy discussions of life, politics, and philosophy with a wine party here and there ending with a coaching trip to Worcester for the crew race.³⁰

The tale eventually leads to the Russian war and three of the leading characters are Guyon Guerndale, Norton Randolph, and Philip Symonds whose story is told by one of the group, John Strang of Dale (formerly known as Guerndale), Massachusetts. Stimson used the *nom de plume* of J. S. of Dale in much of his subsequent fictional writing, but not in his extensive legal and other work. We have already met with him as the co-author of *Rollo's Journey to Cambridge*. This same year he was again a co-author with Wheelwright, Robert Grant, and John Boyle O'Reilly of *The King's Men*.

1893

WALDRON KINTZING POST (1868-)

HARVARD STORIES / SKETCHES OF THE UNDERGRADUATE / BY / WALDRON KINTZING POST / [small device] / G. P. PUTNAM'S SONS / NEW YORK / 27 WEST TWENTY-THIRD STREET / LONDON / 24 BEDFORD STREET, STRAND / THE KNICKERBOCKER PRESS / 1893.

Collation: [-]⁴, one leaf, [1-13]¹² but signature numbers in eights with a final one of twelve after the preliminary signature of four leaves—161 leaves; pp.: x, 312.

³⁰ See the comments of Pierre la Rose on *Guerndale* under *Harvard Episodes* below. William Bentinck-Smith, *op. cit.*, p. 12, quoting examples of dialogue, calls this book the low point in Harvard writing.

P. [i], title-page; p. [ii], copyright notice and imprint: *Electrotyped, Printed and Bound by The Knickerbocker Press, New York G. P. Putnam's Sons*; p. [iii], dedication: *To the Class of '90*; p. [iv], blank; p. v, table of contents; p. [vi], blank; pp. vii-ix, preface; p. [x], blank; pp. 1-312, text; with final fly leaf inserted.

Leaf measures $7\frac{9}{16} \times 5\frac{1}{4}$ inches trimmed. Bound in gray cloth red lettered on front cover and spine.

Entered for copyright and two copies deposited on June 22, 1893, in the name of the author (entry No. 25,117), at whose expense the book was published in an original edition of 1,000 copies. Not until it had become successful were Putnam's willing to risk money as well as name. It sold to the extent of some 16,000 copies with an edition at least as late⁵ as 1908.³¹

The titles of the *Harvard Stories* are as follows:

- Jack Rattleton Goes to Springfield and Back
- *The Waking Nightmare of Hollis Holworthy
- *The Plot Against Bullam
- The Dog Blathers
- *A Howard and Harvard Evening
- *The Harvard Legion at Philippi
- *In the Early Sixties
- *Little Helping Hands
- A Rambling Discussion and an Adventure,
Perhaps Unconnected
- Serious Situations in Burleigh's Rooms
- A Harvard-Yale Episode
- *The Days of Reckoning
- Class Day
- How River's Luck Turned

These stories are not fragments, however; they are episodes in the college life of the same "gang," whose characters are well-drawn and developed; and so in a sense this is a Harvard novel.

The stories which have been starred in the list are based on fact. The incident of the letter from Libby Prison which is recounted in "In the Early Sixties" (perhaps the best story in the

³¹ Mr. Post advised us that he made more money from the book in the nineties than from his infant law practice.

book), was heard by Mr. Post at the dinner table of John Codman Ropes from one of the Confederate officers who received it. About another story Mr. Post writes: "The Plot Against Bullam' was pirated in the *Saturday Evening Post* years after the publication of *Harvard Stories*. The scene was laid in a women's, or co-educational college, and the characters were girls. As the 'plot' was fact and not my own invention, I could not complain of its adaptation; but some passages were quoted verbatim from my story—plain evidence of where the author got it. I sent a copy of *Harvard Stories* to the editor of the *Saturday Evening Post*. He wrote me a handsome apology and said he was writing the author; but I never heard from that gentleman."

In spite of the preface, two of the characters in the stories were, as Mr. Post says, "pretty close" to the originals: Burleigh and Stoughton were promptly recognized by contemporaries as Kellogg Fairbanks and Richard Field Lewis. Rivers, the oarsman, and Gray, the poet, were also real persons whose names must remain anonymous. The others were all general types.

Here is Mr. Post's story of the conception of *Harvard Stories* as given in a letter to the author:

The birth of that parvum opus, and whatever merit it may possess, was due mainly to the late Professor Barrett Wendell. In my senior year I took his course, English 12, daily and fortnightly themes. After the Midyears he called me to his room. In his high voice and peculiar accent . . . he opened the conversation with the remark "Mr. Post, you are the sort of man who is a disgrace to this University." My head went back. Then he went on to the effect that "Just because you have been reared in a family that speaks decent English you think it unnecessary to do any work in my course," etc., etc., etc. I left, penitent for sins I had not suspected and promising reform. After the Finals, Barrett sent for me again and said "You took my words to heart. You have improved very much, very much. Your mark for the year is a 'D.'" . . .

About a year after graduation some of us, in a get-together, were swapping stories. Some one said "These should be preserved. They are valuable history." I undertook to try it, embroidering a good deal and substituting fictitious characters for the real actors. I added a few of my own invention. . . .

I sent [Barrett Wendell] the typed manuscript asking for his opinion and whether he thought it worth publishing. I have his precious reply somewhere. . . . The substance was that my mark was possibly A, certainly B+, and by all means to go ahead and publish.

In a preface which reviewers united in praising for its modesty and simplicity, Mr. Post wrote:

I cannot expect any one to be interested in these stories who is not interested in the scenes where they are laid. To you, my class-mates and contemporaries, I need make no apology. . . . Perhaps these recollections may partially serve at times . . . to bring back the days when we were all together. They are only yarns and pictures of us boys; but you will think no worse of them for that. The higher traditions of the old place I have dared in only one instance to approach.

“The great and the good in their beautiful prime
Through those precincts have musingly trod,”

and for that we reverence, we glory in those precincts; is it profanation to add that we also love them . . .?

I can claim little originality in the following stories. They are almost all founded on actual occurrences of either our own college life, or that of undergrads before us. Some of the incidents came under my own notice, others happened to men of whom I do not even know the names, but who, I trust, will forgive my use of their experiences. But let no one imagine that, in any of the characters, he recognizes either himself or any one else. No one of us enters into these pages—though I have tried to draw parts of all.

Among you also, my older brothers, I hope to find readers. There have been changes and developments since you were in college; many old institutions have passed away and new ones taken their places; there may be features in these sketches that you will not recognize; but in the main, Alma Mater is still the same. Holworthy, with all its memories, still gazes contemplatively down the green leafy Yard; the same old buildings flank it on either hand. The white walls of University still look across to the aged pair, Massachusetts and her partner, the head of the family. . . . The river is there, the elms are there; above all, the undergraduate is there, and . . . I opine that the undergraduate is still the same.

The undergraduates liked the book, *The Crimson* calling it a neat little volume with characters such as we meet every day in

college and scenes that are common college occurrences.³² As Post hoped, the alumni also liked it, the *Graduates' Magazine* giving it warm praise, although "to be sure, the more serious side of college life is hardly hinted at by him; but if there is much talk of athletics and little of the really earnest pursuits in which the large majority of Harvard undergraduates are engaged, it is because the Harvard undergraduate usually keeps silent on the subjects which most deeply interest him"³³—and even if they do swear and use slang there is nothing inherently vicious in them!

But the book was almost equally well received in lands far from the Harvard Yard. It was reviewed extensively throughout the country, for the most part with short notes, and in general received very favorable criticism. The following expressions are typical of what was written: "rollicking sense of humor;" "pleasing easy style;" "constant background of Harvard that shows what the college is to its students in a vivid, realistic way;" "power of imparting the genuine college flavor to the tales;" "sprightly air and natural flavor;" "glimpses of places and undergraduate manners which are both recognizable and entertaining." Even the *Christian Register* had the greatest praise for the stories although it felt forced to say:

There are painful implications of an almost insuperable proclivity in the undergraduate to "wine, women, and song." The rollicking, dissipated fellow is always one of the best fellows in the story, good at heart and sure to turn out well. But, if he does, will it not be with a memory so soiled that either he will never dare to ask a pure, sweet woman to be his wife or will find that memory intruding on the hours which he would give anything to keep unspoiled?³⁴

There were several "intercollegiate sweepstakes" in which *Harvard Stories* was reviewed with one or more of the following: *Princeton Sketches*, *Yale Yarns*, *The Ways of Yale*, and *Princeton Stories*. Harvard invariably took first prize with ease. *Yale Yarns* was called a deliberate imitation of Mr. Post's book.³⁵

³² *The Harvard Crimson*, XXIII, No. 103, p. 1 (June 23, 1893).

³³ *The Harvard Graduates' Magazine*, II, 294-295 (December, 1893).

³⁴ *The Christian Register*, August 28, 1893.

³⁵ See *The Brooklyn Eagle*, August 27, 1893; *The New York Sun*, June 29, 1895; *The Critic*, September 21, 1895; and *The Nation*, 61, 69 (July 25, 1895).

But not all the reviews were laudatory. In particular San Francisco was critical. *The Bulletin* said: "In the matter of having life within its walls depicted, Harvard has always been singularly unfortunate. . . . All that has been written thus far, including Mr. Post's book, is scarcely more than a travesty. In his, as in 'Fair Harvard,' and other attempts of the kind, there is given to the life depicted a coarseness which does not exist in reality. . . . Such a genius as he who produced 'Tom Brown at Oxford' is necessary to give a faithful reproduction of the life at Harvard."⁸⁶ The following comment had already appeared in *The Chronicle's* review: "This book, if it fall into the hands of careful parents and guardians, will not tend to increase the next freshman class at Harvard, though it is but fair to say that no praise is given to the acts of vulgarity and gross discourtesy which sometimes seem so fascinating to some college students."⁸⁷ The land of the Vigilantes must have been feeling its Sunday schools. *The Detroit Free Press* had much the same thoughts: "The book is likely to be interesting to most college graduates, but the wisdom of placing it in the hands of the youth preparing for college is questionable. We should consider 'Tom Brown' a more wholesome diet for the modern young gentleman."⁸⁸ It can be seen that Tom was a difficult man for the American to forget.

Let the Class of 1890 finish these notes. Charles Nutt, writing a review whose provenance is unknown, starts by saying: "Post is a classmate of mine. He was the poet of the class of '90 at Harvard; to that class the book is dedicated and for that reason 'Harvard Stories' has fallen into perhaps over-appreciative hands." Continuing, he says that these stories "are not sketches of the 'medical faculty.' If one looks for a tale of the proverbial cow in the belfry he is disappointed. There is not much of the student at work. The social life, the fun, the laughs and smiles and tears, are all in the Harvard Stories. It is jolly; it is genuine. . . . It is a peculiar pleasure, this reading the printed work of a

⁸⁶ *The San Francisco Bulletin*, July 22, 1893.

⁸⁷ *The San Francisco Chronicle*, July 9, 1893.

⁸⁸ From clipping of unknown date.

class mate. It is pleasant, too, to give public testimony of the merits of Post's book. No other classmate has contributed more to our pleasure, none has done more to keep our 'memory warm' than he. Others have published books of science and deep, learned things. This book is like Post himself, bright, winning, cheerful and manly. Ninety returns thanks for the dedication, and congratulations on the real success of the book."^{38a}

Mr. Post's only other books were *Smith Brunt, A Story of the Old Navy* (New York, 1899) and—late in life—the privately printed *Verses of '90 and Others* issued for the 50th anniversary of his class. The latter contains the poems he had written for undergraduate occasions, later class and Harvard Club dinners, as well as various other verses.

In college Post had been president of the Harvard Shooting Club and a member of the "Sparring Association." He was on the board of the *Advocate* and was a member of the Institute of 1770, Hasty Pudding, O. K. Society, Signet, Alpha Delta Phi, and Delta Kappa Epsilon.

1894

ELBERT (GREEN) HUBBARD (1856-1915)

FORBES OF HARVARD / BY / ELBERT HUBBARD / Author of "One Day," "No Enemy," etc. / [single line] / "I awoke this morning with devout thanksgiving for my friends, the / old and the new. Shall I not call God the Beautiful, who daily showeth / Himself so to me in His gifts?"—EMERSON. / [publisher's device] / BOSTON / ARENA PUBLISHING COMPANY / COPLEY SQUARE / 1894.

Collation: [1-21]⁸—168 leaves; pp.: [vi], [330].

P. [i], title-page; p. [ii], copyright notice and imprint in the form of a small device: *Arena Press*; p. [iii], dedication: *I dedicate this book to those who love their friends, and especially to my mother; the rare excellence of whose unselfish life mirrors the life divine*; p. [iv], blank; p. [v], introduc-

^{38a} Neither Theodore Hall nor William Bentinck-Smith included a selection from *Harvard Studies* in their anthologies.

tion; p. [vi], blank; pp. 1-328, text; pp. [329]-[330], blank; front fly leaf inserted.

Leaf measures $7\frac{1}{16}$ x $5\frac{1}{8}$ inches trimmed. Bound in red cloth with decorated end papers. Front cover gilt lettered with publisher's device, with "Harvard" of the title in silver on a pennant. Spine gilt lettered also with pennant. Harvard's copy is bound in paper wrappers, the front cover bearing a portrait of Emerson, a view of Wadsworth House, the legend "Arena Library Series No. 31," and the date, March, 1894, with advertisements on verso and on back cover.

Entered for copyright on February 16, 1894, in the name of the publisher (entry No. 10,451) but the Library of Congress has no record of ever receiving its copyright copies nor does it now have a copy.³⁹

This story, told in the form of letters, is Harvard fiction only by virtue of its title. It is another one of those books trading on the name of Harvard for customers. In the first letter we learn that Arthur Forbes of the Class of 1852 has left college because of his health and is going out West. Two or three subsequent letters deal slightly with the college, but thereafter the story is entirely concerned with his own adventurous life and the life of his family and friends in Concord, although there is a slight undercurrent of Harvard background.

At the age of sixteen Elbert Hubbard left the farm for a Chicago newspaper office and before he was twenty was already a contributor to several newspapers; but in 1880 he gave up this career for a small family manufacturing business in Buffalo. In 1893, on his return from a European trip during which he had come under the influence of Robert Morris, he joined the business department of the Arena Publishing Company in Boston. In 1891 a novel had been published anonymously in Philadelphia, but in Boston his first acknowledged works appeared of which *Forbes of Harvard* was the second. Also while in Boston he attended Harvard as a special student during the year 1893-1894; and shortly thereafter in 1899 he received an honorary A.M. from Tufts.

In his introduction to this book Hubbard wrote: "The sad passing away of Col. Arthur Ripley Forbes, by the sinking of the steamship *Titania*, in the English Channel, has placed in my

³⁹ The description is taken from the compiler's copy.

hands, as Executor, a large mass of correspondence." Hubbard himself was lost on the *Lusitania* in 1915.

1895

EDWARD AUGUSTUS RAND (1837-1903)

TWO COLLEGE BOYS / OR / THE OLD MAN OF THE MOUNTAIN / BY / REV. EDWARD A. RAND / AUTHOR OF "THE TENT IN THE NOTCH," "BARK-CABIN ON KEARSARGE," / "FIGHTING THE SEA" SERIES, "LOOK AHEAD" SERIES, ETC. / [single line] / NEW YORK / THOMAS WHITTAKER / 2 and 3 BIBLE HOUSE.

Collation: [1-11]⁸—88 leaves; pp.: 166, [10].

P. [1], blank; p. [2], *Stories for Young People by Rev. Edward A. Rand*; p. [3], title-page; p. [4], copyright notice; p. [5], table of contents; p. [6], blank; pp. [7]-166, text; pp. [1]-[10], list of Whittaker books for the young, with pp. [8] and [10] blank.

Frontispiece ("Here's to the best class that ever graduated.") and one other illustration drawn by A. P. Scott.

Leaf measures $7\frac{1}{8} \times 4\frac{1}{8}$ inches trimmed. Bound in green and also in light blue cloth with decorated end papers. Front cover and spine gilt lettered and decorated.

Entered for copyright on September 17, 1895, in the name of the publisher (entry No. 28,719).

Two College Boys is the third in the author's White Mountain Series, preceded by *The Tent in the Notch* and *Bark-Cabin on Kearsarge*. It is inspirational fiction for the young with a vengeance and is certainly not to be recommended for reading; but it contains enough of a so-called Harvard story to make it necessary to include it in this list. The hero, inspired with wisdom and character from a boyhood spent gazing at The Old Man of the Mountain, goes to Harvard where he rises above all temptation—on one occasion in particular by going to a meeting of the St. Paul Society instead of to a party of classmates where that "demon," punch, is served—and so of course ends his college career by giving the Commencement oration. But his friend takes the

other road, goes to that punch party, samples too much life, loses his degree, and soon dies from consumption presumably as a result of his college "excesses." There is, of course, more to the story than this summary would indicate.

Edward Augustus Rand was graduated from Bowdoin in 1857 and from the Bangor Theological School in 1865. After serving as a Congregational pastor for fifteen years he entered the Episcopal ministry in 1880. He had many publications to his credit of the nature indicated.

1897

CHARLES MACOMB FLANDRAU (1871-1938)

HARVARD EPISODES / BY / CHARLES MACOMB FLANDRAU / [publisher's device] / BOSTON / COPELAND AND DAY / MDCCCXCVII.

Collation: [-]⁴, 1-21⁸, 22⁴-176 leaves; pp.: viii, 344.

Pp. [i]-[ii], blank; p. [iii], title-page; p. [iv], copyright notice; p. [v], dedication: *To W. A. [Winthrop Ames] Dear W. A. I have written about a very little corner of a very great place; but one that we knew well, and together. C. M. F.*; p. [vi], blank; p. [vii], table of contents; p. [viii], blank; pp. [1]-339, text; p. [340], blank; p. [341], colophon: *This book is printed by John Wilson and Son Cambridge Massachusetts during November 1897*; pp. [342]-[344], blank; two blank leaves bound between lining paper and end paper front and back.

Leaf measures about $7\frac{1}{4} \times 4\frac{1}{8}$ inches entirely untrimmed. Bound in crimson cloth blind stamped and gilt lettered on front and back covers and spine.

Entered for copyright on November 23, 1897, in the name of the publishers (entry No. 59,487) with two copies deposited the same day. The number of copies issued or the number of printings is unknown; at least a second "edition" was advertised in January, 1898.

There are seven stories in *Harvard Episodes*: The Chance, The Serpent's Tooth, Wolcott the Magnificent (in four parts), Wellington, Butterflies, A Dead Issue, and The Class Day Idyl. Although a few characters—particularly Philip Haydock, the most admirable of all—appear in several of the episodes, the

book does not form the more or less connected whole which made *Harvard Stories* almost a novel.

The story of the book is best told in Mr. Flandrau's own words:

Nearly forty years ago . . . at the instigation of two eccentric, interesting and, in a minor fashion, important young Boston publishers named Copeland and Day, I wrote a book of college stories called *Harvard Episodes*. . . *Harvard Episodes*, too, especially throughout the American academic world, had its moderate *succès de scandale*, and its reception by the press in general and Old Grad in particular was, to me, a valuably maturing experience. . . .

As regarded Alma Mater, *Harvard Episodes* was the first book of stories about American undergraduates that did scarcely any shrinking either thematically or verbally and, in a perfectly decorous fashion of course, there was hell to pay at once. A goodly number of Harvard's loyal sons . . . wrote serious, well-expressed letters about it to the newspapers . . . curiously wistful combinations of sorrow and anger. Their writers could not very well say that the book was untrue because as far as the stories went—to the limited extent to which they went at all—they undeniably and no doubt regrettably were true, and a repersual, after nearly half a century, of some of those faintly depressing protests seems to leave a general impression that while Veritas was an acceptable and decorative word on a college coat of arms, it had no place whatever on the pages of college fiction. Up to the time of the appearance of *Harvard Episodes*, college fiction had long been a pleasantly, often indeed a charmingly, conventional, standardized product whose chief ingredients were athletics, young love and what the Boston papers were accustomed to describe as "College Boys' Pranks." As I knew nothing whatever of athletics or young love and as there seemed to be no end of other things to write about, I did not bother about them, and I feel sure my point of view must have been rather strongly focussed by the casual remark of a hard-boiled classmate. "I don't suppose," he once declared at the breakfast table, "that American newspapers will ever get over referring to 'College Boys' Pranks,' when what they really mean is 'Strong Men Maddened by Drink!'"⁴⁰

Flandrau then goes on to relate that on the strength of *Harvard Episodes* Mr. George Horace Lorimer persuaded him to write

⁴⁰ Charles Macomb Flandrau, *Sophomores Abroad* (New York, 1935), "Apologia pro scriptis meis," 1-39.

some stories for *The Saturday Evening Post* which resulted in a later book on this list.

Mr. Flandrau had wished to call his book *Wolcott the Magnificent, and Other Harvard Episodes* and thus relegate Harvard to a subordinate role; but the publishers naturally preferred a title more valuable commercially and insisted on *Harvard Episodes*. It was then that he had recourse to his dedication as a means of delimiting the scope of his tales. Ignoring his statement that he had "written about a very little corner of a very great place" they proceeded to state in their advertisements: "He has, in a series of short, vivid sketches, drawn the modern 'Harvard Man' as he *is*, not as he *has been*, or as he *ought to be*, but truthfully as he is." It was the acceptance of this inaccurate statement that did indeed cause almost universal sorrow, anger, and even resentment on the part of the undergraduate and even to a great extent on the part of his more mature brother, the alumnus. In general both were little concerned with the quality of the book as a work of fiction but almost solely with its effect on the outside world as a portrayal of typical Harvard life.

The reviewer in *The Advocate* started by saying:

Books of college stories that are merely pleasant accumulations of harmless lies college men are willing enough to let pass without comment. But a book like Mr. Flandrau's "Harvard Episodes," with too much truth to be pleasant and not enough to be just, cannot be allowed so to pass. Mr. Flandrau takes pains to tell us about things that we know, and deeply regret, but cannot change. We cannot change them by making them public property, nor can he make us think about them more than we do.

and ended:

It is a matter of sincere regret, not so much that a false impression will inevitably be given by this book, but that a Harvard man should, whether knowingly or unknowingly, be the one to give it.

Between these paragraphs the reviewer has not a single word to say about the superb character delineation in the book, its acute observation of the Harvard scene, and its keen appreciation of the Harvard spirit—not to mention its generally felicitous style.

Instead he uses his space in an unsuccessful attempt to take issue with the author on the truth of his statements and his interpretations.⁴¹

The Crimson, likewise, although in a saner approach, regretted that the book would be assumed to be representative of Harvard by the outside public who would thus obtain a distorted picture of the college and its life. "If such a thing were possible, it would do no harm to confine the circulation of 'Harvard Episodes' to Harvard undergraduates." The reviewer did, however, end with a paragraph in which he praised the book's cleverness, power of analysis and observation, and clear vision. "We are indebted to the author for the best written book of fiction that has yet appeared on the subject of Harvard life, although narrow in its treatment."⁴²

The Lampoon, too—albeit in typical Lampy style—regretted the book:

Didn't we always say that all the editors whose honest toil fills the columns of dear old Lampy, would set the world agog with literary genius when once their light as graduates burst forth? For surely were the germs of wit which blossomed into "Harvard Episodes," hatched and nurtured in reeling off yards of merriment for Lampy's editorials.

Yet even though he was a brother wit(?), we cannot help thinking that had he led his wit into more pleasant and more trodden paths, his light would have been clearer, and more far-reaching. "Harvard Episodes" are clever. They are well written, and they catch a certain atmosphere exactly. But, on the other hand, very few of us know that atmosphere, or even admire the rumors of it which often come to us. . . . Why publish such unpleasant things, which glare so horribly in black and white? . . . It seems as if he might have painted pictures which would do more credit to his Alma Mater.⁴³

Robert S. Dunn, in *The Monthly's* initial comment, said that the magazine would defer consideration until its next issue, but added, "whether the spirit throughout is always wise may be questioned, but undeniably at this writing it seems invariably true."⁴⁴

⁴¹ *The Harvard Advocate*, LXIV, 62 (December 15, 1897).

⁴² *The Harvard Crimson*, XXXII, No. 63, p. 1 (December 10, 1897).

⁴³ *The Harvard Lampoon*, XXXIV, 107 (December 11, 1897).

⁴⁴ *The Harvard Monthly*, XXV, 73 (November, 1897).

In a later issue the same writer, in speaking of the book, asked: Has it ever occurred to us that in the most logical sense, we, as undergraduates, can pass no unbiassed judgment? The book is about us in the present phase of our life, and we can bring to bear critically on the prejudice and narrowness of the men in the book only our own prejudice and narrowness. . . . Let us, then, leave the settling of the final relation of the *Episodes* to the College to the graduates, whose separation from the phenomena of our life has corrected the very certain aberration of the undergraduate perspective. We are none of us pleased with the book, and we have said so, and our reputation as gentlemen is at stake in the manner in which we speak. So in the good name of college journalism, of the journalism of gentlemen, let apology be made for the unmanly abuse of Mr. Flandrau recently published.⁴⁵

The graduates to whom the final decision was left were evidently as unhappy about the book as their younger brothers according to Mr. Flandrau. The dyspeptic, Victorian reviewer of *The Harvard Graduates' Magazine* thought the characters brutal of speech, unmanly, and unemotional; he bewailed the grossness of the dialogue; he particularly berates the finest story in the book for what he calls Haydock's "false note of levity" in relating the incident to his mother—and "Wellington" is a story that Arthur Hobson Quinn, Emeritus Professor of English at the University of Pennsylvania and himself the author of the successful *Pennsylvania Stories*, told this writer was in his opinion the best college story and one of the best short stories of any sort ever written; and finally he objects to the well-appointed clubs and new Gold Coast dormitories with their swimming pools and electric lights!⁴⁶

John Corbin of the Class of 1892, in an understanding review—perhaps more of Harvard than of *Harvard Episodes*—entitled "A Significant Phase of American College Life," wrote that the book, admitted on all sides to be clever and showing great promise in the author, was received with amused mystification on the

⁴⁵ *The Harvard Monthly*, XXV, 159 (January, 1898).

⁴⁶ *The Harvard Graduates' Magazine*, VI, 334-337 (March, 1898). Two Harvard stories were included in the eleven collected by John Clair Minot for *The Best College Stories I Know* (Boston [1931]); one was "Wellington" and the other a story by Pier from *The Rigor of the Game*.

part of other collegians and with deprecation bordering on indignation and resentment on the part of Harvard, while Yale and Princeton called it oversophisticated, world-tired, and dissipated. Harvard, tacitly admitting this, tries to bolster the reputation of its Alma Mater by rebuking the author. If Harvard protests so much it is natural that the others should not understand. He then says that the protests seem to voice the objection that "Mr. Flandrau has individualized his characters so that they fail at times to stand for all that Harvard would wish to stand for, and may claim to stand for, before the world of fathers and prep.-school boys." The duty of the story-writer, however, is not the same as that of the president on recruiting tours. The little group of fellows in the book represent the most interesting and vital phase of modern Harvard life. Their interest lies in the fact that they are characteristic of the curiously imperfect social organization of the University. There is utter lack of consistency and solidarity of college spirit in this organization as at Princeton and Yale and the presence of great individualism and freedom of opinion not to say cynicism and flippancy which baffle critics abroad.⁴⁷

Another graduate, Pierre la Rose, a member of Flandrau's own class of 1895 and at the time an instructor in the college, also wrote a review of *Harvard Episodes*. As with others he regrets the effect which may be produced on the public if it considers the life depicted in the book as representative of the greater Harvard.

Writing from intimate knowledge he then notes that the characters in general are more representative of a set of men in the author's own class (and in the reviewer's, of course, as well) than of any little circle that had been formed during the last two years:

The rather immaturely cynical, over-sophisticated upperclassman, endowed with an astonishing verbal felicity, does not dwell among us every year, but he is present at more or less regular intervals. Mr. F. J. Stimson knew him well, and put him into *Guernedale*, in 1882; he eluded Mr. Post; but three years ago there happened to be several varieties of him here. So that while to the present undergraduate the attitude of

⁴⁷ *Harper's Weekly*, XLII, 140 (February 5, 1898).

some of the characters seems to be untrue of Harvard men of today, the conversation overwrought, a '95 man recognizes the truth of Mr. Flandrau's work and the delicate humour that underlies it all.

He then goes on to say:

Considered simply as a narrator, Mr. Flandrau is not so successful as Mr. Post, for the latter's narrative gift is distinctly the superior. In this respect the difference between *Harvard Episodes* and *Harvard Stories* is precisely that which is expressed in the titles. Mr. Flandrau, however, has three distinguished merits: his fine descriptive sense, his convincing treatment of character, and his exceptional power of analysis.

He particularly commends "The Chance"—not for the "story" itself, and not for the characters, but for the vivid bits of description and for the distinct, if slightly over-accentuated exposition of what constitutes Harvard "society." He thinks Flandrau is at his best in "Wolcott the Magnificent." The other stories are all of a high order with the exception of "The Class Day Idyll" whose omission would have strengthened the book.

The style alone betrays the writer's inexperience: it is too hard a medium, too conscious, too deliberately clever. Involved, witty, epigrammatic, it often interposes itself between the reader and the author's thought (like Mr. Henry James's, of which, if one overlooks its lack of finish, it strongly reminds one), and by thus constantly calling attention to itself, finally becomes cloying. In other words, it has the defect of its qualities. It is youthful, then, in that it lacks restraint, and, because of this, sometimes misses fire, even at rare intervals errs in taste. In spite of all this, however, it has enabled Mr. Flandrau to give us what is, by long odds, the best book of college stories yet written.⁴⁸

Another classmate of Flandrau's, Joseph Trumbull Stickney, took issue with la Rose and the other reviewers in a letter to *The Monthly*:

Some of us, who are no more in college or at Cambridge, have so much pleasure in reading Mr. Flandrau's book, yet are so much abashed at the reviews of it, that we fear to hazard a word in its favour. Yet the fact remains. Bright gossip, familiar surroundings, play of character—all this in a smart, precise style which is at times very strong: the Harvard

⁴⁸ *The Harvard Monthly*, XXV, 79-82 (December, 1897).

graduate might surely go far and find worse. In fact it becomes a question if the book be not actually good.

He waxes satiric at the expense of the reviewers in their complaint that it does not fairly represent Harvard—and if that were its object it would no longer be a book of fiction; in their desire to have it possess influence—when the business of fiction is to amuse; and in their criticism that it possesses too much skill. To be sure, he says, the epigrams are pitiably frequent; it were a sorrow to count them:

But, after all, we are supposed to be in College, not even twenty-five years old, not struggling with the full, great seriousness of life. And while I maintain that the undergraduate—and for that matter the graduate—was not, in the year '95, by any means as amusing as Mr. Flandrau generally makes him, his book may serve to depict a sort of etherialized class which never quite took a degree.⁴⁹

A review in *The Bookman* by Harry Thurston Peck should also be mentioned. Much of it is given over to an excellent comparison of the social organization of Harvard and Yale which was reprinted in the *Yale Alumni Weekly*.⁵⁰ As has already been noted Mr. Peck cites *Verdant Green*, *Tom Brown*, and *Hammer-smith* as the best of college novels but says that even these had failed because the author could not reproduce the point of view of that curious undergraduate—half man and half boy. He believes, however, that, although *Harvard Episodes* is not itself a novel, Flandrau's ability, insight, and complete understanding is such that he could probably produce a story above the level of those three. His students are the very men one finds today at Cambridge; their ambitions, judgments, aspirations, disappointments, and very language are all true to life.⁵¹

Flandrau's characters were made up from his friends at the Delphic Club (or Gas House)—the club that is pictured throughout the book. (Mr. la Rose noted that the stories dealt with the atmosphere of a specific club rather than the more general char-

⁴⁹ *The Harvard Monthly*, XXV, 200 (February, 1898).

⁵⁰ *Yale Alumni Weekly*, VII, No. 28, p. 5 (April 7, 1898).

⁵¹ *The Bookman*, VII, 145-147 (April, 1898).

acteristics they may all have had in common). There was comment among contemporaries at Harvard that some of the characters were too readily recognizable. This was particularly true of Marcus Thorn, the instructor pictured in "A Dead Issue"; and perhaps the one sour note in the book is Flandrau's attribution to him of the episode of the examination paper. His prototype would never have stooped to such an action—as everybody knew—and the portrayal was naturally regarded as unfair.^{51a}

One hesitates to call this book, so controversial in those earlier days, the "Harvard classic" as Theodore Hall did twenty years ago,⁵² but it well may be called the best book of Harvard fiction that has yet appeared, even if only a series of sketches. As recently as 1950 a bookseller offered a copy of the book in his catalogue with the comment that although this country had never yet produced a real college classic, this collection was head and shoulders above the average.⁵³ And it is true that from no other book does one get the instinctive feeling that he has actually been in Cambridge, that he has been sitting with its undergraduates, and that he now understands the College. It meets the undergraduate on his own level, but with a maturity and feeling found nowhere else. Conditions have changed mightily at Harvard since the 1890's of Flandrau's day—the social organization which he was perhaps criticizing and perhaps defending more than any; but *Harvard Episodes* can still be read with pleasure by all and with profit by the Harvard man.

Except for the athletic activities which Flandrau eschewed both in participation and portrayal his active undergraduate life

^{51a} "A Dead Issue" is given in full in William Bentinck-Smith, *op. cit.*, pp. 236-254. He also says "Harvard can well be proud of two of the best books ever written about the American college scene," of which one is *Episodes* (p. 12).

⁵² Theodore Hall, "Harvard in Fiction—A Short Anthology," *The Harvard Graduates' Magazine*, XL, 34 (September, 1931). As a foreword to passages from "Wolcott the Magnificent" and "The Class Day Idyl," he wrote: "If we must have a 'Harvard classic' Mr. Flandrau's book is it. Change the topical details and the remainder will fit Harvard at any time, broad, generous, good-humored and completely satisfying. Take it down from the shelf, blow the dust off its top, and read it; thirty-four years will vanish." This is the earliest book of Harvard fiction which Mr. Hall includes in his anthology. Presumably he was unfamiliar with its predecessors from which many pertinent excerpts could have been taken.

⁵³ Bennett Book Studios, Inc., April, 1950.

well-equipped him for writing *Harvard Episodes*. A member of the Class of 1895, he was on the boards of the *Daily News*, *Monthly*, *Lampoon*, and *Advocate*, being president of the latter; he was vice-president of the Press Association (about which he wrote a story for *The Saturday Evening Post*); he was president of the Guitar and Mandolin Club; and he was a member of the Cercle Francais, Institute of 1770, Hasty Pudding Club, Delphic, Signet, and O. K. Society. He was Class Poet—as the author of *Harvard Stories* had been before him—and he was graduated with honors in English Composition. Flandrau's classmates rightly regarded him as one of the most gifted men of his college era and they were disappointed that his achievements were not in proportion to his gifts. If he had devoted himself seriously to literary work, his name should have become illustrious in American letters. But his impulse towards self-expression was thwarted by the stronger impulse to enjoy the pleasures of life. For a year after graduation he was an instructor in English A, then for a while a reader on *The Youth's Companion*; later he wrote for various publications in Minnesota. In addition to *The Diary of a Freshman* which will be discussed later he wrote two volumes of essays and *Viva Mexico!*, a book of abiding interest.⁶⁴

1899

ARTHUR STANWOOD PIER (1874-)

THE PEDAGOGUES / A Story of / The Harvard Summer School / By / ARTHUR STANWOOD PIER / [publisher's device] / BOSTON / SMALL, MAYNARD & COMPANY / 1899.

Collation: [1-19]⁸—152 leaves; pp.: [4], [vi], 288, [6].

Two blank leaves; p. [i], fly title; p. [ii], blank; p. [iii], title-page; p. [iv], copyright notice, Stationers' Hall notice, and imprint: *The Rockwell & Churchill Press Boston, U.S.A.*; p. [v], half-title; p. [vi], blank; pp. [1]-287, text; p. [288], blank; three blank leaves.

Leaf measures $7\frac{1}{16} \times 4\frac{9}{16}$ inches, bottom and fore edges untrimmed,

⁶⁴ See his obituary by Arthur Stanwood Pier in the 50th Anniversary Report of the Class of 1895; the leading editorial in *The Saturday Review of Literature* of April 9, 1938, by Paul Rosenfeld; and *The Pedagogues* next on this list.

top edges mauve. Bound in light green cloth. Front cover and spine black lettered. Cover decorated with view of a college gate with the Yard beyond, drawn by Marion L. Peabody, the sister of Josephine Preston Peabody.

Entered for copyright on March 30, 1899, in the name of the publisher (entry No. 22,683) with two copies deposited June 7, 1899. Mr. Pier believes there was only one printing of perhaps 2,500 copies.

The half-pathetic, half-humorous picture of the serious search for culture (or the pieces of paper demanded by modern school systems as supposed evidences of culture) on the part of those who make up the bulk of the student body at our University summer schools offers opportunities for fiction far superior to those found in the normal winter life of the college; and yet *The Pedagogues* is the only novel that has covered the field at Harvard.

The story concerns a young instructor in English—seemingly bored and supercilious but in reality considerate and seriously desirous of doing what he can to help a group of students who “expected him in six short weeks to purge them of provinciality, to give them a catholic appreciation of literature, to instruct them in new methods of teaching, and to write—to write—to write.” And in the latter group are two teachers from a western town—a man and a girl engaged to be married but hardly in love—who personify complete lack of culture, grace, thought, and understanding of life. It is the interplay of these characters during the six weeks that Mr. Pier relates—entertainingly, with understanding, and with some nice pieces of description of the physical Harvard. Critics called *The Pedagogues* an amusing, entertaining sketch—good summer reading—displaying unmistakable talent in its young author.⁵⁵

Mr. Pier has told us that the young instructor in the story was a sort of composite portrait of three of his friends and classmates—Charles M. Flandrau, Pierre la Rose, and John Mack. La Rose was the only one of the three who ever actually taught at the Summer School.

⁵⁵ Reviews may be found in *The Harvard Monthly*, XXVIII, 163 (June, 1899) by Henry Milnor Rideout; *The Dial*, XXVII, 75 (August 1, 1899); *The Bookman*, IX, 558 (August, 1899).

Arthur Stanwood Pier was graduated from Harvard in 1895 with Honors in English Composition and History after preparing at St. Paul's. He was on the boards of *The Monthly* and *The Advocate* being President of the latter. He was a member of The Institute of 1770, DKE, Hasty Pudding Club, O. K. Society, and Signet. After graduation he had a noted career as an editor and author: he was an editor of *The Youth's Companion* and *The Harvard Graduates' Magazine*; and he was the author of numerous works of fiction, many being stories for boys about St. Timothy's. He also wrote *The Story of Harvard* (Boston, 1913) and *St. Paul's School* (Boston, 1934). *The Pedagogues* was his first book, but he appears later in this list with *The Rigor of the Game* in 1929; and *The Sentimentalists* is found in the supplemental list.

1901

CHARLES MACOMB FLANDRAU (1871-1938)

[Double line] / THE DIARY / of a FRESHMAN / [single line] / By / CHARLES MACOMB FLANDRAU / Author of "Harvard Episodes" / [single line] / [publisher's device] / [single line] / NEW YORK. DOUBLEDAY, PAGE / AND COMPANY. MDCCCCI / [double line].

Collation: [1]⁸, 2-21⁸-168 leaves; pp.: 336.

P. [1], half-title; p. [2], blank; p. [3], title-page; p. [4], copyright notices of The Curtis Publishing Company (1900) and Doubleday, Page & Company (1901) and imprint: *University Press. John Wilson and Son. Cambridge, U.S.A.*; p. [5], dedication: *To the "For Ever Panting and For Ever Young"*; p. [6], blank; p. [7], acknowledgment to *The Saturday Evening Post*; p. [8], blank; pp. 9-335, text; p. [336], blank.

Leaf measures $7\frac{3}{4} \times 5\frac{1}{8}$ inches trimmed. Bound in maroon cloth. Front cover white lettered with decoration which includes a football field. Spine gilt lettered with white lines.

Entered for copyright on May 21, 1901, in the name of the publisher (entry No. A9,865) with two copies deposited the same day. The publisher does not know how many copies were initially or subsequently issued.

The same plates were used for an edition which bore the imprint: "New York. A. Wessels Company. MDCCCXVII." The front cover carries a reproduction of a photograph of the Holworthy-Stoughton gate. There was also an edition with the same plates published by D. Appleton & Co. in 1931.

The greater part of *The Diary* had first appeared as a serial in *The Saturday Evening Post* under the title "The Diary of a Harvard Freshman," illustrated by C. Chase Emerson.⁶⁸ All matter subsequent to page 241 in the book was omitted from the magazine; the last instalment ended: "Editor's note—At this point Granny became tired of keeping his diary and stopped writing in it. He will appear later, however, from a Faculty viewpoint, in *The Diary of a Professor*, by the author of *The Diary of a Harvard Freshman*."

As a matter of fact he never did appear in this way; but let Mr. Flandrau continue his story, as it was started under *Harvard Episodes*, and tell us about the book:

[In those days numerous topics were held sacred by magazine editors which could not possibly be allowed within papers, even if between boards, but] every now and then somebody would write a book—usually a first book—that for a few minutes would cause the public, or at least a more or less consequential segment of the public, to stop, look and listen, and almost immediately every important magazine in the country would flatteringly attempt to enroll the author among its contributors. With his first submitted manuscript, however, the poor boob would discover that most of the qualities, the points of view, the verbal tricks which in the first place had given him some slight distinction, were editorially inadmissible. Purely on the strength of having done a little something or other, he was asked to do something quite different in which, except for financial reasons, he was not especially interested. . . .

By far the most insidiously seductive Lorelei of [these magazine editors was] perched on a rock known as the Curtis Publishing Company overlooking the human tide that ebbs and flows along Independence Square in Philadelphia. For, as far as one is permitted to find out, almost no one in the whole world has been able to resist the golden voice of Mr. George Horace Lorimer. . . . Judging from the phenomenal

⁶⁸ Vol. CLXXIII in every other number beginning with No. 17 (October 27, 1900) and ending with No. 39 (March 30, 1901), twelve installments.

popularity of the *Saturday Evening Post*, the secret of successful editing would seem to consist of planting a pair of supersensitive fingers on the public pulse and keeping, always, about half a throb behind its normal beat. . . .

Colleges, and the universal desirability of a "college education," was [one of the subjects which] had their magazine innings and, doubtless, would still be having them if it had not at length dawned on a lot of those meddlesome psychologists, who continually snoop into and spoil everything, that a vast number of intelligent and admirable young persons of both sexes always have been and always will be in an academic sense "ineducable." . . . In 1897, however, there were practically no unbelievers and but few agnostics, and from time to time the *Post* extensively went in for colleges, college education and college fiction. On the strength of *Harvard Episodes* having reared its ugly head, Mr. Lorelei asked me to contribute to his rapidly dilating experiment which, after reading half a dozen or more numbers of it from cover to cover, I straightway did. But even without editorial suggestion or coaching, it was plain from the first that Mr. Lorimer did not desire stories about Harvard undergraduates even vaguely reminiscent of the stories that had induced him to ask me to become one of his contributors. Not that he objected to veracity; it would be unfair to say so. In fact, he seemed, but within strict limits and only up to a certain point to prefer veracity. . . . My many contributions to the *Post* contained nothing over which the dear old mothers, the sisters and the cousins and the aunts of those days could raise an unplucked brow.

A capricious memory is often a nuisance but it has its compensations. For the short stories I, so many years ago, contributed to the *Post*, cause me no embarrassment. Since their appearance I have not again seen them. . . . Without doubt they were acceptable to the readers for whom they were intended or the astute editor would not have paid for them and printed them. . . . Pure and pleasant they certainly must have been, otherwise Mr. Lorimer would never have invited me to undertake a serial for the *Post* which he himself entitled *The Diary of a Freshman*.

For several reasons *The Diary of a Freshman* was now and then an agreeable task—not wholly agreeable, because the obligation to write anything is never wholly agreeable to anyone. . . . But there was a certain satisfaction in realizing that in fulfilling the requirements of the *Post* I was also, incidentally, removing the bad taste I originally had left in the

academic mouth. It was a kind of *amende honorable*. Persons in high authority wrote to tell me that I was "really sound at heart," and an Episcopalian weekly . . . declared that I was "as fragrant as a sprig of old lavender." Gradually, too, I found myself becoming foolishly fond of the two boys. They seemed to me then and still seem to me to be infinitely more clever, companionable and generally attractive than freshmen have a right to be or, in person, ever are. . . . They were, I felt, charming youths and I shrank from the idea of their disappointing me or anybody else. . . . Perhaps the most endearing tribute bestowed upon the tale was a letter from a boy of fifteen [subsequently a Rhodes Scholar] who referred to it as *The Dairy of a Frenchman*. . . . In short [as I was once asked to do for a friend I met in Japan] I told the dear old mother that I saw him but I did not tell her all. Today, however . . . I should tell all and then some. The public pulse has done quite a lot of throbbing since the 1890's and Mr. Lorimer's fingers are still, as ever, super-sensitive.

Lorimer wrote that he was afraid there would be a howl of disappointment when the Diary ended, and hoped Flandrau would "placate old subscriber" with *The Diary of a Professor*. Flandrau said it was impossible because he was to spend the summer in France; Lorimer suggested he take the two Freshmen (Sophomores now) with him on his European vacation. "To England and France, therefore, in my head, my heart and my steamer-trunk, they accompanied me and . . . they generously paid for my trip with a little something left over."⁶⁷

And so we find *Sophomores Abroad* appearing for six instalments in every third number of the *Post* beginning with November 2, 1901, with illustrations by George Gibbs in the first number and Harrison Fisher in the others. Almost thirty-five years later Edmund Pearson, the famous Harvard criminologist, showed these early installments to the editor of D. Appleton & Co. and so the stories came to be published as a book in 1935 with the long introduction, "Apologia pro scriptis meis," from which we have been quoting. Except as described *Sophomores Abroad* has no Harvard interest.

For the very reason mentioned by Flandrau *The Diary of a*

⁶⁷ Flandrau, *Sophomores Abroad*, pp. 1-39.

Freshman does not approach *Harvard Episodes*. For the benefit of Mr. Lorimer Flandrau reverted to the "pleasantly, often indeed charmingly, conventional, standardized product" of his predecessors—without the "young love"—although on a much higher level of excellence. Granny Wood and Berri Berrisford are fine, lively boys and from them we learn the interesting details of daily Harvard life as we will in few other places. The portrayal of the College's underlying social system is excellent. The book is indeed humorous, witty, fresh, and observant—satirically so in many parts—but it lacks the subtle character analysis, the keen observation, and the detailed feeling of the spirit of Harvard which gave the *Episodes* its conviction, reality, and importance.⁵⁸ Incidentally, Edward Weeks notes that it was *The Diary* which made young Alexander Woollcott determine that he had to go to college just as it had been *Episodes* which determined Sinclair Lewis to go east to college—and it would have been Harvard and not Yale but for his father.⁵⁹ Some of those who are fond of "nice" books have gone so far as to say, however, that *The Diary* is Harvard's best work of fiction. The erroneous statement has been made on several occasions that *The Diary* was a revision and re-working of *Harvard Episodes*.

As illustrative of Flandrau's comments about the relative reception of the two books, the following extracts from the review of *The Diary* in *The Harvard Graduates' Magazine* may be compared with its earlier remarks about the *Episodes*:

Since Cuthbert Bede wrote "Verdant Green," many a clever college man has itched to relate the humorous lives of other Freshmen; and some have actually made the attempt, but none, we think, has succeeded like Mr. Flandrau. The Freshman is one of the few types that still survive in life and in literature, almost unchanged by the rubbing of new conditions. . . . And Mr. Flandrau may be called *par excellence* his biographer. . . . Mr. Flandrau's humor rarely fails him; his descriptions are lively, his wit often very bright. . . . [He] has given in this book a

⁵⁸ Strangely enough both Theodore Hall and William Bentinck-Smith fail to include or mention *The Diary* in their anthologies.

⁵⁹ Edward Weeks, "The Peripatetic Reviewer," "The Atlantic Bookshelf," *The Atlantic Monthly*, CLXXXIV, 82 (July, 1949).

much broader and better balanced, and therefore a truer view of undergraduates than he gave in his "Harvard Episodes;" and while his humor will appeal first of all to Harvard men, it is so fresh and vivid as to be intelligible to everybody, whether Harvard-bred or not; and the oldest reader or the youngest cannot fail to have many a laugh over it.⁶⁰

*The Athenaeum*⁶¹ called the *Diary* "rich in deliberate humor of the right American kind." The reviewer, quite appalled at the American outside tutoring system, unknown in England, thought its description one of the best things in the book. And he ended his review: "After all is said, it is pleasant to recognize that there is a strong family resemblance between the old and new, a spirit common to both, and an identical view of life as it should be lived by the not too egregious student."

1901

REGINALD WRIGHT KAUFFMAN (1877-)

JARVIS OF [in red] / HARVARD [in red] / [single line] / *By* / REGINALD WRIGHT KAUFFMAN / ILLUSTRATED BY / ROBERT EDWARDS / [single line] / [publisher's device] / [single line] / BOSTON / L. C. PAGE & COMPANY [in red] / MDCCCCI [The foregoing within a single line box.]

Collation: two inserted leaves, 1-26⁸, [27]⁴—214 leaves; pp.: xii, 404, [12].

P. [i], half-title; p. [ii], blank; p. [iii], title-page; p. [iv], copyright notice and imprint: *University Press. John Wilson and Son. Cambridge, U.S.A.*; p. [v], dedication, twenty-two lines of poetry *To My Uncle, Colonel Samuel Wright*, dated at Columbia, Pa., January 1st, 1901; p. [vi], blank; pp. [vii]—viii, preface; pp. [ix]—x, table of contents; p. [xi], list of illustrations; p. [xii], blank; pp. [1]—403, text; p. [404], blank; pp. [1]—[10], advertisements of Page's new fiction; pp. [11]—[12], blank.

Frontispiece and five other wash illustrations by Robert Edwards, of the Class of 1901 at Harvard, two being interiors of college rooms.

Leaf measures $7\frac{7}{8} \times 4\frac{1}{8}$ inches trimmed, top edges gilt. Bound in red

⁶⁰ *The Harvard Graduates' Magazine*, X, 142-143 (September, 1901).

⁶¹ *The Athenaeum*, December 14, 1901, where the author is given as Maccomb Flandrau.

cloth. Front cover black lettered and decorated with heads of students and part of Harvard seal. Spine black lettered.

Entered for copyright on September 14, 1901, in the name of the publisher (entry No. A 16,964) and two copies deposited the same day. Published the same day with an original printing of 1,500 copies; six additional printings through 1904 aggregated 4,500 copies of which 300 were destroyed by fire on December 14, 1902. There was a second re-copyrighted edition of 2,000 copies in April, 1923, from the old plates with the title *Jarvis* under the imprint of "The St. Botolph Society," a Page subsidiary, containing a new preface by the author dated April 6, 1923.

With the publication of *Jarvis of Harvard* "there was hell to pay at once" as there had been earlier with *Harvard Episodes*—albeit of a different kind. Here is what the undergraduate had to say:

Aside from technical weakness, the thing is so foul as to be sickening. Passing from the unwholesome revelations of early chapters to yet worse vileness, one is amazed at the impudence that could foist *Jarvis* upon Harvard as in any way representative of her undergraduates. Unfortunately this evil cannot be undone; but no book that so outsteps the bounds of decency will ever hold a place as a companion to the earlier Harvard stories.⁶²

And this explains some lines in William Rose Benet's poem, "Old Bill's Memory Book," which appeared at the head of "The Conning Tower" of F. P. A. in the *New York Herald Tribune* of March 16, 1936:

Soundest of all literary legal tenders
 Was Harry Leon Wilson's novel "The Spenders."
 I was fonder of it—know what I mean?—
 Than even of Merton or of Bunker Bean.
 I read it at a time when we tiny tots
 Were appalled by Thomas Dixon's "The Leopard's Spots";
 And my young emotions were sliced and carvered
 By Reginald Wright Kauffmann's [sic] "Jarvis of Harvard."
 Purple with passion, red with strife,
 Me and my pal thought, "Gee! That's life!"

⁶² *The Harvard Advocate*, LXXII, 32 (November 7, 1901).

The preface which Mr. Kauffman wrote in 1923 for the new edition of *Jarvis* was in effect the "Apologia pro scriptis meis" which Flandrau wrote for his own early writings in 1935. In it we may read the story of the book:

Two and twenty years have passed since "Jarvis"—then with unintended challenge, called "Jarvis of Harvard"—first saw the light. . . . He should have died long since, but I do not wholly regret his survival.

Jacob was fondest of Benjamin as the son of his old age: had he no special regard for Reuben as his first-born . . . ? Jarvis is my Reuben, the fruit of my earliest literary indiscretion. . . .

Jarvis was begun at St. Paul's School in 1896; he was continued as a series of "English-22" themes at the Harvard of Frank Norris in '96-'97, under the encouragement of Lewis Gates;⁶³ he was completed when his author was not so old as Richard [Jarvis] is today. The red sun of the Victorian Era was still warm; the delightful madness of the century's end held us all, and none more firmly than the young. "Jarvis" is probably mild reading for 1923; he was a devil of a fellow in the year of his publication.

He created a literary panic, divided a university, shocked one public and delighted another. Gates, the master, still rather liked him; lesser instructors increased his vogue by warning their youths against him. One newspaper called his story "a psychological study of the 'scarlet man'"; Richard Henry Stoddard praised its "boldness" and "sincerity" and flatteringly drew the Zola comparison; the Boston "Transcript's" reviewer intimated that the author ought to be "ashamed to have his name on the title-page" and then sent a marked copy of the review to my uncle, to whom the book was boyishly dedicated. Most of the critics were more than kindly; not all of the readers: long later, a lover that had not read it gave the novel to his fiancée's brother, who was to go to Harvard—the engagement, one regrets to record, was broken. Nor are all the fires that Jarvis lighted even now extinguished.

It is a sorry thing to hurt one's college, and I should be sorry had I hurt that which was, however briefly, mine. No hurt was intended; none, I think, occurred. The praise of "Jarvis" was excessive; but so also, I believe, the blame. . . .

I remember that, of course, it first ended badly, as, at my age, was inevitable; and that Louis Page, who dared accept the story after three

⁶³ Lewis Edwards Gates was graduated summa cum laude in 1884 as the first scholar in his class. He became an Instructor and then Assistant Professor of English and Comparative Literature at Harvard, resigning in 1902 because of ill-health.

other publishers had refused it, dared also to suggest a happier and more veracious conclusion. I remember how I lost the revised last chapter and ranked that loss with the destruction of the Alexandrine Library, never being satisfied with its successor; and how, when the galley-proofs arrived, they were proudly read, with one eye, in the trolley-cars: the other eye was all for the effect on my fellow-passengers.

These are trifles better unconsidered. My primary purpose was, of course, to write a book and to have it published; my secondary purpose is honestly expressed in the preface to the 1901 edition, here reproduced. Finally, the reader of the 'Nineties had heard much of the terrible man that seduced innocent maidens: what, I asked, of the terrible woman that seduced innocent youths?

Well, after all this time, what? Not much, as she is here depicted. . . . It seems to me that Miss Braddock is not quite convincing! As for my unhappy protagonist, my erring Joseph, it is to be feared that he has himself a good deal on his mind. Why, then, his present continuation?

Because the book has, in spite of all its immaturity, something to justify it. Somehow, Jarvis does possess vitality: the publishers have had requests sufficient to persuade them to reissue, and the public, however generally mistaken, is never wholly wrong.

Perhaps this is a literary curiosity, as the first book to speak plainly, if exaggeratedly, about one sort of collegians at all sorts of colleges. . . . There was much about [Jarvis] that his author would today present differently; but there is nothing presented that he would now suppress. Immeasurable as are his faults, Jarvis helped me; he owes little to me, to him I owe much—and so “by the border of Ephraim, from the east side even to the side of the sea, one portion for Reuben.”

In the original Preface, written so that *Jarvis* would not be misunderstood, by those most easily offended, the author had already explained the book in a brief way:

Let me now say, once and for all, that my purpose in writing this book was simply to tell a story. In the course of that endeavour I have tried merely to show—what should, at any rate, be generally understood—that American college life, not only at Harvard but at all our larger places of learning, is in no great respect different from life outside of those institutions. . . . Harvard life is not unlike that of any other great college in that there, as in the outside world, the man who succeeds is the man who sets before him some ideal other than that of pleasure. . . .

If, then, this story is for any reason to be considered as distinct from

other college stories, it is simply because so few writers of this class of fiction have really understood the actual Undergraduate, or, understanding him, have set him truthfully upon paper. They have, on the contrary, done a tremendous amount of harm by treating him nearly always as merely an irresponsible boy, whereas he is really neither the child they consider him nor the man he considers himself. . . .

Jarvis of Harvard tells the tale of a young freshman who arrives at College obsessed with the sin of his seduction by a beautiful Philadelphia girl with more knowledge of the world than his sheltered life had given him. He promptly and effectively goes to the bad. He soon meets another girl, chaste and worthy, and the main theme of the book is concerned with his relations with these two and his alternate repentances and falls from grace.

During the course of the story we are regaled with a freshman-sophomore rush on Bloody Monday night, the rather dull details of a football season (perhaps that of 1900), and much incidental life of the College—not too realistic, or perhaps not too realistically told—as seen by a few unrepresentative boys. The Harvard characters and the Harvard life are not well drawn; the external story is much better told. It might have been a better novel as a whole if Harvard had been left out—and certainly all the externals detract from it as real Harvard fiction. Once again we have a case of a title being used by publisher or author for its commercial value; but due credit should be given for the realization and correction of this “unintended challenge” when the title was changed to a simple *Jarvis* in the second edition.

What seemed to be “purple with passion” in 1901, and what was “probably mild reading for 1923,” has become in 1951 merely boring. *Jarvis*’s unrealistic self-abasement and the psychological mental anguish that so strangely affected this egoistic, non-understandable freshman and sophomore now seem to lack interest.

There are, however, in the book some very fine passages in which the feeling and spirit of Harvard are sensed and described with understanding.⁶⁴

⁶⁴ With such possibilities it is unfortunate that Theodore Hall in his “Harvard in Fiction” (*op. cit.*) should have quoted as a representative selection merely “a prank in the grand style”—the “theft” of a Boston street-car—an escapade which was perhaps culled from *Student Life at Harvard*. William Bentinck-Smith in *The Harvard Book* does not include a selection from *Jarvis*.

It is perhaps of interest that Mr. Kauffman did not include *Jarvis* among the dozen books of his that he liked to remember which he listed in the Tenth Report of his class in 1945. In 1950 he wrote us that he had never had the temerity to reread the novel.

Soon after its publication there were plans by David Kimball of the Class of 1894 and Percy W. Long of the Class of 1898 for dramatizing the story with Harry Woodruff of the Class of 1898 in the title-rôle, but the idea came to naught. As will be seen later the latter did appear in *Brown of Harvard*.

Reginald Wright Kauffman was a special student at Harvard during the year 1896-1897 after having attended St. Paul's School. He subsequently had a varied career in writing and newspaper work serving on the *Philadelphia Press*, *The Saturday Evening Post*, the *Washington Post*, the *Boston Evening Transcript*, and the *Bangor Daily News* among others. *Jarvis* was the first of some two score books with countless additional short stories, articles, and poetry, one of the books being noted in the supplement.

1902

SHIRLEY EVERTON JOHNSON (1871-1911)

[Line of roses] / *The Cult of the Purple Rose / A Phase of Harvard Life / By / Shirley Everton Johnson / [publisher's device] / Boston: Richard G. Badger / The Gorham Press: 1902 / [line of roses].*

Collation: [1-11]⁸—88 leaves; pp.: 170, [6].

P. [1], half-title; p. [2], blank; p. [3], title-page; p. [4], copyright notice and imprint: *The Gorham Press: Boston*; p. [5], dedication: *To Luther Wright Mott [of the Class of 1896] The Friend and Companion of Many Harvard Days*; p. [6], blank; p. [7], preface; p. [8], blank; p. [9], table of contents; p. [10], blank; p. [11], section title; p. [12], blank; pp. 13-170, text with section titles (versos blank) at pp. 53, 67, 81, and 101; three blank leaves including lining paper: with a preliminary signature of four blank leaves including lining paper.

Leaf measures $7\frac{1}{2} \times 5\frac{3}{8}$ inches, bottom and fore edges untrimmed, top edges mauve. Bound in yellow cloth. Front cover and spine green lettered with decorations of a purple rose.

Entered for copyright on July 2, 1902, in the name of the author (entry No. A 36,778) and two copies deposited the same date.

This slim, well-padded volume from a vanity press is an odd, esoteric example of Harvard fiction, explained in part by the Preface:

No Harvard man will take this book seriously. It deals solely with the doings of a few extremists, and, therefore, others should not regard it as a faithful presentation of Harvard undergraduate life.

However, many of the episodes here recorded actually occurred, and the men—in the early '90's—who belonged to The Cult may find herein something to bring up happy recollections of a time when college days offered a most inviting field for the development of the dilettante, who, it has been aptly said, is a lazy fellow who studies how to do little and appear wise.

If The Cult actually existed and if its publication, "The Pink Mule," which is "reprinted" in the book, actually appeared in 1894, they both were unknown to Waldron K. Post and Arthur S. Pier who were active college citizens at the time. Whether fictional or factual, however, the book does give a picture of Harvard's reaction to Max Beerbohm, Oscar Wilde, Aubrey Beardsley, and their school; and to *The Yellow Book*, *The Lark*, and such publications—as is frankly stated. In view of the fact that certain parts of the book are known to be true—including remarks about Herbert S. Stone and Ingalls Kimball (who as undergraduates issued *The Chap Book* and *First Editions of American Authors*) it may well be that the book gives an actual picture of that small coterie at Harvard who became the devotees of art for art's sake.⁶⁵

Shirley Everton Johnson was graduated from Harvard with the Class of 1895 which he entered sophomore year from the Louisville High School. He evidently engaged in none of the recog-

⁶⁵ Theodore Hall, *op. cit.*, writes, "Along with pranks there was purple. Here is Beck Hall in its hey-day. How 'gorgeous,' how 'swell,' what 'jollity'!" He then quotes the story of the "purple tea" found on pp. 34-38. In "The College Pump," *Harvard Alumni Bulletin*, April 19, 1958, p. 559, is an extract from a doctoral thesis by Maurice F. Brown, Jr., which explores the cultural climate of the Yard at the end of the nineteenth century. In addition to a paragraph about this book there is also the story of the Laodicean Club of 1893. It is conceivable that this latter club actually was The Cult.

nized extracurricular activities of the college. During his short life he was a journalist and banker in Kentucky. This was his only book except for one entitled *Conquering a Small Pox Epidemic in Kentucky* issued in 1901.

1903

RALPH HENRY BARBOUR (1870-1944)

THE LAND OF / JOY / *By* / RALPH HENRY BARBOUR / Youth, with swift feet, walks onward in the way; / The land of joy lies all before his eyes.—*Butler*. / [publisher's device] / NEW YORK / DOUBLEDAY, PAGE & COMPANY / 1903.

Collation: [1-26]⁸, [27]⁴—212 leaves; pp.: viii, 416.

P. [i], half-title; p. [ii], blank; p. [iii], title-page; p. [iv], copyright notices of Curtis Publishing Company and Doubleday with statement *Published May, 1903*; p. [v], dedication: *For My Wife*; p. [vi], blank; pp. [vii]-viii, table of contents; pp. [1]-416, text.

Leaf measures $7\frac{1}{8}$ x $4\frac{1}{8}$ inches trimmed. Bound in gray-green boards with blind beer-mug and book decorations; red cloth back.

Entered for copyright on May 6, 1903, in the name of the publisher (entry No. A 58,991) and two copies deposited the same date. Published May 15. No information has been obtainable from the publisher as to the number of copies printed.

This story had first appeared in a much expurgated form in four numbers of *The Ladies' Home Journal* with the title "The Land of Joy—A Love Story of Two Harvard Students."⁶⁶

Contrary to the unfortunate sub-title in the magazine the book covers the love stories of John North, a senior, and Margaret Ryerson; and Philip Ryerson, freshman, and the sister of a classmate. Most of the story is laid at Harvard but college activities are pictured for the most part uninterestingly and unrealistically. Although Doubleday advertised: "It is a joyous story and everyone who has ever been through college or in love will read it with a sense of pleasure which comes with but few books,"⁶⁷ its sig-

⁶⁶ *The Ladies' Home Journal*, XX, Nos. 3-6 (February to May, 1903), the first and third numbers illustrated by Katharine N. Richardson, the other two by B. J. Rosenmeyer.

⁶⁷ *The New York Times Saturday Review*, VIII, 337 (May 16, 1903).

nificance as a Harvard novel is better indicated by *The New York Times* review:

The Land of Joy is that illimitable and imaginary country where dwell youthful hearts in that ecstatic state known as First Love. Materially speaking, in this case the Land of Joy is Harvard, and its inhabitants are a number of jolly college students. . . .

The college atmosphere of the book is pleasant. Possessed of this lovely olive green volume, with its crimson back and innumerable jolly little beer mugs dancing gaily over its sides . . . the reader who is not college bred need fear nothing, for the doings within the campus's sacred limits are no longer a mystery.⁶⁸

Ralph Barbour was born in Cambridge but did not attend college. After leaving Highland Military Academy in Worcester he went into newspaper work for a while in Boston and then in Denver and Chicago. This book was his first "full-fledged" novel but he had already written several boys' books including *The Half-Back* and *For the Honor of the School*, which many must remember and which are still great favorites; and later he was to write many more. The former title might even be called "Harvard Fiction"; the hero goes to Harwell, plays in the big game against Yates on Sailors' Field, lives in Mayer [Thayer], has friends in Peck and was a "frind" of the "old fruit seller of Harwell" with his cane and pennant. There should be Harvard fiction for twelve-year-olds as well as for their fathers.

1903

OWEN WISTER (1860-1938)

Philosophy 4 / *A Story of Harvard University* [the foregoing in a single line box] / BY / OWEN WISTER / AUTHOR OF "THE VIRGINIAN," ETC. / [vignette] [the foregoing in a second single line box] / New York / THE MACMILLAN COMPANY / LONDON: MACMILLAN & CO., LTD. / 1903 [the foregoing in a third single line box with a single line box enclosing the three separate boxes] / All rights reserved [in lower margin]

⁶⁸ *Ibid.*, VIII, 367 (May 30, 1903). The book was not mentioned by Hall nor by Bentinck-Smith.

Collation: [A]⁴, [B]⁸, C⁸, [D]⁸, E⁸, [F-G]⁸—52 leaves; pp.: 96, 4, [4].

P. [1], series title: *Little Novels by Favorite Authors* and half-title; p. [2], Macmillan monogram; p. [3], title-page; p. [4], copyright notices of Lippincott (1901) and Macmillan (1903) with statement *Set up and electrotyped April, 1903* and imprint: *Norwood Press J. S. Cushing & Co.—Berwick & Smith Co. Norwood, Mass., U.S.A.*; p. [5], list of illustrations; p. [6], blank; p. [7], chapter numeral 'I'; p. [8], blank; pp. 9-95, text with four additional chapter numerals on pp. 21, 33, 43, and 85 (versos blank); p. [96], blank; pp. 1-4, remarks about Owen Wister with reviews of *The Virginian*; pp. [1]-[2], Macmillan advertisements; blank leaf.

Frontispiece portrait of Mr. Wister and two plates by Seymour M. Stone.

Leaf measures 6½ x 4 inches with bottom and fore edges partially untrimmed. Bound in light green cloth with decorated end papers. Spine lettered in black. Front cover lettered in black and red and decorated with the drawing of a buggy.

Entered for copyright on May 11, 1903, in the name of the publisher and two copies deposited the same date. Published in April with 20,000 copies printed in 1903 and 8,370 subsequently from 1906 to 1932. On October 26, 1937, a cheaper edition was issued with a printing of 651 copies at a time when many of Wister's works were similarly issued.

Philosophy 4 had first appeared in *Lippincott's Magazine* for August, 1901, as the eighth in a series of college tales.⁶⁹

The entire series with the addition of a story of Yale called "A Bachelor of Arts," by Richard Holbrook, was then published in book form by Lippincott in November, 1901, with the following title page:

Stories / of the / Colleges / being tales of life / at the
great Ameri- / can universities told / by noted grad-

⁶⁹ "Philosophy 4 / A Story of Harvard University," *Lippincott's Monthly Magazine*, LXVIII, 193-217 (August, 1901). The other stories were:

"The Personal Equation" by James Gardner Sanderson (Cornell). January, 1901.

"Smith of 'Pennsylvania'" by Francis Churchill Williams (Pennsylvania). February, 1901.

"The Code of the Corps" by Gen. Charles King (West Point). March, 1901.

"A Hazing Interregnum" by Cyrus Townsend Brady (Annapolis). April, 1901.

"The Head Marshall of the University of Chicago" by James Weber Linn (Chicago). May, 1901.

"Rah, Rah, Rah, Murray" by Burton Egbert Stevenson (Princeton). June, 1901.

"A Lightning Change" by Albert Payson Terhune (Columbia). July, 1901.

uates / Philadelphia & London / J. B. Lippincott
Company / MCMII.

In the book the stories were rearranged "in the order of the dates of the charters of the colleges to which they refer." From a bibliographical point of view this collected edition would be called the first edition of *Philosophy 4* but it is the separate edition in which we are interested for present purposes.

Philosophy 4 is the joyous tale of two of La Fontaine's grasshoppers who, finding themselves suddenly confronted with a final examination in that course, hastily seek the services of a human ant and his stored-up knowledge—at five dollars an hour. The examination is on Thursday; by Monday morning they had "mastered the Greek bucks" and were sufficiently "on to their curves"; by midnight they had "got Plato down cold"; on Tuesday they had "Hobbes and his gang," Berkeley who "went the whole hog," the causal law—in fact "the whole business except the ego racket" which was to be finished Wednesday along with a grand review. But Wednesday is a glorious June day—too fine to work and off they rush happy in the belief that they had thus thwarted Duty—and of course their tutor—and with the hope of locating the "shining, remote, miraculous" Bird-in-Hand out Quincy way with its traditionally marvelous food and wines. By fate they found it, had their marvelous dinner with far too much silver fizz, champagne, white port and what not and with difficulty reached Cambridge as the sun was lighting up Memorial tower.^{69a} A few hours later they are at their exam where, instead of failing dismally, they delight the professor with their originality, particularly in making use of their experiences of the previous evening as to the distortions of time and space and the double personality, and come through even better than their tutor who does his best to throw back the professor's own words.⁷⁰

^{69a} This section of *Philosophy 4* is found in William Bentinck-Smith, *The Harvard Book*, pp. 180-196.

⁷⁰ For a good review (if not criticism) by Frederic Tabor Cooper, see *The Bookman*, XVII, 613 (August, 1903).

Within its brief limits the story reflects undergraduate spirit so faithfully that no Harvard man even to this day can read it without being transported back to those earlier days with complete nostalgia.

Philosophy 4 was a famous story—perhaps one should say is a famous story because it is evidently still being read and in places far removed from Mt. Auburn St.—much the best of Lippincott's collection. Its success surprised even Mr. Wister who once wrote that it seemed a story "little adapted to the taste of the general reader—& which was addressed to that few which has itself seen such unmoral things happen."⁷¹ But Theodore Roosevelt wrote him in a letter dated August 24, 1916: "Have just been rereading *Philosophy 4*. You may think it a skit. I regard it as containing a deep and subtle moral."⁷² As Theodore Hall notes, it has often been called "the Harvard classic,"⁷³ although its limitation in scope would seem to be one reason for withholding such an accolade.

There was at least one person, however, who felt far differently. If it had been *The Diary of a Freshman* which had made Alexander Woollcott determine he must go to college, it is evident that *Philosophy 4* would have decided him to keep away from all such institutions, especially Harvard. Surely it must have been some sort of an inferiority complex which made him call it one of the most smugly offensive bits of callow, unconscious Bourbonism he had ever encountered. Completely oblivious to the humor and satire in the story—and naturally completely unacquainted with life at Harvard—he uses his entire "review" of Wister's work on *Theodore Roosevelt The Story of a Friendship* to berate Wister because he is not a socialist or a communist and to berate the story because its heroes are gay, blithe butterflies with money,

⁷¹ Letter of Wister's dated July 2, 1903, quoted by Seven Gables Bookshop, Catalogue No. 22, Item No. 170, 1946.

⁷² Owen Wister, *Roosevelt The Story of a Friendship* (New York, 1930), p. 358.

⁷³ Theodore Hall, "Harvard in Fiction—A Short Anthology," *The Harvard Graduates' Magazine*, XL, 33 (September, 1931). Calling *Philosophy 4* "often a joyous work," he quotes a selection from pp. 36-38 describing two types of undergraduates in which the "observations [are] as true today as they were in the days of the Bird-in-Hand tavern, 'somewhere out by Quincy'."

whose company we would most certainly enjoy and are not smugly uninteresting plodders whom we would studiously try to avoid.⁷⁴

Wister's first publication in 1882, *The New Swiss Family Robinson*, also has some Harvard interest in addition to the fact that it first appeared in *The Lampoon*. In the preface to a new edition which appeared in 1922 he notes that it discloses "much of the undergraduate life of the time." There are references to the terrible goddess who sat in U. 5 and signed ominous cards of summons; to the mint juleps dispensed at Attwood's bar in Tremont Street; to the Holly Tree—that resort for late suppers or early breakfasts; and to Evert Jansen Wendell and the gymnasium.

Owen Wister was graduated from Harvard in 1882, tenth in his class, with honorable mention in Music, Philosophy, and English Composition, and with an oration as a commencement part. He had prepared at St. Paul's School. In college he was on the *Echo* and *Lampoon* boards and was a member of the Institute of 1770, Hasty Pudding, Alpha Delta Phi, O. K. Society, and Porcellian Club. His subsequent literary work is well known. He received the honorary degree of LL.D. from the University of Pennsylvania and LHD from Williams; and he had the distinction of being an Overseer of Harvard for two terms.

1906

RUPERT SARGENT HOLLAND (1878–1952)

The *Count* / at Harvard / Being an Account of the Adventures of
a / Young Gentleman of Fashion at Harvard / University [four
small printer's ornaments] / By / Rupert Sargent Holland /
[double line] / [publisher's device] / [double line] / Boston [orna-
ment] L. C. PAGE & / COMPANY [ornament] Mdcccvi / [The
foregoing within an ornamentally lined box.]

Collation: [1–21]⁸—168 leaves; pp.: [viii], 320, 4, 4.

P. [i], half-title; p. [ii], blank; p. [iii], title-page; p. [iv], copyright

⁷⁴ Alexander Woollcott, "Shouts and Murmurs" [headed "Wistaria"], *The New Yorker*, VI, No. 28, p. 30 (August 30, 1930). We should bear in mind Marc Connelly's observation, however, that "rancor was Alexander Woollcott's only form of exercise."

notice with statement *First impression, March, 1906* and imprint: *Colonial Press / Electrotyped and Printed by C. H. Simonds & Co. Boston, U.S.A.*; p. [v], dedication: *To the Class of 1900*; p. [vi], blank; p. [vii], table of contents; p. [viii], blank; pp. 1-320, text; pp. 1-4, Page's announcement list of new fiction ending with *The Count*; pp. 1-4, selections from Page's list of fiction.

Frontispiece illustration by Frank T. Merrill.

Leaf measures $7\frac{3}{16}$ x $5\frac{3}{16}$ inches bottom and fore edges partially untrimmed. Bound in both red and gray cloth. Front cover decorated with two golfers (called by the publisher "a characteristic cover design.")

Entered for copyright on April 2, 1906, in the name of the publisher (entry No. A 142,132) two copies having been deposited on March 31. Published in March with a printing of 2,000 copies and a second printing on April 26 of 1,000 copies.

The Count at Harvard is a series of tales and episodes centered around the Count and his friends rather than a connected novel. In the second report of the Class of 1900 Mr. Holland wrote: "The purpose of these stories is to reproduce the college undergraduate atmosphere rather than to unravel plots, and the count is himself a composite figure with characteristics drawn from a number of men."

In the advertisement in the back of the book the publisher says: With the possible exception of Mr. Flandrau's work, the "Count at Harvard" is the most natural and the most truthful exposition of average student life yet written, and is thoroughly instinct with the real college atmosphere. "The Count" is not a foreigner, but is the nickname of one of the principal characters in the book.

The story is clean, bright, clever, and intensely amusing. Typical Harvard institutions, such as the Hasty Pudding Club, *The Crimson*, the Crew, etc., are painted with deft touches, which will fill the soul of every graduate with joy, and be equally as fascinating to all college students.

The stories are, indeed, bright, clever, and amusing but the other claims may well be questioned. The book is hardly an exposition of "average" student life and it may be doubted whether it pictures "the real college atmosphere," even if a delightful one. We have flashes and "deft touches" of many of

Harvard's institutions but they do not seem to leave us with a feeling of understanding and appreciation of the place that is Harvard. It is really the picture of the Count and his friends we get and not that of Harvard.

The book is written in a natural, easy style with no attempt at plot or character analysis, as the author himself said. As the reviewer in *The Athenaeum* notes, however, the "constant efforts at brilliancy of conversation occasionally become tiresome, but there is probably not an author living who could write over 300 pages of persiflage without tiring his readers."⁷⁵ Remember, however, that Mr. Holland is trying to portray the twenty-year-old man-of-the-world who is talking in just that way—the more epigrams the better. The reviewer in *The New York Times* says much the same thing:

Written quite from the undergraduate point of view and in quite the undergraduate spirit, "The Count at Harvard" has many of the faults and some of the virtues commonly observed in the "college young gentleman." It is in fact the epic of the college young gentleman as he conceives himself to be. . . . Mr. Holland has selected for his hero just such a precocious exquisite, and all you need to do to enjoy the "Count" is to turn back the clock ten, twenty, thirty years and reassume the ideals of your callow youth.

Naturally these ideals are quite false and preposterous at this distance, but that doesn't matter. . . . Chiefly the author delights in talk—airy undergraduate persiflage. Some of the talk is rather clever of its kind, too—but it's apt to get tiresome—which is worse than untruthfulness.⁷⁶

Mr. Holland says that the book was patterned somewhat on *The Babe, B. A.*, by E. F. Benson, the story of an English undergraduate at Cambridge University, republished by Putnam's in this country in 1896—a book which much appealed to him.⁷⁷

The Count at Harvard took its title from "Count Lorillardo," the nickname given to Pierre Lorillard of the class of 1904. He, John H. Holliday and Loring Cass Ledyard with a little of William

⁷⁵ *The Athenaeum*, I, 542 (May 5, 1906).

⁷⁶ *The New York Times Saturday Review*, XI, 239 (April 14, 1906).

⁷⁷ This resemblance was noted by the reviewer in *The Academy*, LXX, 454 (May 12, 1906), who gives the author as Rupert Sargent Hall.

R. Castle—the latter all classmates—together formed a sort of composite general prototype of the Count, a pseudo-sophisticated man-of-the-world such as usually can be found in every college generation. The other characters were drawn from the group of the author's classmates who with him were the founders of the Digamma or Fox Club.⁷⁸

The Count at Harvard was the first of over fifty books by Mr. Holland—novels, detective stories, adventure stories for boys, biographies, plays, and a book of poems. It was written when he was just starting the practice of law and his "recollections of Cambridge were very fresh and nostalgic." He had been graduated in 1900 after having prepared at The William Penn Charter School. His extensive activities in College gave him an excellent background for such a book; he was on the boards of the *Lampoon*, *Crimson*, and *Advocate*; poet for the Sophomore and Junior dinners; and a member of the Cercle Francais, Deutscher Verein, Signet, Hasty Pudding Club, Institute of 1770, and Digamma. Of most of these organizations he was an officer. Following Harvard he went to the University of Pennsylvania Law School from which he was graduated in 1903. He practiced law only some twelve years, however, and thereafter devoted all his time to writing.

1907

RIDA JOHNSON YOUNG (1872-1926)

GILBERT PAYSON COLEMAN (1866- ?)

Brown of Harvard / By / Rida Johnson Young / and / Gilbert P. Coleman / Illustrated / G. P. Putnam's Sons / New York and London / The Knickerbocker Press / 1907.

Collation: [-]⁴, [1]⁸, 2-20⁸—164 leaves; pp.: [2], [vi], 320.

Blank leaf; p. [i], title-page; p. [ii], copyright notice and imprint: *The Knickerbocker Press, New York*; p. [iii], table of contents; p. [iv], blank;

⁷⁸ Theodore Hall, *op. cit.*, quotes the passage with which Chapter XI opens which tells of the Count's experience in running for the *Crimson* when he interrupts the President at dinner. As a preamble he notes: "This introduces a true 'Harvard character,' the voluble, flip and irrepressible Count." Bentinck-Smith, *op. cit.*, has no selection from *The Count*.

p. [v], list of illustrations; p. [vi], blank; pp. 1-319, text; p. [320], blank. Followed by 4 pp. of Putnam's advertisements and two blank leaves.

Eight illustrations all reproductions of photographs taken from the stage production.

Leaf measures $7\frac{1}{2} \times 5\frac{1}{8}$ inches trimmed. Bound in red cloth. Front cover and spine white lettered. Cover decorated with view of a crowd in a grandstand for a crew race.

Entered for copyright on May 16, 1907, in the name of the publisher (entry No. A 176,982) and two copies deposited the next day. A first printing of 1,497 copies was followed immediately by a second of 1,702 with 507 in September and 514 the following January.

The scene of this absurd, bizarre, and completely impossible story is supposedly laid at Harvard; and the characters are supposedly Harvard students (and their lady friends who spend their time wandering around the Yard and college rooms); but nobody of any age or place would ever remotely recognize in it anything pertaining to Harvard or any other college. Improbable love affairs, incredible situations, and something that purports to be a crew race are thrown together with a forged check and a professional gambler to give a picture of "bright college years" never even suspected. We must be wrong in our appraisal, however, because the publishers themselves said, "It will be found true to both local color and the spirit of the University where the scene is laid."⁷⁹

The novel was adapted from a play of the same name written by Mrs. Young alone which opened at the Princess Theatre in New York on February 26, 1906, under the direction of Henry Miller with Henry Woodruff of the Class of 1898 taking the leading role of Tom Brown. John the Orangeman with his Harvard pennant was imported for the early days of the production—with little relevancy but considerable applause from the Harvard contingents.

Some comments from the reviews which appeared the following day may be given because they are equally applicable to the novel. The critics seemed to think the play reasonably good

⁷⁹ *Publishers' Weekly*, LXXI, 1632 (May 25, 1907) and *The New York Times Saturday Review*, XII, 382 and 397 (June 15, 1907).

theatre entertainment and then began to criticize. The *New York Evening Post* said it was

chiefly interesting, perhaps, as an illustration of the feminine notion of what male university life is or ought to be. There is not much resemblance, it is to be hoped, between the picture drawn and the reality. But after all, it was scarcely to be expected that unaided imagination should succeed where imagination allied with experience has so often failed. The essential spirit of college life has constantly eluded even the writers most familiar with it when they have tried to express it in terms of black and white. Even Thomas Hughes himself failed to do for Oxford what he had done for Rugby. Mrs. Young evidently has studied such stories as have been printed on the subject, but she has not learned much from them.

The writer in the *World* said:

It is an offspring of George Ade's clever satire, "The College Widow," but it is not as good as its parent, although it is quite as entertaining as "Strongheart"—a playwright's fancy of student life at Columbia that achieved considerable success last season. If imitation be sincerest flattery, Mr. Ade surely owes Miss [sic] Young a debt of gratitude. . . . but while Mr. Ade was clever enough to treat youth in the shadow of his Alma Mater frivolously, Miss Young is so inexperienced that she takes him seriously.

He goes on to say that as a picture of college life the play was entirely false and as a dramatic theme trite and on the Bowery melodramatic order.

Acton Davies in the *Evening Sun* gave even more credit to *Strongheart*: "That the authoress had made a profoundly careful study of the college scenes in 'Strongheart' before she took her pen in hand there can be no question, unless the long arm of coincidence has again been asserting itself with both feet."

The play ran in New York through the week of May 14, 1906, and then had an extended run in Chicago and on the road. It opened in Boston with Harvard Night on April 8, 1907, at the Majestic Theatre for a run of three weeks. And it was Harvard Night with a vengeance with over four hundred students present, many well armed with lemons and some even with eggs of questionable age. At the start their "approbation" was expressed

merely in shouting and yelling, but with the entrance of Mr. Woodruff, the Harvard graduate, the violence really began and became cumulative until he appeared in the third act wearing a white sweater with a large H—and in the Yard—when the demonstration became so riotous that the police were called. Six boys were arrested of whom two pleaded guilty and were fined \$40 each; the other four were subsequently acquitted.

The following night the presidents of the four classes at Harvard appeared on the stage of the Majestic before the play began and with J. D. White, president of the Senior Class, as spokesman publicly apologized to Mr. Woodruff and the rest of the cast on behalf of the undergraduate body for the excesses of the previous evening.

Of course assault of any nature even with eggs and lemons and in a public theatre and particularly by Harvard men is not to be condoned; but one has only to read the novel or the play, and particularly to look at the photographs of the stage scenes used as illustrations of the former to agree with H. T. P. of *The Transcript* when he wrote: "The truth is that, under all the excesses of youthful turbulence feeding on itself, there was a wholesome and reasonable protest against a play that so far as it professes to represent life at Harvard College, in either the manners and customs or the large standards of conduct and character of the students there, is preposterous to a comical grotesqueness." Resentment, as a matter of fact, had been building up in Cambridge ever since the play first opened in New York: resentment that the play had been accepted by the unknowing as a portrayal of actual life at Harvard; resentment at the chief actor and his press agent in harping on the fact that he was a Harvard man; even resentment at the rape of John the Orangeman (as John Corbin called it) and the violation of this sacred college institution; and of course resentment at the violation of all the cherished, and hallowed customs of the college; it needed only an official Harvard Night to cause the students to rise in righteous indignation and justifiable disapproval. The *Crimson* regretted "that the most obvious, and perhaps most effective, means of discountenancing

the play was adopted; but anyone who cares for the reputation of the university can understand the feeling which was responsible for Monday night's disorder."⁸⁰ Here is one case, at least, where Harvard tried to do something to prevent an author trading on the name of Harvard for financial reward.

Even the public apology had questionable support. *The Crimson* received so many letters objecting to the assumption of power by the class presidents when not authorized by the classes; to the fact that the entire College was brought into a matter in which but a few were implicated; and to the form of the apology itself, that it felt obliged to publish an editorial on April 11, defending the presidents' action (taken with the approval of influential graduates) as being perfectly sincere and having a good aim.

Although several reviewers accused Mrs. Young (née Johnson) of being a Radcliffe "girl" there was nobody of her name ever registered at that college. Her knowledge of Harvard was acquired not on the banks of the Charles but on the banks of the Conococheague at Wilson College which she attended for the year 1890-91. She later had a number of successful plays to her credit including *Naughty Marietta*.

Gilbert P. Coleman, Mrs. Young's collaborator in adapting the novel from the play, was graduated from Trinity College, Hartford, in 1890 and from the New York Law School in 1895. He engaged in newspaper work and later was an instructor in English at Lehigh and Annapolis. In 1896 he married Clementine Guion Young who may have been a relative of Mrs. Young's husband.

1910

GEORGE HART RAND

Sherman Hale [in red] / The / Harvard Half-Back / [the foregoing in a single-line box] / By / George Hart Rand / [in a second single-line box] / [publisher's ornament, in a third single-line box] / R. F. FENNO & COMPANY [in red] / 18 EAST 17TH

⁸⁰ See *Boston Evening Transcript*, April 9, 1907, pp. 8 and [11]; April 10, 1907, p. 2; April 15, 1907, p. 13; *The Harvard Crimson*, LI, No. 49 (April 9, 1907) et seq.

STREET [two small ornaments] NEW YORK [in red] / [in a fourth single-line box] / [the foregoing four boxes in turn enclosed in a single-line box].

Collation: [1]⁴, [2-21]⁸—164 leaves; pp.: [2], 326.

Blank leaf; p. [i], half-title; pp. [ii]-[iv], blank; p. [v], title-page; p. [vi], copyright notice with title *Sherman Hale* at bottom; pp. vii-viii, table of contents; pp. 9-326, text.

Frontispiece and three other full-page tinted illustrations by Laura Miller.

Leaf measures $7\frac{11}{16}$ x $5\frac{3}{8}$ inches trimmed. Bound in light tan cloth. Front cover black and gilt lettered with decoration of a football player by L.L.F. Spine gilt lettered.

Entered for copyright on September 15, 1910, in the name of the publisher (entry No. A 273,024) and two copies deposited September 28.

From the title and cover design of this book one would assume that it was a thoroughly Harvard piece of fiction for the high school boy; but one would be completely wrong for this is a prize example of the use of the name of Harvard for the pecuniary advantage of author and publisher. In the first few pages Sherman recounts to his fiancée how he lost \$500, sent to him by his uncle for final bills, in betting on the Yale baseball game; and that is the end of anything having to do with Harvard in the book. Thereafter the tale becomes a mild melodrama and detective story involving a supposedly forged check, the conviction of the innocent Sherman, incarceration in Concord Reformatory, escape, etc.

1913

ANNIE LOUISE RICHARDS (Kathleen Kennedy, *pseud.*)

JACK ELIOT'S / SENIOR YEAR / *A COLLEGE ROMANCE* /
BY / KATHLEEN KENNEDY / *ILLUSTRATED BY* /
BERTHA DAVIDSON HOXIE / [ornament] / PRINTED FOR
THE AUTHOR BY / THE ROCKWELL & CHURCHILL
PRESS / BOSTON.

Collation: [1-6]⁴—24 leaves; pp.: 48.

P. [1], title-page; p. [2], copyright notice in name of Kathleen Kennedy; p. [3], dedication: *To my dear college boys who have always given me so much happiness I dedicate this little volume*; p. [4], blank; p. 5, table of contents; p. [6], blank; p. 7, list of illustrations; p. [8], blank; pp. 9-47, text; p. [48], blank.

Frontispiece and five other full-page illustrations signed "B. Davidson Hoxie."

Leaf measures $7\frac{3}{4} \times 5\frac{3}{8}$ inches, bottom and fore edges untrimmed, top edges gilt. Bound in white cloth. Front cover gilt lettered and decorated with picture of a college gate.

Entered for copyright on March 15, 1913, in name of Annie Louise Richards (entry No. A 346,006) and two copies deposited March 31.

Nothing is known of this thin tale except what is shown by the book itself. It is the story of two most unrealistic seniors set in a most unrealistic Harvard and their romance with two Radcliffe girls. At least the author did not use the word "campus." Fortunately the book seems to be scarce.

1913

RICHARD CONOVER EVARTS (1890-)

Alice's Adventures / in Cambridge / By / R. C. Evarts / Illustrated by / E. L. Barron / Published by / The Harvard Lampoon / Cambridge, Mass. / [All the foregoing in a box with decorated border].

Collation: [1-4]⁸, [5]⁴—36 leaves; pp.: [2], 70.

Blank leaf; p. [i], title-page; p. [ii], copyright notice and imprint: *The University Press, Cambridge, Mass.*; p. iii, introduction dated at Cambridge June 17, 1913; p. [iv], blank; p. v, table of contents; p. [vi], blank; pp. 7-67, text; pp. [68]-[70], blank.

Numerous line illustrations throughout the text by Elwyn Lee Barron.

Leaf measures $6\frac{1}{2} \times 5$ inches trimmed. Bound in tan boards with tan end papers. Front cover brown lettered with drawing of the "White Knight" [A. Lawrence Lowell].

Entered for copyright on June 14, 1913, in the name of The Harvard Lampoon (entry No. A 347,730) and two copies deposited on June 17.

Published the latter date with an original printing of 1,000 copies and a second printing of 1,000 copies the next year.

This delightful parody first appeared in nine instalments in *The Lampoon* during the winter and spring of 1913. The fourth and fifth instalments—"In the Turtle's Den" and "Discourse with a Caterpillar and the Forum Races"—were not collected in the book.⁸¹

Alice's Adventures is a beautiful satire on phases of Harvard life as seen by the first class to pass its full college career under President Lowell. It ends with a fine tribute to that "White Knight": "'Good-bye,' said Alice. 'Do you know you are quite the nicest person I have met in Cambridge.'" And "long years afterwards, of all the people she saw in her visit to Cambridge, she remembered this one as having impressed her most." Alice has returned many times since that first visit but never has she recaptured the life and spirit of those earlier days.

It is here in this book that one finds that famous poem, "Jabberwocky," which opens:

'Twas taussig, and the bushnell hart
 Did byron hurlbut in the rand,
 All barrett was the wendell (Bart.)
 And the charles t. cope-land.^{81a}

This collaboration effort of "Stitch" Evarts and Lee Barron at once reminds us of that earlier parody, *Rollo's Journey to Cambridge*. Each shows the rather heavy-handed pen of the undergraduate—*Alice* perhaps less so than *Rollo*. The latter, in spite of its "straight" characters, is pure, unmitigated, improbable farce with all too little actually about the College which is approached quite objectively. *Alice* is wholly concerned with Harvard life and customs and tells its story much more subjectively with a kindly appreciation of the foibles of that life and its personalities. *Alice* is a much more "dated" work with

⁸¹ *The Harvard Lampoon*, LXIV, Nos. 8-10, and LXV, Nos. 1-4, 6, and 10 (January 22-April 3, May 3, and June 17, 1913).

^{81a} The section on the "Examination" ending with this poem appears in William Benthinck-Smith, *op. cit.*, pp. 78-80.

an appeal almost solely to those who understand its allusions; to those, however, it is more satisfying than *Rollo*. Attwood's illustrations are superior to Barron's both in drawing and in humor; there are also more of them and a number are extensive in scope.

As the authors and artist of *Rollo* had been the bulwark of the *Lampoon* in the founding days, so those of *Alice* were in their generation. Barron was president and Evarts Ibis of the publication. Both were graduated with the Class of 1913, Evarts having been a member of the Stylus, Signet, and O. K. Society as well as other clubs; while Barron belonged to the Signet and other clubs, was a member of the Memorial Society and Student Council, and played on the soccer team. He met an untimely death in 1921.

1914

HAROLD EVERETT PORTER (Holworthy Hall, *pseud.*)
(1887-1936)

HENRY OF NAVARRE, / OHIO / BY / HOLWORTHY
HALL / [publisher's device] / NEW YORK / THE CENTURY
CO. / 1914.

Collation: [I]⁴, [2-13]⁸—100 leaves; pp.: [viii], 192.

P. [i], fly title; p. [ii], blank; p. [iii], title-page; p. [iv], copyright notices of Century and Curtis Publishing Company with statement *Published, June, 1914*; p. [v], dedication: *This book is for Marnie, who so kindly supplied the author with the technical details relating to feminine fripperies and fashions, but who will regret that the hat from the Rue de la Paix is not included*; p. [vi], blank; p. [vii], table of contents; p. [viii], blank; p. [I], half-title; p. [2], blank; pp. 3-191, text; p. [192], blank.

Leaf measures $6\frac{1}{8}$ x $4\frac{1}{2}$ inches, bottom and fore edges partially untrimmed. Bound in red cloth, black lettered on front cover and spine.

Entered for copyright on June 12, 1914, in the name of the publisher (entry No. A 376,325) with two copies deposited June 17. Published in June with an initial printing of 10,000 copies and no further re-printings.

This story had first appeared serially in six numbers of *The Ladies' Home Journal* under the title "Henry of Navarre—Ohio /

His Adventures in the World of Pink and White" with illustrations by Jay Hambridge.⁸²

This story of Henry Chalmers during his years at Harvard is little concerned with Harvard, although he evidently was an all-America tackle and star on the baseball team. It is a breezy, humorous, entertaining novelette included in this particular list somewhat under duress.⁸³ The following lines from an advertising card of the publisher well describe it:

One was very very young, another rather old,
 One was shy as shy could be and one distinctly bold.
 One was of the hammock type, another owned a car.
 And down this line of ladies flitted Henry of Navarre.

Now Henry's gay adventures make just the proper thing
 For reading in your steamer chair or a veranda swing—
 For packing in your week-end grip or in the motor car
 In fact, for any summer jaunt take "Henry of Navarre"!

Harold Porter was graduated cum laude from Harvard with the Class of 1909. His college life was very active. He was on the lacrosse team throughout his course having been captain of the Freshman team; he was on the boards of both the *Advocate* and *Lampoon*, being president of the latter; he belonged to the Stylus Club, Round Table, Cercle Français, Memorial Society, and other organizations; and he was a member of Phi Beta Kappa as well. He later received the degree of Litt.D. from Wake Forest. During his rather short life he did considerable lecturing and wrote some 350 books, stories, articles, plays, etc. including the next book in this list.

⁸² *The Ladies' Home Journal*, XXXI, Nos. 1-6 (January-June, 1914).

⁸³ Reviews of the book may be found in *The Outlook*, CVII, 562 (July 4, 1914); *The Independent*, LXXX, 405 (December 14, 1914); *Boston Evening Transcript*, August 1, 1914, p. 7; *The New York Times Book Review*, XIX, 271 (June 14, 1914).

Theodore Hall, *op. cit.*, says, "The second-best reading we came across was this book; try it on a warm day, in a window-seat looking out over the Yard if possible. One would have liked Henry." He then quotes the paragraphs about Henry's departure from home and arrival in Cambridge. Readable as the book is, Mr. Hall's judgment and perspective could well be criticised in taking it as an example for "Harvard in Fiction" and in ignoring the far superior book by Mr. Porter which appears next in this list.

1915

HAROLD EVERETT PORTER (Holworthy Hall, *pseud.*)
(1887-1936)

PEPPER / [single line] / BY / HOLWORTHY HALL / AU-
THOR OF "HENRY OF NAVARRE, OHIO," ETC. / [pub-
lisher's device] / [single line] / NEW YORK / THE CENTURY
CO. / 1915 / [all the above in a black and red lined box].

Collation: [1]⁴, [2-21]⁸—164 leaves; pp.: [xii], 316.

Two blank leaves; p. [v], fly title; p. [vi], blank; p. [vii], title-page; p. [viii], copyright notices of Century and Street and Smith with statement *Published March, 1915*; pp. [ix]-[x], dedication to John Mansfield Groton, Julian Ellsworth Garnsey, and Robert Middlemass Middlemass [see below]; p. [xi], table of contents; p. [xii], blank; p. [1], half-title; p. [2], blank; pp. 3-316, text.

Leaf measures $7\frac{1}{2} \times 5\frac{1}{8}$ inches trimmed. Bound in gray-green cloth. Front cover decorated with a view of Holworthy Hall, gray lettered. Spine gray lettered with Harvard arms.

Entered for copyright on March 13, 1915, in the name of the publisher (entry No. 397,177) with two copies deposited March 17. Published in March with an initial printing of 3,000 copies with an additional 1,000 copies the following February.

The stories which make up *Pepper* first appeared in twelve numbers of *The Popular Magazine*⁸⁴ each with a lengthy summary caption. The order of the stories was rearranged in the book. In the announcement of the series in the issue for May 15, 1914, the publisher said:

Ralph Paine wrote for *The Popular* the only really good stories of Yale life that have ever been published. Holworthy Hall, whose story, "Pepper," you will read in the next issue of the magazine, is doing the same thing for Harvard. Any one who has lived in Cambridge knows what Holworthy Hall means. These stories of his . . . really give you in its true atmosphere the inside of college life to-day at the oldest of our

⁸⁴ *The Popular Magazine*, XXXII, Nos. 4-6; XXXIII, Nos. 1-6; XXXIV, Nos. 1-3 (bi-monthly June 1, 1914-October 23, 1914) in this order: "Pepper," "Reverse English," "The Terrible Freshman," "McHenry and the Blue Ribbon," "Putting It Over," "Father Also Ran," "Social Service," "The Bromides," "The Ivory Hunters," "The Traders," "The Depth of Pepper McHenry," and "McHenry Weighs Anchor."

great universities. Their reality, the truthful picture they give, make them worth while, but what counts a good deal more is that they are rattling good stories.

Porter's dedication to his three classmates explains much about the book and its writing:⁸⁵

This is undoubtedly the first book ever dedicated to any of you, but I hardly suppose you will like it any better on that account. You have all grown so bright and manly since we left Holworthy 13 and 14 that I am afraid of your judgment. You are looking for motives, and purposes, and ideals in things; and so you are likely to say that Pepper isn't typical of Harvard, and that his escapades aren't typical of Harvard, and that the whole thing is unworthy of Harvard and of me.

In the first place, this is a book with only one mission—to show the undergraduate in his true field, which is about half way between Plato and Pluto. It isn't serious; it was never intended to be serious; and for Heaven's sake don't take it to be serious—although I'm all prepared for the reviewers who'll shake their heads and say it isn't literature. Of course it isn't—but what of it? I wrote it, not to turn the searchlight of publicity upon the university, but because an editor wanted some college stories, and paid me a good price to write these. Don't think for a minute that they are designed to revolutionize the social system!

But when you infer that Pepper isn't typical, and the various incidents of his life aren't typical, you forget! Each one of us was partly Pepper—John, especially, was even Tabasco—

And the reason that the incidents sound so hopelessly impossible is because they are largely taken from life.

Of course I apologize to all those classmates who think that they have been lampooned in this book, and I also apologize to those who are left out. Going and coming, the author of realistic fiction is in very Hohenzollern.

And please remember, and keep on remembering, as you read through the following pages, that these stories are for the general public; and so there are some details and explanations which to you, as Harvard graduates, are unnecessary. All I want from you three is the assurance that here and there I have recalled memories of men we once knew, and of places we once called our own. Now go ahead with the first story!

⁸⁵ It might be mentioned that Groton was secretary-treasurer of his junior class and permanent class treasurer; and that Middlemass was vice-president of the junior class and a member of the permanent class committee.

Mr. Porter was certainly right in saying that these stories about James Pepper McHenry and his friends were not serious. *The Dial* called the book "an entertaining work, bubbling over with the spirit of youth";⁸⁶ *The Outlook* said: "'Pep' is slangy, adventurous, and pleasingly far from being a model young man, but he is real and amusing";⁸⁷ and *The New York Times* reviewer wrote: "These tales originally appeared in a magazine. They would probably read better in that way, one a month, for Pepper's invariable success is a good deal of a strain on the reader's credulity. . . . The stories are clever, and some of them very amusing. Pepper himself and several of his companions are alive."⁸⁸ They are indeed amusing and highly entertaining—but above all else they give an authentic picture of the lighter side of Harvard life that is to be found in few other books. Even the Harvard man of recent generations would find it worth while to read them.

Mr. Porter was also correct in his prophecy about the reviewers. H.E.S. of the *Transcript* wrote: "We could not define an amateur author, but we agree with the author of these short stories that he is one. *Pepper* happens to be just good enough as entertainment to make us long for a book equally good as literature."⁸⁹

Pepper's life after graduation was continued in six stories which also appeared in *The Popular Magazine*⁹⁰ and were collected in *Paprika. Being the Further Adventures of James P. McHenry, Better Known to the Initiated Connoisseurs of Fiction as "Pepper."* (New York, 1916).

1917

ARTHUR (CHENEY) TRAIN (1875-1945)

THE WORLD / AND THOMAS KELLY / BY / ARTHUR
TRAIN / Author of "The Goldfish," etc. / NEW YORK /
CHARLES SCRIBNER'S SONS / 1917.

⁸⁶ *The Dial*, LVIII, 426 (May 27, 1915).

⁸⁷ *The Outlook*, CIX, 651 (March 17, 1915).

⁸⁸ *The New York Times Book Review*, XX, 127 (April 4, 1915).

⁸⁹ *Boston Evening Transcript*, March 13, 1915, p. 8.

⁹⁰ *The Popular Magazine*, XXXV, No. 6; XXXVI, Nos. 1-5 (June 7, 1915-August 23, 1915).

Collation: [1-28]⁸—224 leaves; pp.: [vi], 442.

P. [i], half-title; p. [ii], list of Train's books; p. [iii], title-page; p. [iv], copyright notices of Scribner's and Curtis Publishing Company with statement *Published October, 1917*, and imprint device of The Scribner Press; p. [v], dedication to Frederica Pulitzer; p. [vi], blank; pp. 1-434, text; pp. [435]-[439], advertisements of books by Train; pp. [440]-[442], blank.

Leaf measures $7\frac{1}{2} \times 5\frac{1}{8}$ inches trimmed. Bound in green cloth. Front cover and spine gilt lettered.

Entered for copyright on November 9, 1917, in the name of the publisher (entry No. A 477,586) with two copies deposited on November 16. The Publishers say they do not know how many copies were printed.

The World and Thomas Kelly first appeared in *The Saturday Evening Post* as a serial in eight instalments with illustrations by Clarence F. Underwood.⁹¹

Thomas Kelly, reared in Boston's Back Bay in the 1880's and '90's by a poor, drab, and ultra-religious mother but with a solid and distinguished colonial ancestry behind him, was still outside the social pale—because of his name. In due course he goes to Harvard and to his life there a hundred pages of the book are devoted. He takes no part in any of the organized extracurricular activities; naturally he is not elected to any of the clubs; but unnaturally he is much embittered with his experience. At the end of his junior year, however, he wins the college tennis title, mainly through a trick serve, and the next year is elected to one of the best clubs. Such success coming so late knocked him completely off his balance; he takes to poker and drink; and only after a clubmate has taken him in hand does he pull himself together sufficiently to keep his tennis title and get his degree. Thereafter, however, his descent to Avernus was quickened by a taste of Newport society until he is finally near the end of the book shocked into sanity by the death of his mother. Although the quality of the book deteriorates as fast as he does after he leaves college the section concerned with Harvard has many good passages and gives a thoughtful picture of certain aspects of its

⁹¹ *The Saturday Evening Post*, CXC, Nos. 10-17 (September 8-October 27, 1917).

life.²² Mr. Hall could well have included something from the book in his anthology—as he did from a later book of Mr. Train's.

Arthur Train was graduated cum laude from the College in 1896 and from the Law School in 1899 after having prepared at St. Paul's School. He received a second Boylston Prize his senior year and at Commencement had a disquisition—the only one delivered—entitled "Has Harvard College Traditions?" While in college he was on the board of *The Advocate* and belonged to several of the usual miscellaneous organizations. The fact that he was not a member of any of the social clubs perhaps accounts for the tone of both his Harvard books. Although he practiced law to some extent he soon devoted most of his time to writing—particularly legal fiction. This was his first attempt at the serious interpretation of life. The old-time lawyer whom he created, Ephraim Tutt, has become a famous fictional character. He was president of the National Institute of Arts and Letters and the Authors' League of America. One of his later books, *Ambition*, will also be found in this list.

1919

ROBERT (GRUNTAL) NATHAN (1894-)

PETER KINDRED / BY / ROBERT NATHAN / [publisher's device] / NEW YORK / DUFFIELD AND COMPANY / 1919.

Collation: [1-23]⁸—184 leaves; pp.: [vi], 362.

P. [i], fly title; p. [ii], blank; p. [iii], title-page; p. [iv], copyright notice dated 1919; p. [v], dedication: "*First Books to Oldest Friends.*" *To My Father and Mother*, . . . ; p. [vi], blank; p. [1], half-title; p. [2], blank; pp. 3-362, text.

Leaf measures $7\frac{3}{8}$ x $4\frac{15}{16}$ inches trimmed. Bound in dark blue cloth. Front cover and spine brick lettered.

²² Reviews of the book may be found in the following publications: *The Bookman*, XLVI, 602 (January, 1918) in an article entitled "Ideals and Allegiances in Current Fiction" by H. W. Boynton; *The Nation*, CVI, 43 (January 10, 1918) in an article entitled "Character in the Making"; *The New York Times Book Review*, XXII, 475 (November 18, 1917); *Boston Evening Transcript*, January 2, 1918, p. 6; *The Springfield Republican*, February 10, 1918, p. 13.

Entered for copyright on January 21, 1920, in the name of the publisher (entry No. A 559,607) with two copies deposited January 31. Published January 21 in an edition of 1,000 copies.

After twenty pages spent at Exeter, Peter Kindred and his friend David enter Harvard. Some two hundred pages later Peter is graduated and moves on to marriage and New York. Although David has in the interim left for Paris and his music, new friends of course arise. Since we are concerned only with fiction about Harvard it is unfortunate that the first part of the book is far inferior to the account of Peter's later struggle in New York. As the reviewer in *The New York Times* said, "The reader possessed of sufficient pertinacity to work his way through the first two hundred pages of Robert Nathan's novel . . . will find in the last part of the book a realistic sketch of youthful theories and ideals at war with the economic facts of life."⁹³

Much of the section which deals with Harvard has to do with the social and economic theories of Professor Thomas Nixon Carver and their discussion and absorption by various characters in the book. Although Nathan himself never studied under Carver, Robert Wolf, one of his friends who was one of the two prototypes for Peter (and who later also wrote a novel about Harvard), did work with him; and Harold Levy and Lawrence Kubie, two other friends who with Nathan were the prototypes for David, either studied with him or knew a lot about his theories.

The author devotes so much of his space during these college days to Peter's uninteresting ideas and thoughts, his worries about life and its meaning, and his general egoism that little is left for a real picture of Harvard and its life. This does not mean, of course, that there are not many fine pictures of the varying incidents which together all go to make up that picture, but the book is essentially the story of Peter Kindred and not of Harvard—as indeed its title says.^{93a}

The reviews were critical. "The book . . . opens with a long-drawn-out account of Peter's school days at Phillips Exeter,

⁹³ *The New York Times Book Review*, XXV, 50 (January 25, 1920).

^{93a} The pages covering Peter's first days at Harvard have been reprinted in William Bentinck-Smith, *op. cit.*, pp. 162-166.

where he makes no friends and wins no sympathy from the reader. Then comes an almost equally tedious description of his life at Harvard, culminating in his meeting with Joan. The author describes his priggish hero and the rest of his characters, their ideas and their doings, at great length, but he shows small sense of drama, and even less of light and shade."⁹⁴ "Mr. Nathan has forgotten nothing; it is all here; and it is vastly unimportant."⁹⁵ Peter "is a tolerably nice boy, and he does and thinks and says the things a tolerably nice boy would . . . but what of it? Who cares?"⁹⁶ This same reviewer noted, however, in a different publication that whatever its immaturity *Peter Kindred* was a notable first book excellently "written," and full of the wistful spirit of the honest seeker after life worth living.⁹⁷ Another said: "The story is well thought out and well written. . . . Mr. Nathan has put a great deal into his work and has taken it seriously. That in itself is more than can be said for many writers of current fiction."⁹⁸

Nathan's own story of *Peter* given in a letter to the author may be of interest:

I wrote the book in 1917—the second winter after I had left Harvard (I didn't graduate; I got married instead).

I wrote it while I was in the advertising business in New York and very homesick for Harvard and for New England generally. I couldn't find a publisher; the answer always came back the same—if it had been a second book they would have taken it, but a first book was too much of a gamble (things were different in those days!). Finally in 1919 (after I had written two other books, neither of which has ever been published) Duffield agreed to bring it out.

I believe that I in turn agreed to give up my royalties on the first thousand copies. The book was published in January of 1919 [sic], at which time I was already working on *Autumn*. A thousand copies were

⁹⁴ *The New York Times Book Review*, loc. cit.

⁹⁵ *The Dial*, LXVIII, 537 (April, 1920).

⁹⁶ H. W. Boynton, "New American Novels: The Individual Bobs Up," *The Review*, II, 392 (April 17, 1920)—a review of eight novels including *This Side of Paradise*.

⁹⁷ H. W. Boynton, "Good Novels of Several Kinds," *The Bookman*, LI, 343 (May, 1920).

⁹⁸ *The Outlook*, CXXIV, 479 (March 17, 1920).

printed, of which some nine hundred and something were sold. Scott Fitzgerald's *This Side of Paradise* came out at about the same time and completely stole the show. Peter Kindred was never reprinted; its value lies chiefly in its rarity.⁹⁹

Robert Nathan entered Harvard with the Class of 1916 after preparing at Phillips Exeter Academy; he left after three years without being graduated. In college he was on the board of *The Monthly* (along with his classmate John Dos Passos). His subsequent work is too well known to need comment here.

1923

JOSEPH (BIEGLER) HUSBAND (1885-1938)

High Hurdles / By Joseph / Husband / With Illustrations by / M. Leone / Bracker / Boston and New York / Houghton Mifflin Company / The Riverside Press Cambridge / 1923 [The foregoing hand-lettered on one of the illustrations].

Collation: [1-14]⁸, [15]⁶—118 leaves; pp.: [iv], 232.

P. [i], half-title; p. [ii] blank; inserted illustration on which the title-page material is hand-lettered; on verso are copyright notices of Collier's (1922) and author (1923) with imprint of *The Riverside Press*; p. [iii], list of illustrations; p. [iv], blank; pp. [1]-232, text.

Five illustrated plates including the title-page.

Leaf measures $7\frac{5}{16}$ x 5 inches trimmed. Bound in yellowish tan cloth with blue lettering.

Entered for copyright on May 11, 1923, in the name of the author (entry No. A 704,646) with two copies deposited May 24. Published May 11 in an edition of 3,000 copies with no reprintings.

High Hurdles first appeared as a serial in eight instalments in *Collier's Magazine* with the title "High Hurdles—A Novel: The Story of a Boy Who Defied a Heritage of Wealth and Tradition" and with illustrations by M. Leone Bracker.¹⁰⁰

In *High Hurdles* we see a man climbing on the stepping-stones of his dead self to higher things—in the words of *The New York*

⁹⁹ Mr. Hall must have been unfamiliar with *Peter Kindred* because he fails to include a selection from it in his anthology.

¹⁰⁰ *Collier's Magazine*, LXX, Nos. 11-18 incl. (September 9-October 28, 1922).

Times reviewer. For the first quarter of the book Harry Gray is found at Harvard until in his sophomore year he is asked to "withdraw from that distinguished seat." With too much money and family and too little ambition to work he went the way of all too many a boy of his day—if not of a later one. "Young, good looking, scion of a distinguished New England clan, he chose to regard Harvard merely as a playground for himself and a limited snobbish circle."¹⁰¹ He refused to do his part on the football field and even his classmates called him a quitter. Then he was fired; and his rise began when he went out west to an Illinois coal mine and then Chicago.

Although *The Times* says that Husband has given us a genuinely interesting story which tells itself in vigorous fashion and refrains from the temptations to psychologize or to indulge in introspective soliloquies, yet *High Hurdles* is distinctly a novel of the individual, as is its predecessor, *Peter Kindred*, and its successor, *None So Blind*. Absorbed with the mental, moral, spiritual picture of its hero the book has little time or space for matters outside his own personality—certainly while he is at college. We have a book which of course must be called Harvard fiction but from which, after we have laid it down, we have obtained little conception of what Harvard is really like in body or soul and little conception of the life its inhabitants actually led.¹⁰²

Joseph Husband was graduated from Harvard in 1908 after having prepared at St. Mark's School. In college he had a very active extracurricular life being on the boards of the *Crimson*, *Advocate*, and *Lampoon*; a member of the Stylus, Signet, and O. K. Society as well as a member of the Institute of 1770, Hasty Pudding, Zeta Psi, and Deutscher Verein. He first went into the coal business in Illinois as did his hero and later was engaged in the advertising business. He had a large number of publications to his credit.

¹⁰¹ *The New York Times Book Review*, XXVIII, 27 (May 20, 1923). Other reviews may be found in the *Boston Evening Transcript*, May 23, 1923, p. 4; *The New York World*, May 13, 1923, p. 8e; *The Cleveland Open Shelf*, July 23, 1923, p. 51; and elsewhere.

¹⁰² Neither Mr. Hall nor Mr. Bentinck-Smith mentions *High-Hurdles* in their anthologies.

1924

ALBERT PARKER FITCH (1877-1944)

NONE SO BLIND / BY / ALBERT PARKER FITCH / New York / THE MACMILLAN COMPANY / 1924 / *All rights reserved.*

Collation: [1-24]⁸—192 leaves; pp.: [viii], 366, [10].

Pp. [i]–[iii], blank; p. [iii], fly title; p. [iv], list of Macmillan companies; p. [v], title-page; p. [vi], copyright and printing notices; p. [vii], half-title; p. [viii], blank; pp. 1–366, text; five blank leaves.

Leaf measures $7\frac{1}{2} \times 5\frac{1}{8}$ inches, bottom and fore edges partially untrimmed, top edges canary. Bound in tan boards with paper labels on front cover and spine. The ordinary binding was in red cloth.

Entered for copyright on February 19, 1924, in the name of the publisher (entry No. A 777,211) with two copies deposited the following day. Published March 18, 1924, with a total of 9,237 copies printed in 1923 and 1924 and a few in 1928.

None So Blind is a "problem" novel given over to the development of the character, morals, mind, and body of Dick Blaisdell during his senior year at Harvard, presumably at the turn of the century. Although one might marvel that a book whose few men are undergraduates and a young instructor and whose scene is laid entirely in Cambridge could contain so little about the varying phases of college life and the activities that make up the existence of the normal undergraduate, yet one does get—through the ebb and flow of Dick's battles and final victory—a reasonable undercurrent of the meaning of Harvard.¹⁰³

The book was published twenty-four years after Fitch had graduated; after he had had two pulpits, been president of Andover Theological Seminary, been professor of the history of religion at Amherst, and while he was professor of religious history at Carleton College, Minnesota. We see this background in the story much more than that of his own undergraduate years. If it had been written shortly after he had been graduated it un-

¹⁰³ In "Harvard In Fiction," Theodore Hall quotes the opening page and a half of Chapter VIII with this introductory note: "Here is a pretty picture of Harvard Yard, written by a clergyman a quarter-century from it." William Bentinck-Smith fails to mention the book.

doubtedly would have been much more immature in all its aspects but it could not have failed to be more real and vivid and vital. Although he was already known as an essayist this was his first novel.

One can not do better than to give a picture of the book through extracts from some of the contemporary reviews which on the whole were penetrating. "A rake's progress through college or university, with a rainbowed close as a concession to sentimental readers, has for several years been a standard pattern for novels of adolescence. The younger generation are put through their jerkily mechanical paces with wearisome iteration, to the accompaniment of clinking pocket-flasks and moaning saxophones and shrill, drunken laughter, until even the omniverous American reader finds his appetite dulled and his credulity strained."¹⁰⁴ "To counterbalance the novels of college life now being written by undergraduates, by graduates of a few years, and by young instructors, comes one written by a gentleman of the Class of 1900. [We expect to find an entirely different novel from *The Plastic Age*, *This Side of Paradise*, or *The Education of Peter*.] Dr. Fitch is no youngster with a grievance, with a warning message, or even with a desire to expose the college in Main Street fashion."¹⁰⁵ "The author . . . calmly undertakes . . . to write a story of the younger generation without borrowing in any remotest respect from Mr. Scott Fitzgerald or any other expert in this field. As a matter of fact, Dr. Fitch appears not to believe in (for his pages ignore their existence) the creations of Mr. Fitzgerald and his coterie."¹⁰⁶ "It is edifying to see a learned dean covering the same field recently exploited by so many undergraduates and to have him restore for us the venerability of an institution at which they have been thumbing their noses."¹⁰⁷ "The Harvard life which Albert Parker Fitch describes is nearer

¹⁰⁴ George B. Dutton, "A Modern Rake's Progress," *The Independent*, CXII, 314 (June 7, 1924)—a review of *The Plastic Age*, *The Education of Peter*, and *None So Blind*.

¹⁰⁵ *Boston Evening Transcript*, March 26, 1924, Part Three, p. 4. A review of C.B.O.

¹⁰⁶ Charles McD. Puckette, "Cambridge Twilight," *The Literary Review*, *New York Evening Post*, IV, 719 (May 3, 1924).

¹⁰⁷ Alice Beal Parsons, "A Layman in the Field of Art," *The Nation*, CXVIII, 714 (June 18, 1924).

Heaven than the Princeton of F. Scott Fitzgerald, but it is far less plausible. Apparently Harvard is a place where cigarettes are socially offensive and drink is regarded as a venal sin. Only the most idle and abandoned pupils would attend a burlesque show, and Dick Blaisdell, when the story opens is one of them."¹⁰⁸ "Harvard is his setting, but Harvard is not his theme. This is the first great difference between *None So Blind* and the average college novel. In reading, one is never absent from Harvard or the Harvard atmosphere, yet it is a novel 'at' Harvard and not 'of' it. It permeates and wields, it influences and surrounds, but it takes a second place to the story that goes on. . . . Present undergraduates of Harvard may take exception to some of Mr. Fitch's thoughts of Harvard. Graduates of his own time seem to think he has played true."¹⁰⁹ His novel is "even more a New England story than a Harvard one, although the action never leaves the classic shades of the university. And his young men and women are serious ones. They are too serious. Nowhere in his pages does Dr. Fitch give a gleam of the golden light-heartedness of youth or of college days."¹¹⁰ His "account of student life at Harvard, and the drama which informs it, suffer from a simplifying earnestness and a consequent woodenness of his characters. He strives so desperately for impressiveness that he becomes trivial. He arouses hilarity where he intends respect, and boredom where he tried for a passionate identification of the reader with his story. . . . In his desperate struggle to find significant expression of Harvard, Mr. Fitch stammers, overstates, and estranges sympathy. . . . He is led to transcribe pages of small talk that would never have been spoken."¹¹¹ "Unevenness is discernible in Dr. Fitch's management of conversation. . . . The diction ascribed to Blaisdell and his fellows is so far from the halting, fragmentary speech of normal youth as to cast a spell of artificiality over the accompanying experiences. They talk like prigs even when they act like men. The result is regrettable,

¹⁰⁸ *The New Republic*, XXXIX, 107 (June 18, 1924). A review by "R.C."

¹⁰⁹ *Boston Evening Transcript*, as cited.

¹¹⁰ *The Literary Review*, *New York Evening Post*, as cited.

¹¹¹ *The New York Times Book Review*, XXIX, 8 (March 9, 1924).

for it serves to blind readers to the underlying truthfulness of the book. Refusing to conform to accepted notions, the writer has attempted to record those phases of college experience that in recent years have been too generally neglected. . . . For undergraduates today are not all romantic rebels oscillating between spindling effeminacy and scarlet depravity. . . . 'None So Blind' for all its faults, is by reason of its emphasis, a better guide than most to the occupations and concerns of the present generation of students."¹¹²

Dr. Fitch was graduated cum laude from Harvard in 1900 having joined his class in its sophomore year. He was a member of Delta Upsilon Fraternity. He was graduated from Union Theological Seminary in 1903 and received honorary doctorates in divinity from Amherst in 1909 and Williams in 1913. He was a prominent modernist in the Congregational Church, but in 1927 left Carleton College to take the pulpit of the Park Avenue Presbyterian Church in New York. The action of the New York Presbytery in accepting him into the church brought out much opposition which almost caused a renewal of the old Fundamentalist-Modernist controversy.

1925

BENJAMIN HARRISON LEHMAN (1889-)

Wild Marriage / By / B. H. Lehman / [publisher's device] / Harper & Brothers Publishers / New York and London / MCMXXV.

Collation: [1-21]⁸-168 leaves; pp.: [viii], 328.

Pp. [i]-[ii], blank; p. [iii], fly title; p. [iv], blank; p. [v], title-page; p. [vi], title, copyright and U.S. printing notices with statement *First Edition/M-X*; p. [vii], dedication: *For Hannah Lehman*; p. [viii], blank; p. [1], half-title; p. [2], blank; pp. 3-324, text; pp. [325]-[326], Harper advertisements; pp. [327]-[328], blank.

Leaf measures 7¼ x 5 inches trimmed. Bound in black cloth. Green and gilt lettering on front cover within decorated green border; spine green lettered.

¹¹² *The Independent*, as cited.

Entered for copyright on February 17, 1925, in the name of the author (entry No. A 823,122) with two copies deposited the same day. Published the same day in an edition of 2,500 copies. There were re-printings of 2,000 copies completed on January 28, 1,500 copies on February 20, and 2,000 copies on March 6.

"With 'Wild Marriage' sin comes to Brattle Street" although the inflammatory title belies an honest book. The story concerns the life of a young man who is at least nominally a Harvard student, [but it] is not a college novel. It is peopled by the chaste precisions of the Cambridge world and its machinery turns on a professor, his assistant, and even a dean. But there is no aura of alcohol, profanity, or petting; no beery jesting or solemnity about God, ideals, or Cynara. Mr. Lehman waited to grow up before he published his novel. Consequently it lacks the mathematical diablerie, the Passing Show cosmetics, and the slightly rancid epigrams which have characterized the Big Three sweepstakes of recent years.¹¹³

But the next month another reviewer was writing:

"Wild Marriage" could be called, fairly enough, the best college novel since "This Side of Paradise"; at least, it is the first since the Fitzgerald classic to approach distinction in style and dignity in structure. For a hero there is no stock freshman tremulously embarking upon profanity, petting bees and pousse-café, but an original young man. . . .

Harvard is painted with a deft, oblique stroke and is the more vivid in the reader's mind because it is kept in its place as a background for an individual's struggle rather than an enormous circus through which you vainly try to follow your man.¹¹⁴

C. B. O. in the *Transcript* agrees with Mr. DeVoto. The book "was hailed in pre-publication announcements as a 'college' novel, but it is not that. Harvard comes into it, of course, for Elam is a freshman there and his father is a professor, and the entire scene is set almost within gun-shot of the steps of Widener. But the novel is of Cambridge and Cambridge alone and of the gray-heads who set a watch."¹¹⁵ But the *Times* thought

¹¹³ Bernard DeVoto, "Sin Comes to Brattle Street," *The Saturday Review of Literature*, I, 610 (March 21, 1925).

¹¹⁴ Dawn Powell, "Inside College Walls," *The Literary Review, New York Evening Post*, V, No. 35, 12 (April 25, 1925).

¹¹⁵ *Boston Evening Transcript*, February 25, 1925, Part Two, p. 6. Long and flattering review by C.B.O.

that it was "not illuminating as to Harvard undergraduate life, nor does it get very far under the skin of Cambridge."¹¹⁶

Speaking generally of books such as this—of which we are in the midst of a group of five or six in this list—the reviewer in *The Nation* noted: "The yield per acre of college fiction has begun to diminish; the undergraduate soil—not too fertile to begin with—shows signs of exhaustion. Mr. Lehman manages to harvest a fair crop of wild oats, and that is about all."¹¹⁷

Years earlier the wife of Professor Dunster—a descendant of the first president—had left him with her young son but without benefit of divorce for another man. Now as the story opens the young son, Elam, is coming back to Cambridge as a freshman to stay with his father. He soon finds Harvard too much—or too little—however, and he forswears curricular as well as extra-curricular activity, and, becoming enamored of the wife of an assistant in his father's geology department off on an exploration, is about to repeat the earlier family performance. But his mother returns to save the day and he leaves with her rather than the assistant's wife when he is dropped from college because of his arrest in a raid on a bootlegging restaurant. As the reviewers have noted this is a story of Elam rather than of Harvard, but although there is little about Harvard "activities" and courses and teachers, there is much about the underlying feeling of Harvard—at least from one person's point of view.¹¹⁸

Mr. Lehman, in a letter to the author, writes: "As to the characters in the novel, they were all dreamed up, though Dean Lurdon had by intention on my part some of the characteristics that had impressed me in Dean Briggs. I did not however intend a portrait of him."

Mr. Lehman was born in Idaho and prepared for Harvard at Central High School, Philadelphia. He was graduated summa

¹¹⁶ *The New York Times Book Review*, XXX, No. 8, p. 9 (February 22, 1925).

¹¹⁷ *The Nation*, CXX, 524 (May 6, 1925). There are innumerable other reviews in addition to those mentioned, of course, including Stephen Vincent Benet, *New York Tribune Books*, March 29, 1925, and Morris Markey, *New York World*, February 22, 1925.

¹¹⁸ Theodore Hall, *op. cit.*, quotes a section about the freshman reception with a beautiful snapshot of Dean Briggs. Mr. Bentinck-Smith fails to mention the book.

cum laude with Highest Honors in English with the Class of 1911, having been a member of Phi Beta Kappa and a winner of the Sohler Prize. He obtained his M.A. in 1918 and his Ph.D. in 1920 and after serving as an instructor for a few years, moved to the University of California where he is now Professor of English. *Wild Marriage* was the first of several books. A short story, "Sons," which appeared in *Harper's Magazine* (CL, 169-175 (January, 1925)) is also laid at Harvard.

1925

JAMES GERALD DUNTON (1899-)

WILD ASSES / BY / JAMES G. DUNTON / [publisher's device] / BOSTON / SMALL, MAYNARD & COMPANY / PUBLISHERS.

Collation: [1-22]²—176 leaves; pp.: viii, 334.

P. [i], half-title; p. [ii], blank; p. [iii], title-page; p. [iv], copyright and U.S. printing notices; pp. v-vi, publishers' foreword; pp. vii-viii, table of contents; pp. [1]-[2], philosophical prelude; pp. 3-333, text, with ten unnumbered pages excluded from pagination, two each following pp. 25, 63, 97, 246, and 330, each of the five groups consisting of a page of vignettes of wild asses and a page of comment; p [334], philosophical finale.

Leaf measures $7\frac{3}{8} \times 4\frac{1}{8}$ inches trimmed, decoration carrying words of title on top edges. Bound in black cloth brick lettered on front cover and spine.

Entered for copyright on March 14, 1925, in the name of the publisher (entry No. A 823,460) with two copies deposited March 19. Published in March with three printings aggregating something less than 10,000 copies.

This book takes its title from those poor dumb asses whose asininity is expressed in their following stupidly, stubbornly and wildly the illusion of excitement as the *sine qua non* of happy existence. "Truly this is the hey-day of the wild ass! This much-vaunted freedom, this untrammelled liberty, this mad folly of independence . . . this helter-skelter machine age of unleashed

inhibitions and no morals, this ruinous 'every man for himself' rage!"

In the foreword—or what might be called an editorial apology—the publishers tell us in advance that the story deals directly with the post-war period of hysteria, with the upsetting influences caused by the return to college of great numbers of young men suddenly released from military discipline and then continue:

The author has sought to achieve not a vulgarly appealing portrait of unpleasant conditions in American life, but an arrangement of facts in such an interesting way as to make an argument for better conditions. . . .

Of the many novels recently published dealing with college life the publishers feel that none achieves such a sympathetic attitude toward, or such a penetrating insight into the mental reactions of the huge undergraduate body that exists in the United States. . . .

The fact that the name of a much loved alma mater of thousands of men is mentioned throughout the story should indicate only that the restless searchings of the modern youth herein depicted are general and that this great University, which gathers its sons from the four corners of the world, must be considered as a cosmopolitan city, merely the locale in which the action of the story is laid. This setting and the situations laid against it must be taken as representative of American college life in general and not as features peculiar to this particular setting.

With that introduction *Wild Asses* is the story of five freshmen who enter Harvard in 1919 with the Class of 1923, three of whom had been through the war. Two play the college game to win, one by doing "the things that count," the other by avoiding the rocks that might wreck his progress; one, on the bare edge of breakdown from shock, played to lose; another played merely because he enjoyed it, without a thought; and the fifth played neither to win nor lose, smilingly indifferent as he watched life pass by—the philosopher through it all.

The story is weighted heavily with liquor and sex; but interspersed through all the drinking bouts and parties there are innumerable vignettes of college life that are vivid and real: the life of undergraduates in their rooms and outside, bull sessions, cramming for exams, trips to the games, and paragraphs of this and that and similar things—and with it all are innumerable

sound and pungent comments about Harvard and its purpose and its place as seen through a very young graduate's eyes. It might almost have been a good book if the sins of the wild ass had not been so exaggerated in order to drive home the author's point. It was presumably both the author's immaturity and the times in which he was living and about which he was writing that resulted in such a chaotic book.¹¹⁹ Dunton, himself, had been through the war as an ambulance driver.

Dunton wrote in the 25th Anniversary Report of his Class of 1923 that he did much miscellaneous teaching while in the Graduate School of Education (from which he received an Ed.M. in 1928): "I was convinced there were easier ways to make a living. When a book publisher friend suggested that I write a book about Harvard Square life circa 1919-1923, he did not need to twist my arm. The result, published early in 1925, made money but it endeared me neither to my Crimson brethren nor to the recognized judges of good literature."

More recently in a letter to the author he adds:

Wild Asses was published in March 1925, went into three printings which accounted for less than 10,000 copies, was accepted for a film version by one of the major studios but was cancelled at the contract-and-check-passing stage because the Will Hays office banned both title and plot, and has been out of print ever since the publishers, Small Maynard and Company, went out of business in 1927. The last I heard of it was that a copy in good condition was worth about ten dollars.

The book was concocted at the suggestion of a bookseller on Boylston Street, Cambridge, while I was completing the work for a master's degree in the Graduate School of Education. Partly as a result of this venture, I moved away from the educational field and followed writing instead. . . .

Dunton has had a number of books to his credit including *A Maid and a Million Men* which, with its reprints, has sold over a million copies.

¹¹⁹ Theodore Hall, *op. cit.*, quotes a selection which he calls "a quiet moment in a chaotic book,"—a good piece of exposition about the conditions under which the Class of 1923 entered college in 1919—found at the beginning of Chapter II—"Academia Post Bellum." Bentinck-Smith does not mention it in his anthology.

Wild Asses was Harvard's entry in the Flaming Youth Sweepstakes. The records indicate that Harvard was badly beaten by Princeton.

1927

ROBERT (LEOPOLD) WOLF (1895-)

SPRINGBOARD / *By* / ROBERT WOLF / [publisher's device]
/ ALBERT & CHARLES BONI / NEW YORK 1927.

Collation: [1-17]⁸, [18-19]⁴-144 leaves; pp.: [6], 274, [8].

Three blank leaves including lining and end papers; p. [1], fly title; p. [2], blank; p. [3], title-page; p. [4], copyright notice; p. [5], dedication to Genevieve Taggard [his wife]; p. [6], blank; p. [7], stanza of poetry: *Monday's child is fair of face . . .*; p. [8], blank; p. [9], table of contents; p. [10], blank; p. [11], half-title; p. [12], blank; pp. 13-274, text; four blank leaves including end and lining papers.

Printed by Van Rees Press, New York.

Leaf measures $7\frac{3}{8}$ x 5 inches trimmed, top edges canary. Bound in light purple cloth. Front cover purple lettered on yellow embossed stamp; spine yellow lettered.

Entered for copyright on March 25, 1927, in name of Thomas Seltzer, Inc. (entry No. A 972,646) with two copies deposited on March 22. Published March 25 in an edition of 3,000 copies.

Springboard carries the hero, the scion of a self-made middle western capitalist, from birth to his senior year at Harvard and engagement to a Brookline-Radcliffe bluestocking. Although the last half of the book is laid at Harvard it tells all too little about the college or its life, being given over mainly to affairs with girls and quasi-intellectual discussions about economics, philosophy, etc. Since the book's hero dutifully follows in the steps of the author from boyhood in Chicago, to school in Cleveland, and then to Harvard, the story is perhaps autobiographical even down to the presidency of the Harvard Equal Suffrage League.

Springboard was received by the critics with high acclaim, but *The New York Times* reviewer who called it "easily the best college novel that has been written in this country" obviously

had little acquaintance with Harvard or any other college or with novels about college.

It was also called a series of vivid cameos which give the impression of being true, each with a bit of beauty and scraps of truth, which, however, seem like pieces of a jig-saw puzzle the author has failed to fit together; but it is honest, sensitive work. Again one said that it contained no rhapsodies, no tortured paragraphs, no stylish exhibition of grace; the author treats adolescence—which is cruelly difficult to handle—with competence and candor, showing the hero's intellectual development as adroitly as his biological—a difficult feat. It was called a strikingly competent novel avouching a genius among American novelists. And the *Saturday Review of Literature* said that Mr. Wolf wrote well but as awkwardly as his hero; that the story was excellently handled and bore unmistakable evidence of authentic documentation; and finally that even with the lack of sentiment *Springboard* was an important book while with it, it might well have been the most important book of its season.¹²⁰

Mr. Wolf was a member of the Class of 1915 at Harvard where he was elected to Phi Beta Kappa. As previously noted he was one of the prototypes of Robert Nathan's hero. This seems to have been his only book except for a volume of poetry.

1927

WILLIAM STEARNS DAVIS (1877-1930)

GILMAN / OF REDFORD / [double line] / A STORY OF BOS-
TON / & HARVARD COLLEGE / ON THE EVE OF THE /
REVOLUTIONARY WAR / 1770-1775 / BY / WILLIAM
STEARNS DAVIS / [ornament] / [double line] / THE / MAC-
MILLAN COMPANY / NEW YORK MCMXXVII [All the
foregoing within a double line box within a heavy single line box.]

¹²⁰ See 1927 *Book Review Digest*, p. 825, for abstracts of reviews. Such reviews may be found in *New York Tribune Books*, April 17, 1927; *The New York Times Book Review*, April 10, 1927; *Boston Evening Transcript*, June 8, 1927; *Saturday Review of Literature*, June 4, 1927; *The Literary Review*, *New York Evening Post*, May 7, 1927; and *The Nation*, June 29, 1927.

Theodore Hall and William Bentinck-Smith did not mention the book in their anthologies.

Collation: [1-33]⁸, [34]¹⁰—274 leaves; pp.: xii, 536.

P. [i], fly title; p. [ii], list of books by Davis; p. [iii], title-page; p. [iv], copyright notice and imprint: *The Cornwall Press* with statement *Set up and electrotyped. Published October, 1927*; p. [v], dedication: *To the memory of Isaac Davis Numbered among my ancestors: Captain of Acton Company and first to fall at the Bridge at Concord* (with a stanza of poetry); p. [vi], blank; pp. vii-viii, *Advertisement to the always gentle reader*; pp. ix-x, table of contents; p. [xi], half-title; p. [xii], blank; pp. 1-533, text; pp. [534]-[536], blank.

Leaf measures $7\frac{3}{8}$ x $5\frac{1}{8}$ inches, fore edge partially untrimmed, top edge gray. Bound in dark blue cloth. Front cover blind stamped. Spine gilt lettered.

Entered for copyright on October 25, 1927, in the name of the publisher (entry No. A 1,007,956) with two copies deposited the following day. Published October 25 with 14,256 copies printed in 1927 and 8,076 copies subsequently through 1943.

In spite of its sub-title *Gilman of Redford* is not a story of Harvard College on the eve of the Revolution; Roger Gilman's freshman year is given some ten lines; sophomore year has a dozen pages chiefly about the theft of the Blue Anchor Tavern sign; junior year is covered in one; and senior year has another page or so about the Marto-Mercurio corps. Obviously it is another example of the use of *Harvard* on a title-page only for its effect on the cash register. The book would not be included in this main list but for the title. Of course even the small amount of Harvard material in the book comes from secondary sources.¹²¹

Gilman of Redford is an excellent historical novel of adventure, however, well-received by the critics and the public. It was only one of the many books which Mr. Davis had to his credit. Entering Harvard in his sophomore year from Worcester Academy, he was graduated in 1900 with double honors in history, having received a Detur, been a member of Phi Beta Kappa, and had a dissertation at Commencement. He received his A.M. in 1901 and his Ph.D. in 1905. After teaching history at Oberlin for a while he became Professor of Ancient History at the University of Minnesota.

¹²¹ In spite of this background Theodore Hall, in "Harvard In Fiction," gives a selection from the book relating to war preparation during Gilman's senior year found on pp. 328-329.

1928

ARTHUR (CHENEY) TRAIN (1875-1945)

AMBITION / *By* / Arthur Train / NEW YORK / CHARLES SCRIBNER'S SONS / 1928.Collation: [1-28]⁸—224 leaves; pp.: [vi], 442.

P. [i], blank; p. [ii], list of books by Train; p. [iii], fly title; p. [iv], blank; p. [v], title-page; p. [vi], copyright notices of Scribner's (1928) and The Butterick Publishing Company (1927) and imprint device: *The Scribner Press*; p. [1], half-title; p. [2], blank; pp. 3-439, text; pp. [440]-[442], blank.

Leaf measures $7\frac{3}{8}$ x $5\frac{1}{8}$ inches, fore edges partially untrimmed. Bound in green cloth. Front cover and spine gilt lettered.

Entered for copyright on February 16, 1928, in the name of the publisher (entry No. A 1,061,988) with two copies deposited on February 25. The publishers say they do not know how many copies were printed. It appeared in a later edition as Volume II of the Criminal Court series.

Ambition first appeared in the *Delineator* as a serial in seven instalments under the title "Simon Kent" with illustrations by Charles D. Mitchell.¹²² It carried the heading, "The story of a young man whose high ideals are tried on the battle-ground of love and ambition, and of two women—the deciding factors in his career."

In this story of Simon Kent's early life some thirty pages are given over to his career at Harvard as a member of the Class of 1914 and a subsequent law student. The book might well have been omitted from this main list but for the fact that this Harvard chapter is such an excellent exposition of one side of Harvard life. As in Mr. Train's previous book, his hero is a youth outside the social pale living at first in College House; but unlike Thomas Kelly, Simon Kent is not embittered by lack of early acceptance by the local Brahmins and goes on to attain and accept quite naturally considerable success—athletic, scholastic, and so of course social—mainly through the help and advice of the kindly dean; and later in the Law School he becomes editor-in-chief of the *Law Review*. One suspects that between the two books Mr.

¹²² *Delineator*, III, Nos. 3-6; IV, Nos. 1-3 (September, 1927-March, 1928).

Train himself had grown more mature in his analysis of college life. Late in the book after a short career in New York which is the main concern of the story we have another glimpse of Cambridge when Simon returns as an instructor in the Law School.¹²³

1929

ARTHUR STANWOOD PIER (1874-)

THE RIGOR OF THE GAME / *Stories of Harvard Athletics* / BY / ARTHUR STANWOOD PIER / WITH ILLUSTRATIONS BY / CHARLES LASSELL / [publisher's device] / BOSTON AND NEW YORK / HOUGHTON MIFFLIN COMPANY / The Riverside Press Cambridge / 1929.

Collation: [1-12]⁸, [13]¹⁰—106 leaves; pp.: [viii], 204.

P. [i], half-title; p. [ii], blank; p. [iii], title-page; p. [vii], copyright and printing notices; p. [v], table of contents; p. [vi], blank; p. [vii], list of illustrations; p. [viii], blank; pp. 1-[203], text; p. [204], blank.

Four inserted illustrations by Charles Lassell.

Leaf measures $7\frac{3}{8}$ x 5 inches trimmed, top edges red. Bound in crimson cloth, white lettered.

Entered for copyright on September 13, 1929, in the name of the author (entry No. A 12,369) with two copies deposited September 16. Published September 13 in an edition of 3,000 copies and not subsequently reprinted.

The Rigor of the Game consists of the following stories which, except for the last, had already appeared in *The Youth's Companion* for the issues indicated:

Bullet-Head and Bone-Head. November 1927; illustrated by Charles L. Lassell. "A story for centers and other players."

The Camera Never Lies! September, 1928; illustrated by Charles L. Lassell. "And its judicial eye catches a bad sport red-handed."

Westcott's Strategy. November 25, 1926; illustrated by Courtney Allen.

¹²³ In "Harvard In Fiction" Mr. Hall quotes a delightful section of *Ambition* in which an inebriated Simon staggers into the Dean's room and passes out. Reviews of the book are listed in *Book Review Digest*, XXIV (1928), 773.

The Throw to First. June, 1928 (under the title "The Winning Error"); illustrated by A. F. Thomas. "Frank Stevens spoils a perfect record for the honor of the Team."

Head Work, Leg Work, Team Work. September 2, 1926 (under the title "Work—Head, Leg and Team"); illustrated by Courtney Allen.

The Match Player. February 25, 1926; illustrated by Douglas Duer.

Lack of Faith. June 16, 1927; illustrated by Courtney Allen. "How college athletics can bring out character."

"Robbery." August 5, 1926; illustrated by Charles Lassell.

The Dropped Oarsman. June 24, 1926; illustrated by Charles L. Lassell.
Horsehide and Sheepskin.

Not until this book of Mr. Pier's—a far cry from *The Pedagogues* of earlier days—do we find any Harvard books for boys, although he had already written many similar stories about "St. Timothy's" School. Of course the actual Harvard significance is not great. Some eight or ten years later we shall find five others by John Tunis and Robert S. Playfair, much more mature with a broader and more authentic picture of Harvard life. The first story in the book, "Bullet-Head and Bone-Head," was, with "Wellington," one of the two Harvard stories among the eleven collected by John Clair Minot for *The Best College Stories I Know* (Boston, [1931]).

1931

DONALD HENDERSON CLARKE (1887-1958)

YOUNG AND / HEALTHY / BY DONALD / HENDERSON / CLARKE / THE VANGUARD / PRESS, NEW YORK / [With heavy black bar curving down left to right from title to bottom of page, the author's name on the right and the imprint on left].

Collation: [1-20]⁸—160 leaves; pp.: [x], 310.

P. [i], fly title; p. [ii], list of books by Clarke; p. [iii], title-page; p. [iv], copyright notice and imprint: *The H. Wolff Estate*; p. [v], dedication; p. [vi], blank; p. [vii], quotation; p. [viii], blank; p. [ix], note that characters are imaginary; p. [x], blank; p. [1], half-title; p. [2], blank; pp. 3-309, text; p. [310], blank.

Leaf measures $7\frac{1}{2} \times 5\frac{1}{8}$ inches trimmed, top edges red. Bound in brick cloth lettered in dark blue.

Entered for copyright on September 3, 1931, in the name of the publisher (entry No. A 41,537) with two copies deposited September 10. Published September 3 in an original edition of 27,800 copies. The book was not reprinted by Vanguard, but in 1933 there was an edition of at least 5,000 copies by Grosset and Dunlap and in 1940 one of 20,381 copies by Garden City Publishing Co. as a Blue Ribbon Book. In January, 1948, the book was abridged and published as the Avon Monthly Novel (on sale for only three months) under the title *The Regenerate Lover* with printings of 101,155 copies. Late in the same year it appeared in the Avon Novel Library with 404,751 copies printed by April, 1950, and currently still on sale. Many of the latter have gone to the armed services for troops' libraries.

No other book of any Harvard interest has ever even remotely approached *Young and Healthy* and its abridgement in its huge sales. One might like to think that it could have been the basis of the apocryphal story of Maxwell Perkins. He was said to have rejected a novel later brought out by—shall we say—a less discriminating editor which promptly became one of the leading best-sellers; thereupon one of his Scribner associates remarked to him: "Max, I remember your telling me that it was a bad book, but you didn't say it was bad enough to sell 500,000 copies."

This is indeed a bad book—"unhealthy" and depressing—and the only one of the kind on this list. One-quarter of it concerns Dick Raynor's life at Harvard early in the century from the time he enters with heavy conditions as a Special student until he is fired at mid-years of his Sophomore year. Although there are occasional references to lectures, theme-writing, and examinations Dick and his few friends spend all their time from paragraph to paragraph in drinking heavily, playing poker, and sleeping with women. This life continues what he had started as a young high school boy in the Connecticut Valley and is followed by more of the same—or worse—in New York as a reporter. Every college generation—in earlier days if not now—had a few such who lasted a term or two not knowing the college and unknown by the college except as their reputations were spread

abroad—a few men who in the words of the dean in the book “wallow in the muck.”

Of course this is not the description which appears in the publisher’s “blurb.” There it is written:

This novel is destined to be the most highly praised, as it will certainly be the most popular, of all Mr. Clarke’s books to date. . . . Mr. Clarke writes with a verve, a gusto and a Rabelaisian delight in the good things of life that are all his own. The tremendous success of his books is accounted for only partially by the fact that they move with the lightning speed of the nineteen-thirties; they possess, too, a deeper, surer, more fundamental appeal. His characters emerge in three dimensions; they are men and women alive; eager, quick-blooded.

But then perhaps with qualms of conscience they add: “Mr. Clarke’s scenes often have to do with segments of life with which most of us do not come in contact, but the persons he describes are those we meet and know and understand.” Let us hope not.

Mr. Clarke was also a special student at Harvard—for the years 1904-06 and 1909-11. He, too, was born in the Connecticut Valley and after college went on to New York for a newspaper career where he was known far and wide. His first book was not written until 1929 after which many appeared.

1933

GEORGE ANTHONY WELLER (1907-)

NOT TO EAT / NOT FOR LOVE / GEORGE ANTHONY WELLER / HARRISON SMITH AND ROBERT HAAS / NEW YORK, 1933 / [all within decorated yellow borders].

Collation: [1-27]⁸—216 leaves; pp.: viii, 424.

P. [i], fly title; p. [ii], quotation from Emerson’s Journal, April 11, 1834: *Went yesterday to Cambridge and spent most of the day at Mount Auburn; got my luncheon at Fresh Pond, and went back again to the woods. After much wandering and seeing many things, four snakes gliding up and down a hollow for no purpose that I could see—not to eat, not for love, but only gliding*; p. [iii], title-page; p. [iv], copyright notice and imprint: *Quinn & Boden*; pp. v-[vi], table of contents; p. [vii], half-title; p. [viii], blank; pp. 1-421, text; pp. [422]-[424], blank.

Leaf measures 8 x 5 $\frac{3}{8}$ inches, bottom and fore edges partially untrimmed. Bound in red cloth. Front cover gilt lettered in decorated gilt box, spine gilt lettered.

Entered for copyright on April 20, 1933, in the name of the author (entry No. A 62,327) with two copies deposited April 26. Published in April with several printings aggregating about 5,000 copies.

The central theme of *Not to Eat, Not for Love* is the development of Epes Todd and his graduation from adolescence during his junior year at Harvard. Actually, however, the numerous separate vignettes of the kaleidoscopic life that goes on about him are the real story; it is a story of Harvard rather than of Epes Todd.

It is a vast canvas. We get quick snapshots or longer moving pictures of most of the multifarious activities that make up college life. Hardly a facet or a phase of that life is missing; and in addition we get by indirection and implication the shades and nuances of what it is that really makes up Harvard.

The book was reviewed extensively upon its appearance—in many cases thoughtfully and critically.¹²⁴ The general consensus of opinion was that it was an excellent first novel which portended a real future for its author. It seemed to be agreed that its picture of Harvard life seen through its innumerable thumb-nail sketches was its strongest point. Although some reviewers thought that its main theme—the adjustment and development of Epes Todd—was equally strong, others and perhaps the most felt that it was here the book most showed its immaturity. The reviewers were also generally agreed on the many periods of weak expression it

¹²⁴ Among the reviews which may be mentioned are the following: W. E. H., "A Junior at Harvard and His Companions," *Boston Evening Transcript*, Book Section, May 6, 1933, p. 1; *Forum and Century*, LXXXIX, V (June, 1933); H. A. Murray, Jr., *Harvard Alumni Bulletin*, XXXV, 729-730 (April 21, 1933); William Troy, "Four Newer Novelists," *The Nation*, CXXXVI, 673 (June 14, 1933); F. Vinton Lindley, "John Harvard, Jr.," *The New Republic*, LXXVI, 252 (October 11, 1933); Horace Gregory, "Beside the River Charles," *New York Herald Tribune Books*, April 23, 1933, p. 6; P. M. Jack, *The New York Sun* (April 25, 1933); Percy Hutchinson, *The New York Times Book Review*, April 30, 1933, p. 7; Lincoln Kirstein, "Fair Harvard," *The Saturday Review of Literature*, IX, 549 (April 22, 1933); James Laughlin IV, *The Harvard Advocate*, CXIX, 41 (June, 1933), from whom many of his older, more experienced confreres in the profession could well have taken lessons, at least in the review of this book. Several others are listed in the *Book Review Digest* for 1933.

contained; on its many bad and unnecessary adverbs and adjectives; on its excessive use of similes; on its long-drawn-out and over-extended descriptions; and on its lack of selection of minor details—as if Mr. Weller were trying to make up in quantity what was lacking in quality. One and all they regretted the author's use of ultra-modern, Joycean, Dos Passos techniques which to be effective must be employed by a master and not by an imitative borrower.^{124a}

A few excerpts from these reviews may be of interest:

"Not To Eat, Not For Love" is the story of an adolescent. . . . He would have been much the same boy if he'd been at Yale or Princeton. The people he meets are likewise interchangeable. But the background, the physical geography, the romantic, particular atmosphere of Cambridge is the hero of this book. It is Harvard's special aura, the air that breeds "indifference," the omniscience of superficial reading, the pastiche of good manners, the intensification of an inherent gentility, lacking even the positive direction of disintegration. (*The Saturday Review of Literature.*)

Its purpose is to draw a kaleidoscopic picture of a kaleidoscopic life and it succeeds in being kaleidoscopic. . . . But the author gets lost in the profusion of his own atmosphere. The book becomes runny as a hasty pudding. Characters dash in and out until finally the novel rushes the author off his feet and the Dickie runs away with the Spee. The reader is left standing in the Yard.

George Weller can think. His chapter on the lecture of a young English instructor is good. He can write. The book is filled with fine phrases and descriptions. But he fails to keep himself aloof. He also falters when he tries the stream-of-consciousness manner. . . . George Weller has an acute awareness of character, but no true insight into it. (*The New Republic.*)

There are striking excellence and an equal degree of weakness in this unusual first novel about contemporary Harvard. Mr. Weller was graduated in 1929; it is understandable that he has not yet found himself completely as a novelist. He seems to have built his apprenticeship too literally upon Stevenson's plan of playing "the sedulous ape" toward the writings of others. Many will wish he had made a different selection of masters, for "Not to Eat; Not for Love" would surely have

^{124a} William Bentinck-Smith, *op. cit.*, pp. 211-215, quotes a section describing the atmosphere of a Saturday morning before a game.

profited from greater use of the traditional narrative form and less dependence on the devices of the Joycean school. The "stream of consciousness" method in fiction is apt to set too many bad examples for the beginner. . . .

George Weller's novel is a story about Harvard, or, rather, a portrait of undergraduate life there today. Undergraduates' fathers who themselves went to Harvard will have difficulty in picturing it as it appears here. (*The New York Times*.)

It is true that Mr. Weller's novel about Cambridge can be distinguished from most college novels of recent years by a rather remarkable sobriety of style and language. This admirable quality, however, must not be confused with maturity, which is what the publishers imply when they advertise the book as the only *adult* college novel. "Not to Eat, Not for Love," despite a great deal of competence in the writing, is a youthful work, one that could only have been written by an American undergraduate. . . . Perhaps the chief interest of Mr. Weller's novel will be found in its detailed account of the round of pseudoadult extra-curricular activities . . . which in our "better" colleges serve as a substitute for normal emotional development. (*The Nation*.)

With his head full of ideas, his writing mind almost barren of previous fictional experience, Mr. Weller has conceived feelingly and with insight many of the sights, sounds and—color of a Harvard wider than his own favorite group. (*Boston Evening Transcript*.)

In this main design—Epes adjustment to maturity, and more especially his relationship with Ellen Thwyte—Mr. Weller is less successful than he is with the surrounding tapestry. . . . To say that *Not to Eat, Not for Love* is the best college novel yet produced is to underrate its importance. (*Forum and Century*.)

"Not to Eat, Not for Love" is something new in college novels. There is no hint of the perpetual undergraduate mind in its writing; it is an adult reaction. Some of the sketches of which its fabric is woven are masterpieces of short-story writing; others are less successful. But it is the striking expression of a new and fertile restlessness in the academic generation. While the professors are still drily teaching one another how to teach, the boys may yet take a hand and reshape the whole structure of the American colleges. They might even cease to be semi-urban country clubs; they might become institutions of learning. But probably not. One Weller does not make a summer. (Lewis Gannett, "Books and Things," *New York Herald Tribune*, 1933.)

Were it not limited in scope to the presentation of a specific microcosm, *Not To Eat, Not For Love* might receive the wide recognition which its merits deserve. As it is, Harvard's enthusiastic appreciation of this novel of itself has frightened away, rather than whetted, extra-parietal interest. College novels are almost invariably pabulum for adolescence, whether they exploit the athletic virtue of *Stover at Yale* or the maculate inanity of "Betty Coed."

Yet mature readers need not find George Weller beneath them, unless they are too smug to recognize the far-reaching implications which his novel suggests. And even then, they can not help "enjoying" the well-told narrative of Epes Todd's love, the many-faceted vignettes of Cambridge life, and the skilfully constructed short-stories that make up *Not To Eat, Not For Love*. Above all, the book is reporting of the finest type, sensitive in subjectivity and accurate in objectivity, comprehensive and well-balanced. (*The Harvard Advocate*.)

As recently as 1949 Frederick L. Gwynn in a thoroughly excellent study¹²⁵ wrote: "It has been fifteen years since George Anthony Weller's *Not to Eat, Not for Love* was published. A dozen-odd readings during that period have convinced me that it is not only the best of fables about Harvard, from *Hammer-smith* to Howe,¹²⁶ but the very best of college fiction, and one of the most engaging and thoughtful novels of the interwar period."

This is strong praise; and coming from a student of college fiction in general and this book in particular must carry great weight. It is Mr. Gwynn himself, however, who gives many reasons why this praise is exaggerated; and of these the most potent is: "It is not easy to read Weller." No novel should have to be studied in detail to be read and understood and enjoyed. In spite of the many fine passages there are all too many in which the reader gets well-nigh drowned in seas of unnecessary adverbs, adjectives, descriptive phrases, and "swampy metaphor." Furthermore the stream of consciousness technique unless superbly handled often makes reading a chore and not a pleasure. Say what one will, however, *Not to Eat, Not for Love*, considered only

¹²⁵ Frederick Landis Gwynn, "The Education of Epes Todd," *Harvard Alumni Bulletin*, LI, 388-391 (February 12, 1949). Mr. Gwynn, long a collector and critic of novels of college life, was at this time Instructor in English and Head Tutor of Adams House.

¹²⁶ He refers to Helen Howe's *We Happy Few*.

as a story of Harvard and not as a novel in general, must stand high on any list. The material is all there and only the form of its presentation is deficient.^{126a}

George Weller was graduated from Harvard in 1930 as of the Class of 1929 having prepared at the Roxbury Latin School. He was a member of the Hasty Pudding, Institute of 1770 and was an editor of *The Crimson*, in 1928 being editorial chairman. As the reviewer of *Not to Eat, Not for Love* for *The Springfield Republican* wrote: "Those who four years ago read Weller's articles as editorial chairman of the *Crimson* will find here a consummation of a richness of style hinted at in them." Since graduation he has had a distinguished career as a reporter mainly in foreign fields and mainly for *The Chicago Daily News*. In 1943 he received a Pulitzer Prize for his story of an appendectomy performed on a submarine. In the year 1947-48 he returned to Harvard as a Nieman Fellow. "Weller established the pattern of his novel before he began work, and spent a year as a teacher in Arizona thinking about it. The book was started in Vienna in 1931 while Weller was a student at Max Reinhardt's theater school, and the manuscript was completed on the island of Capri in 1932" (Bentinck-Smith, *op. cit.*)

1935

ROLLO WALTER BROWN (1880-1956)

THE HILLIKEN / [line of ornaments] / by / ROLLO WALTER BROWN / [series of lines] / [line of ornaments] / COWARD-McCANN / NEW YORK

Collation: [1-12],¹⁶ [13]⁸—200 leaves; pp.: [iv], 396.

P. [i], half-title; p. [iii], list of books by Brown; p. [iii], title-page; p. [iv], copyright and printing notices; pp. [1]-393, text with sub-titles (versos blank) at pp. [1], [155], [299], and [357]; pp. [394]-[396], blank.

^{126a} William Bentinck-Smith, *op. cit.*, p. 12, says "Harvard can well be proud of two of the best books ever written about the American college scene, these being *Harvard Episodes* and *Not to Eat, Not for Love*. Richard C. Boys (of the Department of English, University of Michigan), "The American College in Fiction," *College English*, VII, No. 7, pp. 379-387 (April, 1946) calls the book the best of all our college novels.

Leaf measures $7\frac{3}{4} \times 5\frac{9}{16}$ inches, fore edges partially untrimmed, top edges canary. Bound in black cloth silver lettered.

Entered for copyright on February 26, 1935, in the name of the publisher (entry No. A 80,807) with two copies deposited March 6. Published February 26. The publishers give no information as to the number of copies which have been issued.

The Hilliken, a sequel to *The Firemakers* and *Toward Romance*, is the story of Giles Dabney of Wiggam's Glory, Ohio, who arrives unannounced in Cambridge, presumably in the early years of the century, with few dollars but with the naive belief that he would be welcomed with open arms and accepted by the college. After a close call he is admitted as a special student and after extraordinary financial hardships for four years finally acquires his degree. From Harvard he goes on to teach in Steel City and fight for professional integrity and his dream of a better city.

The early Harvard section is, fortunately for our particular interest, the strongest part of the book. Cambridge, from the point of view of a boy working his way through college to the point of exhaustion, and Harvard, through the eyes of one who has little time for friends or fun, are seen in a light far different from that in any of our other Harvard novels; but they are the Cambridge and Harvard of the spectator rather than the participant. The faintly disguised portraits of some of the faculty—especially Copey and Dean Briggs—are well-drawn. A genuine response to the intellectual and aesthetic qualities of city and college is conveyed to the reader.¹²⁷

Mr. Brown received an M.A. degree from Harvard in 1905 after a residence of two years. Among numerous other books he has written a biography of Dean Briggs and a collection of biographical sketches of other faculty members of the University entitled *Harvard Yard in the Golden Age*.

¹²⁷ Further background information about the book and its characters is unavailable because Mr. Brown was the only author in this list who refused to answer inquiries. The following reviews listed in the 1935 *Book Review Digest* (XXXI, 127) may be noted: *Boston Evening Transcript*, March 6, 1935, p. 2; *Christian Science Monitor*, February 26, 1935, p. 14; *New York Herald Tribune Books*, March 3, 1935, p. 8; *The New York Times Book Review*, March 3, 1935, p. 7.

1935

GEORGE SANTAYANA (1863-1952)

THE LAST PURITAN / *A MEMOIR* / *In the Form of a Novel* /
 BY / GEORGE SANTAYANA / LONDON / CONSTABLE &
 CO LTD / 1935.

Collation: [A]¹⁶, B-I¹⁶, K-U¹⁶, X-Y¹⁶, Z¹⁰—362 leaves; pp.: 724.

P. [1], half-title; p. [2], 'Published by Constable and Company Ltd. London The Macmillan Company of Canada, Limited Toronto'; p. [3], title-page; p. [4], imprint: *Printed in Great Britain by Robert Maclehose and Co. Ltd. The University Press, Glasgow*; p. [5], quotation from Alain; p. [6], blank; pp. 7-721, text; p. [722], imprint on p. [4] repeated as a colophon; pp. [723]-[724], blank.

Leaf measures $7\frac{3}{4} \times 5\frac{1}{8}$ inches trimmed, top edges light tan. Bound in brick cloth gilt lettered on spine, light green dust jacket.

Published October 17, 1935, on which date the British Museum copy was received. Entered for ad interim American copyright as of the same date in the name of Charles Scribner's Sons (entry No. A ad int. 20,698) with a copy deposited November 2. An American edition was published by Scribner's on March 16, 1936.

There may well seem to be little justification for including *The Last Puritan* in this main list when books of equal or greater Harvard significance are merely mentioned in the supplement. The book will never be of importance—and perhaps not even of interest—for what it portrays of Harvard; but in its entirety it stands as a memorable "Memoir in the form of a novel" or perhaps even more as "philosophy in the form of a prose poem."

There are a few intimate and illuminating chapters concerning the college during the short period that Mario and Oliver are there; there is the brief story of the attempt to purloin the chapel bible by Oliver's father when he was running for the Dicky; there are a few discursive comments about Harvard and its need for new blood and spiritual courage, with praise for Copey, Barrett Wendell, William James, and Josiah Royce and a little self-analysis of Santayana himself; but other than that there is only a general Harvard under-tone through the book.

The real justification lies in the opportunity to present what might be called an appendix to the book—a letter from Mr. Santayana to the writer dated February 20, 1950:

The first thing that it occurs to me to say about the glimpses of Harvard life that I give in *The Last Puritan* is that they are probably not exact chronologically. My two heroes' short residence at Harvard is supposed to fall in the days when you were in college [1909–1913, *ed.*], and you must know exactly what was characteristic and what impossible there then. But my intimate acquaintance with the ways of the place was gathered long before between 1882 and 1886, when I was an undergraduate and from 1889 to 1896 when I again lived in the Yard and had much intimate acquaintance with what went on in the College, especially at the Delta Phi, now the Delphic Club. After 1898, when I returned from a year at King's College, Cambridge, I lived in rooms in the town and only saw a few collegians who were my pupils. By January, 1912, when I left America, manners and customs at Harvard may have changed a good deal, and my recollections, inevitably colouring my descriptions and characters, must have been often out of date.

Of other books that profess to picture Harvard life I can only remember two by Flandrau, not to be trusted. My own original plan to write a college story proved impossible to carry out for want of a suitable plot, and the eventual *Last Puritan* was built round the mere theme of a good boy and a bad boy their friendship proving of equal advantage to both. But the centre of gravity of my project had meantime shifted from Harvard to the international society in which I had found myself in later years.

Mr. Morrison [sic] has informed me that the story of the Dickey initiation involving purloining the College Bible, is not accurate. That it was not the Dickey but an earlier Med Fac that was concerned and that the watchman was not killed. That, of course, does not change the dramatic propriety of my inaccurate version to explain the character and subsequent life of Peter Alden, in whom I was as much interested, and perhaps more successful, than in the case of my two young heroes. There were in my time several Harvard men living more or less in Europe who could supply models for that sort of helpless character. Neither Oliver nor Mario were "Harvard men," so that their respective passages through the place should be regarded as intrusions by outsiders.

I found, when after long periods I turned to the theme of *The Last*

Puritan that my "bad" man, Mario, was not nearly bad enough to cause a fundamental revolution in the *dogmatic* Puritanism of my hero, and for that purpose I introduced Jim Darnley, from a different country and traditions. To judge by my experience I should say that Harvard yields no good materials for fiction.

As to the prototypes of his various characters Mr. Santayana gives much information in his autobiographical volumes, *Persons and Places* (New York, 1944) and *The Middle Span* (New York, 1945). Just as for Peter Alden these sources were varied and of no particular Harvard significance.

1936

TIMOTHY FULLER (1914-)

HARVARD / HAS A HOMICIDE / By / TIMOTHY FULLER / [Atlantic Monthly Press device] / BOSTON / LITTLE, BROWN, AND COMPANY / 1936.

Collation: [1-15]⁸, [16]⁸, [17]⁸—134 leaves; pp.: [viii], 260.

P. [i], fly title; p. [ii], blank; p. [iii], title-page; p. [iv], copyright notice with statement *Published September, 1936*, and publishing notice: *The Atlantic Monthly Press Books are published by Little, Brown, and Company in association with The Atlantic Monthly Company* [in single line box]; p. [v], dedication: *To My Father who is a good bookseller and a fair fisherman*; p. [vi], blank; p. [vii], notice that characters are fictitious; p. [viii], blank; p. [1], half-title; p. [2], blank; pp. 3-259, text; p. [260], blank.

Leaf measures $7\frac{3}{8} \times 5\frac{1}{8}$ inches, bottom and fore edges partially untrimmed. Printed by F. H. Gilson Co. Bound in black cloth, red lettered on front cover and spine with small vignette of a House tower on cover.

Entered for copyright on September 28, 1936, in the name of the author (entry No. A 98,689) with two copies deposited the next day. Published September 28 in an edition of 3,010 copies; reprinted twice in September and four times subsequently with 7,070 copies additional. Reprint editions were published by Grosset & Dunlap in 1938, Triangle Books in 1942, Dell Books in 1944, and Mercury Books in 1950.

Harvard Has a Homicide first appeared as a serial in *The Atlantic Monthly*¹²⁸ and, as the publishers announced, was the first contemporary mystery story ever serialized in the columns of that magazine and in addition was the first to be published as an Atlantic Monthly Press Book.

The book is also the sole detective story in our list of Harvard fiction. Not only is it an excellent and convincing story of this class, told in a witty and light-hearted manner, but it gives an excellent picture of Cambridge and College atmosphere, albeit there is comparatively little about college activities per se.

Professor Singer of the Fine Arts department was found dead in his study in one of the Houses by "Jupiter" Jones, a graduate student studying under the professor. "Jupiter" decides to help Sergeant Rankin solve the mystery and does so "with the maximum of liquor and the minimum of effort." That is the story Mr. Fuller unravels.

The book was well received by the critics.¹²⁹ Edmund Pearson, Harvard's famous criminologist, wrote:

Harvard really has had one, perhaps two homicides. There was the undoubted tragedy of 1849 [the murder of Dr. Parkman by Prof. Webster]. . . . Fifty-two years later—in my own time—I saw a member of the Harvard faculty on trial for murder. (Quite properly, he was acquitted.) And some years later came the mysterious flight from Cambridge of a German instructor, strongly suspected of uxoricide. He turned up later, on Long Island, when he tried to murder a distinguished graduate of Harvard. The record is remarkable, and Professor William Lyon Phelps, that loyal son of Harvard's traditional rival, has admitted, in my hearing, that Yale can show nothing like it.

Mr. Timothy Fuller is probably the first to give Harvard a fictitious homicide. This he has done in a rapidly moving and witty novel which need fear comparison with none of the murder mysteries of to-day. He

¹²⁸ *The Atlantic Monthly*, CLVIII, 192-200 and 245-256; 366-379; 494-509 (August, September, and October, 1936).

¹²⁹ The following reviews may be noted: L.E.S., *Boston Evening Transcript*, Book Section, September 26, 1936, p. 2; Will Cuppy, *New York Herald Tribune Books*, September 27, 1936, p. 12; *The New York Times Book Review*, September 27, 1936, p. 22; Edmund Pearson, *The Atlantic Monthly*, CLVIII, [xvii], (November, 1936).

pleasantly transported me to a region as unknown as the sources of the Hoang-ho: that is, to the Harvard College of the year 1936. To one who knew it in the Consulates of McKinley and Roosevelt Primus, this Harvard is a strange place, of Houses and their Masters; of tutors and tutees; of young men, all of whom are studying Italian art (and some of them writing e. e. cummings-like verses to the professor!), and of ravishing young lady librarians at the Fogg Museum—harrow and alas, that I came along too early for these!

Will Cuppy had this to say:

Seems that last year young Timothy Fuller, class of 1936, left Harvard flat. He felt, according to a news release, that he “was wasting too much of his own time and his father’s money,” which might if you wanted to labor the point, be construed as one on dear old Harvard and also on the Fine Arts, in which Timothy was majoring. Tim had become infected with the urge to write a book—or *cacoëthes scribendi*, as the professors doubtless put it. . . . And here he is with an amusing, unpretentious and well-worth-reading mystery story and college tale combined. . . . There’s a disarming simplicity about the yarn, and also symptoms of a style that we liked, barring a slight tendency to rub in and stamp on points, maybe for the benefit of us non-Harvards.

He then goes on to note that Timothy was the son of Richard Fuller, head of Boston’s famous Old Corner Book Store, and the great-great-nephew of Margaret Fuller, the lady who accepted the universe. “And now the universe seems to have accepted Timothy, or will any minute—it’s in the bag.”

Timothy Fuller entered Harvard from Noble and Greenough’s School with the Class of 1936. In college he was a member of the Delphic Club. As already noted, he left after two and a half years and this book was written before his class had graduated. It is said that his father allowed him to leave college only after Timothy had bet that he would have a book published within twelve months if he were allowed to do so. He has continued the story of “Jupiter” Jones in four subsequent mystery novels, one of which, concerning a Harvard class reunion, is noted in the supplement.

1938

JOHN ROBERTS TUNIS (1889-)

IRON DUKE / by John R. Tunis / ILLUSTRATED BY JOHAN BULL / [View of one of the Houses] / HARCOURT, BRACE AND COMPANY / NEW YORK.

Collation: [1-17]⁸, [18]⁶—142 leaves; pp.: [vi], 278.

Pp. [i]—[ii], blank; p. [iii], fly title; p. [iv], blank; p. [v], title-page; p. [vi], copyright notice and imprint: *Quinn & Boden Company, Inc.*; p. [1], half-title; p. [2], blank; pp. 3-276, text; pp. [277]—[278], blank.

Leaf measures 8½ x 5⅝ inches trimmed. Bound in red cloth black lettered on front cover and spine with end papers decorated with drawing of Weeks Bridge.

Numerous half-page and full-page line drawings through the text by Johan Bull.

Entered for copyright on March 3, 1938, in the name of the publisher (entry No. A 114,793) with two copies deposited March 7. *Iron Duke* has been reprinted frequently but the publishers have a policy of issuing no sales figures.

With *Iron Duke* we come to the first of a new type of Harvard fiction—a series of five stories, two by Tunis and three by Robert S. Playfair, written specifically for older school boys. Unlike such books as *The Half-Back* by Ralph Henry Barbour—or even *The Rigor of the Game* by Arthur Stanwood Pier—they are authentic Harvard stories that give true pictures of the life and atmosphere of the College. They are naturally books which would not be very engrossing to the mature reader but even the latter could find in them much to explain the feeling of Harvard.

Iron Duke received the \$250 prize for 1938 for the best book for older children published in the spring of the year in the annual *New York Herald Tribune's* Children's Spring Book Festival Contest, instituted in 1937 to encourage the publication of more children's books in the spring of the year, one prize being awarded to the best book for younger children and one to the best book for older children.

Howard S. Derrickson of the Class of 1935 writing early in 1939 has given a very thoughtful and interesting comparison of *Iron*

Duke and *The Crimson Road*, a similar book published only a few months later and the next one on this list, which may be quoted to advantage.¹³⁰

As a Harvard graduate teaching in a large boys' school in the Middle West, I have been interested in the student attitude toward my *Alma Mater*, as influenced by books dealing with Harvard.

Two such were recently published, "Iron Duke," by John Tunis, '11, and "The Crimson Road," by Robert S. Playfair, '36. The first, published in May [it was actually March, 1938], was awarded the New York *Herald-Tribune* prize for the best older-juvenile of the year. "The Crimson Road" appeared quietly in the fall and received no such advance ovation.

Both books describe the adventures of a boy from the Middle West at Harvard. Both deal with athletics and the aspects of college life calculated to appeal to boys in their 'teens. I recommended each, in the order of publication, to my English classes. I was immediately showered with book reviews of "The Crimson Road."

In consternation I recommended other books dealing with Harvard—"Not to Eat, Not For Love," by George Weller, "Ambition," by Arthur Train, and others. To no avail.

I re-read all the books mentioned, seeking some clue, and found, I believe, the simple answer to the matter.

Technically, "Iron Duke" is a more finished novel than any of the others named: the "point of view" unity is carefully observed throughout, and the book as a whole impresses one as the work of an author of considerable experience. "Not to Eat, Not for Love" attempts to give in almost surrealistic form a complete picture of Harvard life; and because the subject is so vast the book necessarily fails. "Ambition" is not, strictly speaking, a book about Harvard, more than half of it being the story of a lawyer in New York City.¹³¹

Of all the books woven about Harvard, however, "The Crimson Road" is the only one, despite being essentially a tale of college athletics, which deals a wholesome blow at the tradition of "snobbishness" which boys from the Middle West associate with Cambridge. Mr. Tunis appears

¹³⁰ Howard S. Derrickson, letter to the editor, *Harvard Alumni Bulletin*, XLI, 424 (January 13, 1939).

¹³¹ Of course the last two books would have little appeal for high school boys, but earlier ones, such as those by Porter, Flandrau, Holland, Post, etc., might well be enjoyed by them.

actually to foster this idea—which was exploded for me and for most of my classmates by four years as an undergraduate.

Perhaps in 1911 there were definite social barriers, unbreakable if artificial, which divided the man from the Middle West from the student with an Eastern preparatory school background and culture as irrevocably as skimmed milk and cream. However, I did not find this true in my years as a member of the class of 1935, nor, it appears, did Mr. Playfair.

Thus it is as much for the utterly democratic picture painted of Harvard in "The Crimson Road," I am led to believe, as for any other reason, that I find myself inundated with reviews of the book.

Mr. Derrickson has indeed hit on a basic weakness of *Iron Duke* as a Harvard book. Tunis has an obsession, contrary to fact and perhaps for some personal reasons, that only boys from the prominent private schools are "accepted" at Harvard and this axe is ground throughout the book. Whether *The Crimson Road*, if it had appeared in the spring of 1938 instead of the fall, would have given *Iron Duke* serious competition for the *Herald Tribune* prize may be doubted. The latter is a much more finished novel evidencing its author's years of experience in the field; and the judges perhaps would not have been interested in the point mentioned; nor perhaps would they have appreciated another point. Tunis was writing about a life that must at best have been rather hazy after over twenty-five years' absence from it; but to Playfair writing only two years after graduation it was still a life vivid, personal and nostalgic. We get a closer and truer picture of Harvard from *The Crimson Road*. Furthermore, as to track athletics which is the dominant theme in both books, Playfair was writing about something he knew and had experienced. He was a highly successful distance runner during his college day and was captain of the cross-country team; and so his story of track has a more authentic ring to it than does that of Tunis writing only as an outsider and reporter. Solely as a picture of Harvard—if not as a novel—*The Crimson Road* is the better book.

Iron Duke, as might be expected, was well reviewed.¹³² May

¹³² The 1938 *Book Review Digest* (XXXIV, 974) lists the following reviews among others: *New York Herald Tribune Books*, March 6, 1938, p. 8; *Catholic World*, CXXXXVII, 637 (August, 1938); *The New York Times Book Review*, March 27, 1938, p. 10; *Springfield Republican*, March 6, 1938, p. 7e.

Lamberton Becker wrote: "Until some one writes a better college story of American boys, I shall continue to recommend this one to those who ask me what such a story should be." (*New York Herald Tribune*). "One of the best college stories since Owen Johnson's 'Stover at Yale.'" (*Springfield Republican*).

John Tunis was graduated from Harvard in 1912 as of the Class of 1911. He has a number of other books to his credit and has done extensive reporting of sports and athletics, particularly tennis, for *The New Yorker*, the Hearst papers, and others.

1938

ROBERT SMITH PLAYFAIR (1913-1948)

[Vignette of football punter] / The Crimson Road / ROBERT S. PLAYFAIR / ILLUSTRATED BY / MANNING DeV. LEE / [single line] / HOUGHTON MIFFLIN COMPANY—BOSTON / The Riverside Press Cambridge / 1938.

Collation: [1-14]⁸, [15]¹⁰—122 leaves; pp.: [x], 234.

P. [i], half-title; p. [ii], blank; p. [iii], title-page; p. [iv], copyright notice and imprint: *The Riverside Press Cambridge Massachusetts*; p. [v], dedication: *To Emile C. Dubiel Harvard '37 whose undergraduate exploits were hardly less than those of Mark Haskins, hero of this story*; p. [vi], blank; p. [vii], table of contents; p. [viii], blank; p. [ix], list of illustrations; p. [x], blank; p. [1], half-title Part I; p. [2], blank; pp. [3]-234, text.

Six full-page illustrations by Manning DeV. Lee.

Leaf measures 8 $\frac{1}{8}$ x 5 $\frac{1}{2}$ inches trimmed. Bound in cream cloth with decorated end papers showing Soldier's Field. Crimson lettering on front cover and spine with decoration in crimson on front cover showing a football player completing a punt.

Entered for copyright on August 30, 1938, in the name of the author (entry No. A 121,306) with two copies deposited September 3. Published August 30 in an edition of 3,000 copies with a second printing in 1940 of 1,500 copies.

This first book of Robert Playfair's has already been extensively discussed in connection with *Iron Duke* by John Tunis immediately preceding. It appeared only two years after the author had

been graduated in 1936 and failed of much publicity. The *Transcript* noted that as a young author making his bow Playfair handled matters with discretion, that the pictures of the big games and the mile race were drawn with restraint, and that the scenes snipped from dormitory life in the Yard had the tang of natural humor.¹³³

Playfair was a prominent undergraduate in his day. Entering college from the Roxbury Latin School he was graduated with the Class of 1936. In his freshman year he was secretary-treasurer of his class and later was co-chairman of the Speakers' Committee, chairman of the Class Day Committee, and a member of the Student Council. He was one of the outstanding distance runners of his time being captain of the cross country team. In four years of Ivy League competition he was never defeated at cross country racing. After graduation he went into newspaper and public relations work but after a long illness died at a very early age in 1948.

In the first report of his class issued in 1939 he wrote:

I have beaten out pulp stories for taxi-drivers, copy for steel and silk stockings, glowing obituaries for friends of dead men I disliked, and propaganda for *the people*. Between times I have written four juvenile books, three with a Harvard background. The influence of these should be great. Already I am told, innumerable youths from ten to fifteen years of age have indicated their intention of enrolling at Harvard rather than Yale or Rutgers, and the result in a few years hence should show in football scores.

1939

WELLS LEWIS (1917-1944)

WELLS LEWIS / [decorated line] / THEY STILL SAY NO / [decorated line] / FARRAR & RINEHART / INCORPORATED / NEW YORK. TORONTO.

Collation: [1]⁶, [2-20]⁸—158 leaves; pp.: [iv], 312.

P. [i], half-title; p. [ii], blank; p. [iii], title-page; p. [iv], copyright notice and imprint: *Quinn & Boden Company, Inc.*; p. [1], half-title

¹³³ *Boston Evening Transcript*, January 7, 1939. It was also reviewed by May Lamberton Becker, *New York Tribune Herald Books*, October 2, 1938.

Part One; p. [2], blank; pp. 3-306, text, with pp. [109] and [248] (versos blank) as half-titles for Parts Two and Three; pp. [307]-[312], blank.

Leaf measures $8\frac{1}{8} \times 5\frac{1}{2}$ inches, fore edges partially untrimmed, top edges green. Bound in gray-tan cloth green lettered on front cover and spine.

Entered for copyright on April 17, 1939, in the name of the author (entry No. A 129,062) with two copies deposited April 19. Published April 17 in an edition of 3,500 copies. A French edition was published during the war by Les Presses de la Cité.

The scene for about a third of this book is laid at Harvard, particularly at Lowell House, and for the remainder in Mexico, both of which, according to the jacket "blurb," the author knew at first hand. Although there are a few good touches concerning the College and undergraduate life, this knowledge is not greatly in evidence; the entire book is confined pretty much to a freshman's eager search for amorous experience.

Wells Lewis was the son of Sinclair Lewis; it was thus inevitable, although unfair, that the work of the son should be compared to that of the father. On the other hand it is possible that but for that relationship *They Still Say No* would never have been published; or, if published, have received such extended reviews as it did. Unfortunately these reviews were generally uncomplimentary—and rightly so.¹⁸⁴

William M. Murphy of the Harvard English Department, writing in the *Transcript*, said: "There is no indication here that the younger Lewis is Nobel Prize material. He has no sense of humor at all, the tragedy being that he thinks he has a great deal." Noting that he had a facile command over incident with neat but superficial delineations of character showing a mastery of narrative techniques but with no originality in the treatment, he continued:

¹⁸⁴ The following reviews may be noted: William M. Murphy, "Neophyte—Sinclair Lewis's Son No Chip Off Block," *Boston Evening Transcript*, April 29, 1939, p. 1; John Gaywood Linn, *New York Herald Tribune Books*, April 16, 1939, p. 12; Robert van Gelder, *The New York Times Book Review*, April 16, 1939, p. 6; *The New Yorker*, XV, No. 10, p. 69 (April 22, 1939); J.B., *The Saturday Review of Literature*, XIX, No. 26, p. 20 (April 22, 1939); *The New Republic*, LXXXVIII, 359 (April 26, 1939).

The novel is a frank, readable account of the hero's physical and spiritual voyage from purity to worldly wisdom. The theme is a valid one and the story is frankly told, but it lacks the subtlety and conviction of, for instance, George Weller's treatment of the same theme in "Not to Eat, Not for Love." But as light reading Harvard men should find the book enjoyable; and so, for that matter, should anyone who is not morally squeamish.

John G. Linn in the *Herald Tribune* wrote:

This spirited account of the spring and summer of a self-conscious Harvard faun will no doubt find its way—when the word gets about—into all the fraternity-house libraries. "They Still Say No" is the kind of smoothly written novel, that in the 'twenties, one almost had to write as a prerequisite to graduation from Oxford: the story of the clever young man's first meeting with life. Wells Lewis, at twenty-two, now does a Harvard version. . . .

The very virtues of the book lead it astray, for the desire to be frank sometimes leads to descent from psychological analysis to physiological description. . . . Mr. Lewis, in fact, seems undecided at points as to whether or not to take his hero seriously, which indecision naturally leads to confusion.

Robert van Gelder in *The New York Times* was more complimentary than most:

Its people are real—its situations are unforced, unfaked and amusing—and its style is good—racy, vital, and practical.

This is not another "This Side of Paradise." It won't start another parade of flappers and philosophers across the campuses, with galoshes jingling, and brand new slang. But it is an interesting and amusing first novel, well written, ably put together, humorous, and filled with promise.

The review in *The New Yorker* said:

What do college boys think about? Girls, says Mr. Lewis, and how to make them. For three hundred pages his hero, a likable, intelligent lad, is pretty well obsessed by this problem. The writing is fresh and neatly colloquial; the situations are described with a disarming frankness. The only problem is: How much amorous dalliance can you stand in one novel.

The New Republic wrote to the same effect:

A first novel by a twenty-one-year-old son of Sinclair Lewis that will be an embarrassment to him if he grows up to be a writer. It's the story

of a Harvard freshman with little on his mind but the question of whether he can lose his virtue to a nice girl who will be safe. After a couple of hundred pages of honest but dull writing, we don't much care.

Entering college from Andover, Wells Lewis was graduated magna cum laude with the Class of 1939 having received a detur, held a first group scholarship for three years, and been a member of Phi Beta Kappa. He was on the board of the *Monthly* and a member of the Signet. This book was published while he was still in college. In 1940 he enlisted in the 7th Regiment of New York and was killed in action in France on October 29, 1944, after having received a Silver Star, Bronze Star, and Croix de Guerre with Palm in various campaigns. While commander of Headquarters Battery in Africa he wrote a number of stories and articles for some of our leading magazines.

1939

ROBERT SMITH PLAYFAIR (1913-1948)

[Vignette of hockey player] / Fuller at Harvard / ROBERT S. PLAYFAIR / ILLUSTRATED BY / BRUCE ADAMS / [single line] / HOUGHTON MIFFLIN COMPANY—BOSTON / The Riverside Press Cambridge / 1939.

Collation: [1-15]⁸—120 leaves; pp.: [viii], 232.

P. [i], half-title; p. [ii], list of books by Playfair; p. [iii], title-page; p. [iv], copyright and imprint: *The Riverside Press Cambridge Massachusetts*; p. [v], dedication to Arthur Stanwood Pier, Jr. [of the Class of 1935]; p. [vi], blank; p. [vii], table of contents; p. [viii], vignette; pp. [1]-231, text; p. [232], blank.

Numerous football, hockey, and other vignettes through the text drawn by Bruce Adams.

Leaf measures 8½ x 5½ inches trimmed. Bound in rose cloth, crimson lettered on front cover and spine. Decoration of hockey player on front cover.

Entered for copyright on September 5, 1939, in the name of the author (entry No. A 133,026) with two copies deposited September 11. These copies give the name of the illustrator on the title-page as Manning

DeV. Lee. On September 16 two "corrected" copies were deposited with a new title-page tipped in on the stub of the original giving the name of the illustrator correctly as Bruce Adams. The book was published September 5 in an edition of 3,500 copies with no subsequent reprintings. Information has not been obtained as to how many copies with the original, incorrect title-page were actually distributed—if any.

Although not in any sense a sequel to *The Crimson Road* this book contains a few of the characters who had appeared earlier. It contains many authentic pictures of college life and much scientific lore of football and hockey but it is not so complete or coordinated a book as its predecessor.

1939

JOHN ROBERTS TUNIS (1889-)

THE DUKE / DECIDES / by JOHN R. TUNIS / *the author of IRON DUKE* / ILLUSTRATED BY JAMES MACDONALD / [Vignette of Olympic torch] / HARCOURT, BRACE AND COMPANY / NEW YORK.

Collation: [1-17]⁸—136 leaves; pp.: [iv], 268.

P. [i], fly title; p. [ii], frontispiece illustration of indoor track meet; p. [iii], title-page; p. [iv], copyright notice and imprint: *Quinn & Boden Company, Inc.*; p. [1], half-title; p. [2], blank; pp. 3-267, text; p. [268], blank.

Four full-page illustrations including frontispiece drawn by James MacDonald included in pagination.

Leaf measures $8\frac{3}{8} \times 5\frac{1}{2}$ inches trimmed. Bound in orange tan cloth with tan lettering within black square on front cover and spine.

Entered for copyright on October 5, 1939, in the name of the publisher (entry No. A 132,692) with two copies deposited October 17.

The Duke Decides is a sequel to *Iron Duke* carrying James H. Wellington of Waterloo, Iowa, through his senior year as captain of the Harvard track team and on to the Olympics in Germany. Its main underlying theme, and perhaps purpose, is to stress the commercialism of modern "amateur" athletics. It does this well but as a result the book suffers as an unalloyed story. But to off-

set this, one gets a fine eye-witness picture of the spectacular Nazi showmanship seen at the Olympics.

May Lamberton Becker wrote: "This is a boys' book, because boys will soon be drawn into a world of men, but it is even more a book for parents of boys."¹⁸⁵ The *Springfield Republican* recommended it not only for the prep school boy but for his older brothers who have retained a "holier-than-thou" attitude in the conviction that what may be done in other places is never done at our college.

1940

ROBERT SMITH PLAYFAIR (1913-1948)

[Baseball vignette] / [decorated line] / Colonel of the / Crimson/
ROBERT S. PLAYFAIR / [single line] / HOUGHTON MIF-
FLIN COMPANY—BOSTON / The Riverside Press Cam-
bridge / 1940.

Collation: [1-15]⁸—120 leaves; pp.: [vi], 234.

P. [i], half-title; p. [ii], list of books by Playfair; p. [iii], title-page; p. [iv], copyright notice and imprint: *The Riverside Press Cambridge Massachusetts*; p. [v], table of contents; p. [vi], blank; pp. [1]-233, text; p. [234], blank.

Numerous pen and ink drawings through the text by S. Levenson.

Leaf measures 8 $\frac{1}{8}$ x 5 $\frac{1}{2}$ inches trimmed. Bound in buff cloth brown lettered on front cover and spine with vignettes on front cover. End papers decorated with baseball sketches.

Entered for copyright on September 20, 1940, in the name of the author (entry No. A 145,385) with two copies deposited the same date. Published the same date in an edition of 3,500 copies with no subsequent reprintings.

Again in this book Mr. Playfair presents authentic scientific lore of sports—in this case of baseball and basketball; again as in each of his other books he stresses sportsmanship and the general

¹⁸⁵ *New York Herald Tribune Books*, October 22, 1939, p. 6. The 1939 *Book Review Digest* (XXXV, 976) also lists these other reviews: *Catholic World*, CL, 380 (December, 1939); *The Churchman*, CLIII, 39 (December 15, 1939); *The Saturday Review of Literature*, XXI, 21 (December 9, 1939); *Springfield Republican*, December 3, 1939.

democratic life at Harvard; and again he gives us fine pictures of many phases of that life. On its appearance the book was called a better-than-average college and sports story which older boys would like immensely.¹⁸⁶

Supplementary List

JOHN FINCH (Anon.)

The Soldier's Orphan. A Novel. New York: Printed by C. S. Van Winkle. 1812.

On pages 64-69 is a description of a visit to Cambridge and Harvard. "His listening friends followed their venerable guide through Harvard [Hall], leaving the chapel on the left, and on the right, a spacious dining hall for students, to the library. Here, arranged in airy alcoves, lay an astonishing collection of invaluable books, which the pious donations of liberal patrons of science and literature, have for centuries increased, till it contains the whole learning of the civilized world!" Wright, no. 2478.

RUFUS DAWES

Nix's Mate: An Historical Romance of America. Two volumes. New York: Published by Samuel Colman. 1839.

In Chapter XV of Volume II is described a visit to Cambridge by four Catholic priests on their way to the fair at Watertown during the time of Andros. This gives an opportunity for various remarks—mostly derogatory—about education, the condition of the college, the tyrannical discipline which accounts for the spirit of freedom and rebellion, etc. "When the teachers are asses what can you expect of the taught."

ANONYMOUS

The Convert of Massachusetts. New York: General Protestant Episcopal Sunday School Union and Church Book Society. 1860.

A note states that this book was published by The Parish of St. John's Church, Charlestown, Mass. It is the feeble tale of the conversion of

¹⁸⁶ See 1940 *Book Review Digest* (XXXVI, 727) which lists the following reviews: *Library Journal*, LXV, 1045 (December 1, 1940); *The Saturday Review of Literature*, XXIII, 7 (November 16, 1940); *Wisconsin Library Bulletin*, XXXVI, 154 (November, 1940).

Geoffrey Morris from good New England Congregationalism to the Church of England while at Harvard during the administration of President Wadsworth, with the aid of a fellow student, an Anglican from Virginia. There is little of real Harvard interest in the book, although we do get a rather lengthy and dry interview with the president when Geoffrey goes up for admission. There are interminable religious discussions and arguments about education. There was a discussion of the book (as seen in a later London edition) in "The College Pump," *Harvard Alumni Bulletin*, April 9, 1955, p. 498.

WILLIAM DEAN HOWELLS

April Hopes. New York: Harper & Brothers. 1888.

The scene of the first seven chapters is laid at Class Day in the late 1880's. These fifty pages are confined almost entirely to Victorian conversation among the elders that has little connection with Harvard; but we do get a brief picture of the spread and dancing in Hemenway Gymnasium, a few private parties, and the Tree Exercises in the Holden, Hollis, Harvard quadrangle.

ARTHUR STANWOOD PIER

The Sentimentalists. A Novel. New York and London. Harper & Brothers. 1901.

A short section of some nine pages of this book deals with Harvard—the crews on the river, the football field, college hopes, etc. etc.

DANIEL WRIGHT KITTREDGE

The Memoirs of a Failure—With an Account of the Man and his Manuscript. Cincinnati: U. P. James, Bookseller. 1908.

This is the story of the "failure" of William Wirt Dunlevy. The second chapter of some fifteen pages is entitled "Dunlevy at Harvard," but there is little about Harvard or even of Dunlevy's life there. It is an unusual, unknown, and interesting book, perhaps of real worth.

HERSILIA A. MITCHELL (COPP) KEAYS

The Marriage Portion. A Novel. Boston: Small, Maynard & Company. [1911].

Cambridge social life with members of the Harvard faculty as some of the characters is the theme of this unimportant book.

JOHN (RODERIGO) DOS PASSOS

Streets of Night. New York: George H. Doran Company. [1923].

The first chapter tells of the unpleasant day spent by two freshmen with two chorus girls at Norumbega Park. Later in the book one of the freshmen has become an instructor in the College. There is practically no picture of the College or any phase of its life.

REGINALD WRIGHT KAUFMANN

Spanish Dollars. Being Further Passages from the Memoirs of Nicholas Rowntree These Relating Chiefly to the American Colonists' Expedition against Louisbourg. Philadelphia: The Penn Publishing Company. 1935.

Although the hero of this adventure story is a Harvard student there is little more than a minor Harvard undertone through the book. Mr. Kauffman has written us: "I've sent most of my heroes to Harvard—'before the fact.' There is a bit about The Harvard of Colonial Times in my *Spanish Dollars*."

JOHN (RODERIGO) DOS PASSOS

The 42nd Parallel. New York: Harper & Brothers. 1930.

Here in a half page or so is a picture of ironic disillusionment about Harvard which is quoted in full by Theodore Hall in "Harvard in Fiction," *loc. cit.*, with the caption: "This is bitterness. But one cannot deny that a share of good work in the world has been done by men who felt some such way as this toward Harvard. There were ex-students named E. Robinson, R. Frost and E. O'Neill."

HARFORD (WILLING HARE) POWEL, JR.

Oh Glory! Indianapolis: The Bobbs-Merrill Company. [1931].

There are three or four pages about the hero's life at Harvard with a few other paragraphs about the College, one such section being quoted by Theodore Hall in "Harvard in Fiction," *loc. cit.*

PAUL HOFFMAN

Seven Yesterdays. New York: Harper & Brothers. 1933.

In the last half of the last chapter (Thursday, of our "Yesterdays"), the hero has finally landed at Harvard after we have read the story of

his earlier life as a child and adolescent. We get something of a picture of a phase or two of the college, but very little.

THOMAS WOLFE

Of Time and the River. A Legend of Man's Hunger in His Youth. New York: Charles Scribner's Sons. 1935.

The section of this book which tells of Wolfe's life at Harvard as a graduate student tells much about Wolfe but little about Harvard. There are, however, a few good paragraphs here and there, particularly about the library.

KENNETH (LEWIS) ROBERTS

Northwest Passage. Garden City, New York: Doubleday, Doran & Company. 1937.

In Chapters II and III Langdon Thorne tells us a little of life at Harvard in 1759 and particularly of the party staged in his room with his old cronies, Hunk Marriner and Cap Huff with their five-gallon keg of rum—that famous party where the delights of hot buttered rum are published to the world and as a result of which Langdon was rusticated “as an object-lesson to the many undergraduates who were leaning more and more toward extravagances, irregularities and disorders.”

TIMOTHY FULLER

Reunion with Murder. Boston: Little, Brown, and Company. 1941.

At the tenth reunion of the Class of 1931 a member of the class is found murdered on the golf course. “Jupiter” Jones, our friend from *Harvard Has a Homicide*, solves the crime—on his wedding day. There is, of course, a considerable amount of underlying Harvard interest.

KENNETH PAYSON KEMPTON

. . . *So Dream All Night.* New York: G. P. Putnam's Sons. [1941].

The first section of this book gives us a bit of picture of Harvard on the faculty level through the eyes of a young instructor.

JOHN PHILLIPS MARQUAND

H. M. Pulham, Esquire. Boston: Little, Brown, and Company. 1941.

The book opens with the planning for a class reunion and ends with the reunion itself. A few of the pages in between, which contain the real story given in Marquand's usual flashback technique, are devoted to Pulham's life as an undergraduate and to various episodes of the time. Throughout the book there is a strong undercurrent of Harvard interest, as there also is, of course, in Marquand's better known book, *The Late George Apley*. The opening chapter covering the reunion planning is quoted in William Bentinck-Smith, *op. cit.*, pp. 304-315. The telling chapter which ends with the meeting of the football squad in Bo-jo's room is quoted in A. C. Spector, *The College Years*, pp. 239 *et seq.*

JOHN PHILLIPS MARQUAND, JR. (John Phillips, *pseud.*)
The Second Happiest Day. New York: Harper & Brothers.
[1953.]

Chapters 15-17 give a fine picture of a few phases of Harvard life during those chaotic days when war began to break upon us in the early 1940's. Here again we find a latent College interest running through the book; and it is a pleasure to see the Elis definitely put down in their proper place!

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