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BALDWIN

THE UNIVERSITY OF NORTH CAROLINA  
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Vol. XVIII

July 1953

No. 4

JUN 15 1953

OTHER PEOPLE'S LIVES

*Fiftieth Series*

CORNELIA SPENCER LOVE



CHAPEL HILL

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**OTHER PEOPLE'S LIVES**

*Thirteenth Series*

By

CORNELIA SPENCER LOVE

CHAPEL HILL  
THE UNIVERSITY OF NORTH CAROLINA LIBRARY  
1953

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

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## CHAPTER I

### UNDER THE BIG TOP

Fred Bradna, 1871—

J. Y. Henderson

Man, woman or child--lives there one who does not thrill to the magic of the word "circus", to the memories it evokes of pennant-tipped tents, sawdust, and the harsh cries of barkers; posters of incredible sideshow monstrosities, popcorn and peanuts for the elephants, and—in the wild animal tent—the deep roar of a lion?

The next best thing to seeing a circus is reading about it, and in Fred Bradna's *The Big Top* and J. Y. Henderson's *Circus Doctor* many secrets and mysteries are revealed, without detracting one bit from the enchantment of "The Greatest Show on Earth."

Fred was by birth an Alsatian aristocrat, who joined the German cavalry and became a champion pole vaulter and horseman. When attending the Nouveau Cirque in Paris he stared so intently at the beautiful equestrienne, Ella Bradna, that she lost her poise, tumbled off her horse, and fell over the ringback into his box. The marriage seemed predestined. Fred renounced his inheritance, took his wife's name, and joined the circus. Eventually he became ringmaster to the Ringling Brothers and Barnum and Bailey Circus, unequalled in his majestic and authoritative presence.

His book, written with the cooperation of Hartzell Spence, tells of the tribulations of performers in the circus of forty years ago—which were gradually ameliorated. It describes the acts and personalities of some of the greatest circus stars of all time; Lillian Leitzel, "twisting her dainty body over one arm 75 to 100 times in a unique feat of endurance"; the Wallendas, "on two bicycles on a tight wire forty feet aloft, without a safety net below them, balancing a two-high human pyramid between them"; May Wirth, "the only woman ever to do a *forward* somersault on a horse's back"; the Flying Concellos, with their "sequence of simultaneous leaps, somersaults, pirouettes and passes, including the triple somersault", and many others.

"On the circus lot we lived," he concludes, "twenty nationalities of all ages from six to sixty, under conditions which would

have rasped the patience of a saint. But we were a happy little United Nations, for in the main we could live and let live, love and be loved. And in some mysterious fashion this circus tradition communicated itself to the public, and we in turn were loved by people everywhere.

"That is what makes the circus great."

Other books have been written about the wild animals in a circus, the mixed groups, the skill and daring of their trainers, but it has remained for J. Y. Henderson, "Chief Veterinarian of the Ringling Brothers and Barnum and Bailey Circus", to tell of these animals in sickness and suffering, and of the technical skill and courage requisite in caring for them.

Nine years ago Dr. Henderson got a midnight call from John Ringling North in Sarasota, Florida, asking him if he would take on the job of caring for the circus's collection of 700 domestic and wild animals. "Horses, wildcats, bears, elephants, zebras, giraffes, antelopes, donkeys, ponies, buffalo—everything you can think of and a lot you've never heard of." While Doc knew a great deal about horses, and other domestic animals, the idea of applying his medical lore to lions. . . tigers. . . elephants, gave him considerable pause. However, the challenge stirred him, the colorful and exciting life of the circus appealed to him, so he took the job.

During the next few years he had to cope with such patients as a lion with a broken jaw, a polar bear with worms, a puma's broken tail, a bear with toothache, a colicky camel. All these stories, and many more, are told in the fascinating *Circus Doctor*, complete with love story and happy ending.

#### SUBJECTS FOR STUDY

##### 1. *The Big Top*, by Fred Bradna

- Romance of the Bradnas—Honeymoon with a circus—Mr Bailey.
- Comments on American fans—John Ringling—A "home" at last.
- Man with the whistle—Mr Johnny—Difficulties in running a circus.
- Ella becomes a star—Equestrians, leapers, tumblers, flyers.
- Love story of Leitzel and Codona.
- Cats, bulls and bears—Alfred Court.
- Crazy acts of the clowns—"Strange people," or freaks.
- Tragedy in the Big Top.
- Stories of some of the performers.



2. *Circus Doctor*, by J. Y. Henderson.

Midnight call—Circus in winter quarters.

Meet the patients—Alfred Court—Damoo Dhotre.

Describe some of the cases, such as worming the bears, dentistry for Samba, experience with a camel.

Care given the animals—quarters, feeding, behavior.

On the road—Madison Square Garden.

The girl on the flying trapeze.

Read some of the stories, illustrating different phases of Doc's work, and of the circus life.

Describe Doc's personality—Do you see why Martha fell in love with him?

## Additional Reading:

*Ringlings: Wizards of the Circus*, by Alvin Fay Harlow

*Circus*, by George A. Hamid

*Animal IQ; the Human Side of Animals*, by Vance O. Packard

## CHAPTER II

### MEETING OF EAST AND WEST

Prince Akihito, 1933—

Yoko Matsuoka, 1917—

On a rainy October day in 1946 a young American woman arrived in Japan, at the invitation of the Emperor, to teach English to the Crown Prince, the heir to the Imperial Throne. *Windows for the Crown Prince* is Elizabeth Gray Vining's record of the four dedicated years that followed.

At first there were many difficulties, centering round the customs, formalities and ceremonies which for centuries had hedged in the Imperial family. Little by little, exercising commonsense, charm, and unobtrusive tact, Mrs Vining broke down the barriers. Soon she had gained the complete confidence of the family, the Empress asked to take English lessons from her, and other royal personages followed suit.

The Crown Prince, a bright young pupil, expanded, gained confidence, and learned to live on the same level as his schoolmates. Where, at the beginning of the four years, Mrs Vining was not allowed to be in the same room with him alone, during her last summer in Japan Akihito spent a weekend at her summer home in the mountains, unattended by a single escort!

John Gunther, in *The New York Times Book Review*, says: "*Windows for the Crown Prince* is interesting not only as the story, told without artifice, of a unique mission well accomplished, but for its picture of the contemporary Japanese. Mrs Vining was helping to train a boy who, unless fate intervenes, will one day be head of state of one of the most important nations of the world. The Japanese are madly exasperating, wonderfully attractive, subtle, strange, and valuable members of the human race, and, after the paroxysm of the war, our allies to boot for good or ill. What the American administration in general has done for Japan and what Mrs Vining did for members of the Imperial family is part of the same picture. Both are, or were, experiments in democratization. How well they will succeed in the long run no one can know, but Mrs Vining, at least, will always know that she performed a historic function usefully."

Mrs Vining says of her four years in Japan: "I had seen extraordinary things. I had seen a broken and bewildered nation pick itself up from its ashes, make an about-face seldom if ever equalled in history, and start a new life in a new direction with determination and vigor. I had seen, in the unlikely soil of war's aftermath and military occupation, the growth of friendship between former bitter enemies. I had seen the great, nail-studded gates of the world's most secret court swing open to admit a foreigner to a position of trust. I had seen a chubby small boy develop into a poised young man.

"I had been asked to open windows on to a wider world for the Crown Prince. I had tried, but who can say to what extent I had succeeded? But certainly many windows had been opened for me—and perhaps through me for others—both on Japan itself and on that ancient, ceremonious, hidden world within the Moat. Through windows, whichever way they face, comes light, and light, I thought, is good."

"Two days after Emperor Hirohito made his epochal broadcast of Japan's surrender, Yoko Matsuoka was returning to her Tokyo home from a refuge in the countryside. On the crowded train a Japanese Army officer worked up a rage because, contrary to custom, no one offered him a seat. 'Don't be superior,' shouted a passenger, 'You lost the war, didn't you?' Miss Matsuoka was amazed. 'The almighty Japanese Army was being challenged by common ordinary people for the first time in decades.'

"The spontaneous little revolt against the military was symptomatic of the revolutionary changes that defeat and occupation brought to Japan. We are fortunate in having Miss Matsuoka as interpreter of those changes and of the Japanese view of the Second World War. Daughter of samurai liberals and graduate of an American college, she has shaped her dual loyalty into a frame that uniquely sets off her picture of pre-war and wartime Japan. 'Pearl Harbor was just as jolting to the Japanese as it must have been to the Americans.' Miss Matsuoka describes the surprise of the Doolittle raid, the growing shortages and the discomforts of daily living, the destruction rained by American bombers, the Emperor's changed status, the military occupation, the trial of the 'war criminals.'

"Whether she is recalling her delightful childhood in Tokyo,

her school days in Korea and the United States, her travels in Europe and Asia, or her life as a young wife and mother, Miss Matsuoka combines a spiritual approach with the charm of uncynical candor. In *Daughter of the Pacific* this child of the East and foster-child of the West makes a simple, earnest plea for the preservation of human values all over the world."

—Ann F. Wolfe in *Saturday Review of Literature*

#### SUBJECTS FOR STUDY

1. *Windows for the Crown Prince*, by Elizabeth Gray Vining
  - Invitation to tutor the Crown Prince.
  - Arrival in Tokyo—The Palace—Duties defined—Tané—Mrs Matsudaira.
  - Meeting with the Royal Family—First impressions.
  - The Japanese schools—Akihito as pupil—Other classes.
  - The country—The people—The Occupation.
  - Describe Mrs Vining's progress in democratizing the Crown Prince.
  - Lessons for the Empress.
  - Experiences with General MacArthur.
  - One year stretches into four.
  - Opinions of the Japanese people, customs, and mode of life.
  - Tangible accomplishments—Some of the intangibles.
2. *Daughter of the Pacific*, by Yoko Matsuoka
  - Childhood in Japan—Schooling in Korea.
  - Aunt Hani—School of Freedom—Christianity.
  - Seven years in America.
  - Return to Japan—Marriage—Japanese marriage customs.
  - War breaks out—Standpoint of aggressor, of conquered.
  - Interpreter for American journalists.
  - Japan under Western control—New Constitution.
  - Divorce—Return to America—A "tomorrow for Seiko."

#### Additional Reading:

- Over a Bamboo Fence: an American Looks at Japan*, by Margery Finn Brown
- Five Gentlemen of Japan*, by Frank Gibney
- Time of Fallen Blossoms*, by Allan S. Clifton
- Pageant of Japanese History*, by Marion M. Dilts
- Nisei Daughter*, by Monica Sone

## CHAPTER III

### ARTIST AND ENTREPRENEUR

Jo Davidson, 1883—1952

Joseph Duveen, 1869—1939

In its rough outline, Jo Davidson's life seems to be that of the typical or story-book artist. He was born on the lower East Side of New York, his mother a Russian, his father a rabbi. They were desperately poor and often did not have enough to eat. Jo managed to study at the Art Students League, then went to Paris and lived the gay, impecunious life of the Left Bank. He married a French girl, Yvonne, and after many trips back and forth across the Atlantic, many establishments, many exhibits, and much hard work, he reached his ultimate pinnacle, "the world's leading sculptor."

But this bare summary does scant justice to Jo Davidson's "informal autobiography," *Between Sittings*. It sparkles with the same vitality, the same irresistible charm, that makes Davidson a great biographer in bronze, a "plastic journalist," as he calls himself. The book teems with witty and shrewd observations, with startling behind-the-scenes anecdotes about the headliners of our life and times. It became an obsession with him to "collect" the heads of great men—writers, generals, scientists, rulers and dictators—and he also made some fine symbolic figures and groups, such as "France Aroused," and "Lidice."

As a "plastic historian" Davidson went with Lincoln Steffens in 1922 to the Genoa Conference, and twenty years later to South America, as a "good-will ambassador," to make busts of the Presidents of the South American Republics. Almost his only failures in securing sittings were with Lenin—in 1923—and Stalin—in 1937.

His book has no formal ending. It just stops, after a trip to Israel to make busts of Weizmann and Ben-Gurion, but these were to be his last "plastics." Jo Davidson died soon after his book was published.

The business of dealing in works of art by the great Masters was revolutionized, the prices of single paintings abruptly raised from five to six figures, by the advent of that most spectacular

art dealer of all time, Joseph Duveen, later Lord Milbank. His grandmother, the wife of a Dutch blacksmith, amassed a modest collection of Delft pottery, which she entrusted to her son Joseph Joel to sell in England. Joel eventually opened a shop in Oxford Street, while his brother Henry emigrated to New York, peddling china and furniture from a room in a loft building on Maiden Lane. Uncle Henry must have had something, for the rotund little man, speaking English with a guttural Dutch accent, became the confidant and art adviser of the elder J. P. Morgan, and Benjamin Altman.

He was completely overshadowed, however, by his astonishing nephew Joseph, who built a fabulous career upon the simple observation that Europe had art, while America had money. He told his American clients, "You can get all the pictures you want at fifty thousand dollars apiece—that's easy. But to get pictures at a quarter of a million apiece—that wants doing!" He promoted the prices of pictures, both in buying and selling, to astronomical heights, at the same time transforming America's taste in art, and in a few decades establishing American collections as among the finest in the world.

He revealed the perfection of salesmanship in playing off his wealthy clients one against the other—Mellon, Frick, Kress, Morgan, Huntington, Widener—and yet made it appear that he was unwilling to part with his treasures—as perhaps he was.

The outcome of this transfer of millionaires' dollars into art treasures has greatly benefited these United States, as nearly all the great collections now repose in national or municipal galleries, freely open to the public.

The collecting of Duveen stories and anecdotes has for years been a labor of love on the part of S. N. Behrman, the distinguished dramatist. The resulting volume, *Duveen*, is both a highly entertaining and perceptive study, authenticated by Bernard Berenson—who was for years Duveen's consultant on Italian pictures—for its fairness and accuracy.

#### SUBJECTS FOR STUDY

1. *Between Sittings, an Informal Autobiography* of Jo Davidson  
 Family—First jobs—Clay discovered in New Haven.  
 MacNeil's studio—St. Louis—The Left Bank.  
 Marriage—Washington Square—Chicago.  
 Acquiring skill and fame between two continents.

Collecting famous men, methods and results.

Some of them "collect" Davidson—Travels and visits with them.

Illustrate most of these topics by reading chapters.

Show pictures of the sculptures.

2. *Duveen*, by S. N. Behrman

A beginning in Delft—Joseph Joel—Uncle Henry.

Joseph takes over—Dealings with his family.

Methods of acquiring masterpieces.

Methods of disposing of them.

Story of Youssouppoff's Rembrandts—"The Blue Boy"—Mrs Hahn's  
Leonardo, or any other pictures that became "Duveens."

The millionaires—Adroit handling of them—Meeting with Mellon.

Association with Bernard Berenson.

Select passages for reading.

Additional Reading:

*Contemporary American Sculpture*, by Carl L. Brummé

*Chiaroscuro; Fragments of Autobiography*, by Augustus John

*Drawn from Memory*, by John T. McCutcheon

*Modern English Painters*, by John Rothenstein

*Sketch for a Self-Portrait; Rumour and Reflection*, by Bernard  
Berenson

## CHAPTER IV

### PERTAINING TO THE HOUSE OF MARLBOROUGH

Winston Churchill, 1874—

Consuelo Vanderbilt Balsan, 1877—

The book reviewers had a field day in evaluating Robert Lewis Taylor's unconventional life of Winston Churchill, whom he calls, "The last of the great statesmen. . . a man of multiple genius. . . possibly the liveliest personality yet produced by the upper vertebrates."

The *New Yorker* calls the book "A skillful romp through the life of the British Prime Minister." Alistair Cooke, American correspondent of *The Manchester Guardian*, says that "In Britain Mr Churchill suffers (though with aplomb) from a popular reaction against the American idolatry of him." And he thinks it "a pity that such an entertaining and well-documented book should begin and end with the assumption that its subject is a slightly exasperating and essentially comic Superman."

The *Time* man says: "To biographical mountain climbers, the figure of Winston Churchill rears up as formidably as Mt. Everest. One reason is that the last word on Churchill is usually by Churchill. Wisely hugging the foothills of anecdote, Robert Lewis Taylor has put together a crisp, readable 'informal study of greatness.' Unable to wangle a single interview with the 'old man in a hurry,' he nonetheless brings the old showman onstage for every star turn of his dramatic life. There is Churchill, 'the naughtiest little boy in the whole world,' whose instructors could only keep him quiet by racing him around full tilt all through recesses. There is Churchill, the young subaltern in India, flashing a wicked polo stick 'like a man thrashing at a cobra with a riding crop.' There is Churchill, the captured war correspondent, breaking out of a Boer prison camp with four chocolate bars, and trekking 300 miles to the British lines and the world's headlines. There is Churchill the Conservative and Churchill the Liberal, and Churchill the World War I battalion commander who bought up one French town's 'entire seasonal production of peach and apricot brandy.' Above all there is Churchill the phrasemaker, who could beat even Bernard Shaw to the verbal draw."



The political history of the Prime Minister is, of course, the heart of the book, but Churchill's approach to politics is as unusual as it is engrossing. Frequently the despair of his colleagues as well as his opposition, he has been in and out of government service for half a century, in a roller-coaster career climaxed by his valorous leadership of the Empire in the most desperate days of World War II.

Also presented in colorful procession are Churchill the novelist and historian, the artist, and the fabulous epicure, whose vast capacity for food and drink captured the admiration of Joseph Stalin.

It will remain for posterity to gauge the stature of Winston Churchill in its true historical perspective; meanwhile we are grateful to Mr Taylor for dwelling on the less well known phases of his career, and for unearthing so many entertaining anecdotes to add to the saga Churchilliana.

Winston Churchill, half-American though he is through his mother, Jennie Jerome, is wholly British and a Marlborough. Yet the second most famous man of that name was the son of a younger son, and hence not in line to be the Duke of Marlborough. It was the lot of another American woman to provide future Dukes, and the son of the former Consuelo Vanderbilt is now the owner of that proud title. This, however, was the result of no love match. The beautiful young Consuelo, highly educated, disciplined and restricted at every turn, was forced into the glittering match by her domineering and ambitious mother.

The eighteen-year-old girl learned how to run the princely establishment at Blenheim Palace, to entertain a houseparty of thirty guests, headed by the Prince and Princess of Wales (later Edward VII)—who had asked to be invited—while incidentally effecting the four changes of dress requisite each day. As the party lasted four days, and no dress could be worn twice, this called for sixteen elaborate costumes.

Consuelo had more than done her duty when she insured the ducal succession by giving birth to two sons—her mother-in-law's comment was, "You are a little brick! American women seem to have boys more easily than we do!"—so after eleven years of a loveless and increasingly difficult marriage she gained a separation from the Duke, equal custody of the children, and made a new life for herself in London. Friends flocked around

her, and she entered wholeheartedly into various charitable activities, chiefly concerned with the welfare of women and children.

As little as possible is said of the Vanderbilt fortune, but it seems obvious that large amounts of it were used to shore up the Dukedom, and then to smooth the way for her independent life.

Many years later, a change in the rigid English laws made a divorce possible, and Consuelo married the distinguished French aviator, a hero of World War I, Colonel Jacques Balsan. They enjoyed twenty years of "the profound happiness companionship with one equally loved and honored means"—years that came to a moving close when the Germans invaded France in the spring of 1940.

The Balsans took an active part in relief work, caring for and later evacuating the children in their long-established sanatorium, feeding and sheltering thousands of refugees and wounded civilians; but eventually they were forced to make a precarious escape to America. Mme Balsan was told that she figured on a Nazi hostage list, and it was too great a risk to expose a Vanderbilt to possible enemy capture.

All this, and much more, Mme Balsan relates in her absorbing life history, *The Glitter and The Gold*, concerning which Lloyd Morris comments, "Her way of telling it communicates her essential elegance." At times it seems that an almost equally appropriate title would have been *The Drab and the Dross*.

#### SUBJECTS FOR STUDY

1. *Winston Churchill: an Informal Study of Greatness*, by Robert Lewis Taylor
  - Birth and background—The ancestral Marlboroughs.
  - Schoolboy at Harrow—Sandhurst.
  - Subaltern in service—War correspondent.
  - Into politics—Bath—Oldham.
  - The Boer war—Exploits—Footloose in Africa.
  - Parliament at last—Lecture technique—American tour.
  - Antics in the House of Commons—Wit and oratory.
  - Bedevelled by suffragettes—Marriage.
  - Churchill in World War I.
  - Between wars—Home life, political life, writings.
  - Advice to Edward VIII—One-man stand against the Fascists.
  - Time of "blood, sweat and tears."
  - Churchill as a family man—Daily schedule—Children.
  - Historian, and artist.

2. *The Glitter and the Gold*, by Consuelo Vanderbilt Balsan  
The world of her youth—Debutante of the '90s.  
A marriage of convenience—Mistress of Blenheim.  
Birth of sons—Victorian entertainment.  
Edwardian society—Portrait by Sargent.  
Separation—Sunderland House.  
Suffragettes—Philanthropic and political work.  
Divorce—A marriage of love.  
Lou Sueil—Friends and neighbors.  
Saint Georges-Motel—Peaceful summers.  
France, 1940—The Hun approached—Flight to America.

Additional Reading:

*Marlborough, his Life and Times; The World Crisis, 1911-14; The Gathering Storm; Their Finest Hour; The Grand Alliance; The Hinge of Fate; Closing the Ring; Sinews of Peace; In the Balance; A Roving Commission*, by Winston Churchill  
*The Last Resorts: a Portrait of American Society at Play*, by Cleveland Amory

## CHAPTER V

### THERE'S NO BUSINESS LIKE SHOW BUSINESS

Agnes de Mille, 1908—

Martyn Green, 1899—

“How many lives have been and will be altered by Miss De Mille’s *Dance to the Piper*, there is no way of telling. Certainly some will be, because hers is more than an engrossing book. It is a needed book, welcome and exciting. Although its subject is the world of the dance, its interest is not limited to those who follow that world or care about it.” So, with unrestrained eulogy, writes John Mason Brown, one of the great critics of our time, in his column “Seeing Things” in the *Saturday Review of Literature*.

He continues, “It has much to say to everyone practising or responsive to any of the arts, for the lightning of inspiration is in it. The wonder, the heartbreak, the intensity, the drudgery, the hardship, the hoping and fearing, the joy and agony, the dedication, the martyrdom, and the glory of the true artist’s life are laid bare in its pages with humor and gallantry, and with a skill so exceptional that professional authors would have every reason to resent the brilliance of the writing if their admiration did not silence their envy. . . . In it Miss De Mille, instead of repeating the familiar rags-to-riches formula, recounts the adventures of a determined young woman who, in spite of parental objections and long, lean years of despair, rose from riches to justified recognition and triumph in “Rodeo” and “Oklahoma!” Her life history is a fabulous tale. It is the stirring and touching record of how a girl realized her dream when she escaped from the blighting conformity of being a lady. By the sheer granite of her character and the urgency of her own talents she became a good dancer in her own right, one of the foremost choreographers of our age, and certainly one of the best writers about her fellow dancers, dancing, and art in general our times have produced.

. . . . One of the troubles of the contemporary theatre is that so few of its people bring to their work that final, indestructible fanaticism, that unashamed yet very simple exaltation of the high priestess which Miss De Mille brings to dancing. Dancing

to her is not a profession. It is a religion. When describing the words of advice and encouragement Martha Graham has given to others, Miss De Mille says, 'One stood abashed, and listened. . . There was the seal of her life upon them.' The seal of Miss De Mille is upon every page and paragraph of *Dance to the Piper*."

Martyn Green is still a handsome, youngish man (see his picture, without make-up, on page 145 of his *Here's a How-de-do*), but for the thirty years of his life on the stage he has been almost exclusively identified with Gilbert and Sullivan, playing chiefly such parts as the Major-General, or Ko-Ko, or Sir Joseph Porter, or the Lord Chancellor. These characters sing the famous "patter" songs, and are easily the most outstanding and memorable in the operettas in which they occur. Hence it follows that Martyn Green is the actor whom the departing audience talks most about—a delightful comedian, a singer who enunciates every word with crystal clearness, but surely he must be quite elderly, "with a caricature of a face!"

His *Life in Gilbert and Sullivan* is an entertaining account of both his own experiences and the sacrosanct D'Oyly Carte Company, which handed down the traditions of stage business and Gilbert's own methods of production through several generations. Its home was at the Savoy Theatre in London, but it frequently toured through the provinces, and Martyn Green accompanied it to America five times, between 1929 and 1951. Hence thousands of theatre-going Americans have been able to enjoy his incomparable performances. He even has the distinction of introducing a couple of bits of new "business," though it almost cost him his job. As an irresistible prank, in *The Mikado*, he had Ko-Ko try to climb up the scenery, when the bellicose Katisha flung him off. This brought the Business Manager, the Stage Manager, and the Musical Director down upon him, in shocked protest. He had murdered "tradition." Carte himself was notified by cable. The scene was so funny, however, that it was allowed to stay in—an almost unprecedented concession.

Martyn Green, along with twenty-seven other performers, left the D'Oyly Carte Opera Company at the end of the Festival of Britain season; but he opened in 1952 in G. M. Chartock's new American Gilbert and Sullivan company, and is to appear in an Alexander Korda film based on the lives of Gilbert and Sullivan, so—we are happy to know—his life in Gilbert and Sullivan

continues. He says that if he had to live it over again he would spend it in the same way, and concludes: "I trust I do not find my way into Ko-Ko's little list!"

#### SUBJECTS FOR STUDY

1. *Dance to the Piper*, by Agnes de Mille  
 The de Milles—Early Hollywood—Pavlova.  
 Kosloff School—Ballet is hard work—Adolescence.  
 College—"Dug"—Parents' divorce.  
 Tryouts—Engagements—Local girl makes good?  
 Martha Graham—*Flying Colors*.  
 Paris, Brussels, London—Marie Rambert.  
 Antony Tudor and Hugh Laing—American dancer in London.  
 Guild concert—Failure in Hollywood Bowl—*Hooray for What*.  
 Second start—Ballet Theatre.  
 Russian Ballet—*Rodeo*—Dance composition.  
*Oklahoma!* in blood, sweat and tears.  
 Read illustrative passages.
2. *Here's a How-de-do, My Life in Gilbert and Sullivan*, by Martyn Green  
 To begin with—Crippled chorus-boy—Royal College of Music.  
 Bit parts—Mr Carte—Joining D'Oyly Carte.  
 Repertory Company—First Canadian Tour—To the U. S.  
 Marriage—Tour of 1934-35—Experiences in New York and Boston.  
 Ko-Ko business—Filming *The Mikado*.  
 Actors and critics—American hospitality.  
 War intervenes—California—India.  
 Back again—Bridget takes over—Beginning of the end.  
 Anecdotes about the plays, actors, mix-ups.

#### Additional Reading:

*The Dance Has Many Faces*, ed. by Walter Sorell  
*Fonteyn: Impressions of a Ballerina*, by William Chappell  
*Gilbert and Sullivan*, by Hesketh Pearson  
*The World of Gilbert and Sullivan*, by William A. Darlington  
*The Gilbert and Sullivan Book*, by Leslie Bailey

## CHAPTER VI

### POPULAR NOVELISTS OF THE NINETEENTH AND TWENTIETH CENTURIES

Wilkie Collins, 1824—1889

Hugh Walpole, 1884—1941

Reading Wilkie Collins' books in a Bombay hospital in 1945, Kenneth Robinson began to wonder what kind of a man he had been, and found that this information was hard to come by. To satisfy his curiosity, and fill a gap in Victorian literary history, Robinson started to investigate the mystery, drawing freely on the available correspondence of Collins and his friends. The resulting biography is a well-written story of a popular writer whose personal life, no less than his output, is tinged with mystery.

He liked to say that he got his start as a story-teller through the bullying of the senior boy in his Highbury boarding school. Under threat of a whipping, Wilkie was told, "You will go to sleep, Collins, when you have told me a story." Thus disciplined, he says, "I learnt to be amusing on a short notice."

Meeting Dickens while taking part in some amateur theatricals, the two became close friends, collaborating on stories and articles for the Dickens-owned periodical, *Household Words*, and through the years taking many pleasure jaunts abroad. Dickens recognized Collins' flair for the sensational novel, gave him valuable criticism, and as their friendship advanced each man's work showed the influence of the other.

With the publication of *The Woman in White* Wilkie Collins became England's foremost exponent of the mystery-suspense melodrama, and nine years later *The Moonstone* surpassed this achievement, initiating a new form of English fiction, the detective novel, with Sergeant Cuff the prototype of the long line of Sherlock Holmeses, Hercule Poirots, and Peter Wimseys who were to follow.

In his private life Wilkie Collins was an enigma, indifferent to conventions, yet a strong and lovable personality, a crusader for social reforms, and for the last twenty-five years of his life a martyr to a terrible form of rheumatic gout, from which he

found relief only in larger and stronger doses of opium.

In line with the recent rediscoveries of literary giants of the past, Collins is past due for a renaissance, to counteract the sordid and violent tales which today pass current as mystery and detective stories.

An English novelist two generations later, Hugh Walpole attained popularity at an equally early age. His books became best-sellers, and he was a much-loved and sought-after literary-man-about-town. In neither character nor writings, however, is any further parallel possible between Collins and Walpole. Hugh was a confirmed bachelor—friend of many women but lover of none—whose best books were minor Anthony Trollopes, entertaining and easy on the eye, but now rating little more than a footnote in twentieth century literary history.

It is this masterly biography by Rupert Hart-Davis which has breathed new life into Walpole's receding shadow, showing a man apparently successful, making money through both novels and lecture tours faster than he could spend it—and yet a man eternally at conflict with himself, lonely though endowed with many friends, forever seeking the ideal friend, worrying about his reputation, and indulging in moods ranging from jovial bonhomie to despairing hysteria.

From Walpole's detailed journals and extensive correspondence Hart-Davis has drawn a fascinating picture of the British social scene. Henry James, Walpole's patron and benefactor, figures largely; also Arnold Bennett, Joseph Conrad, "Elizabeth" (of *The German Garden*), Lauritz Melchior, and Virginia Woolf. An entry in his journal after Virginia Woolf's death—which occurred only a few weeks before his own—throws a significant light on both of the people involved:

"I shall miss her all my life. There never has been, there never will be, anyone in the least like her. She was so distinguished that you felt she was made of some precious, shining, rare metal. She had immense dignity, reserve, aloofness, and yet was human, living inquisitive. . . I told her incidents of my life I have never told to anybody. Odd how I feel, with all my regret and indeed *anger* at her going, a faint relief because now I am safe again. No one shall ever know the things I told Virginia. I wonder how many others of her friends are



in the same box? She had a genius for making one tell her things!"

## SUBJECTS FOR STUDY

1. *Wilkie Collins, a Biography*, by Kenneth Robinson  
 William Collins, R. A.—Early years—Literary beginnings.  
 Dickens circle—Grand Tour—Amateur theatricals—*Household Words*.  
 Caroline—Martha Rudd.  
*The Woman in White*—*No Name*—*Armada*.  
*The Moonstone*—Friendship with Charles Reade.  
 Lifelong friendship with Dickens—Trips together—Influence on each other's writings.  
 Amateur theatricals—Collins' plays.  
 American journey—Readings.  
 Increasing bad health—Downhill—Last years.  
 His place in English fiction—Unsurpassed story-teller—Elevation of the Sensation Novel.
  
2. *Hugh Walpole, a Biography*, by Rupert Hart-Davis  
 Beginnings—Schooling—Countess Russell.  
 Literary London in 1909—Henry James—Early success.  
 Collector of people—The Golden Age.  
 The first war—To Russia—What he did there—*Dark Forest*.  
 Arnold Bennett—Life in London—*The Green Mirror*.  
 A proposal of marriage—Book-buying—His publishers.  
 American tour—Melchior the Dane—Retreat at Polperro.  
 Joseph Conrad—Novels of his middle period—*The Cathedral*.  
 Brackenburn—Harold Cheevers—Again, America.  
 First of the Herries—Hollywood—Reporting the Coronation—Sir Hugh.  
 Ill health—Second war—Virginia Woolf.  
 Bombs on Piccadilly—Last illness.  
 Contrast the successful, popular, well-to-do Walpole with his other mood of worrier, self-doubter, lone-wolf.  
 Discuss his revelatory journals, and one or two of his best novels.  
 Would you say that the Hart-Davis biography was probably a greater book than anything Walpole wrote?

## Additional Reading:

- The Woman in White; The Moonstone*, by Wilkie Collins  
*Wilkie Collins*, by Robert Ashley  
*Charles Dickens: his Tragedy and Triumph*, by Edgar Johnson  
*Dickens*, by Hesketh Pearson  
*Fortitude; The Dark Forest; The Cathedral; The Old Ladies*, by Hugh Walpole  
*Hugh Walpole*, by Marguerite Steen

*Chronicles of Barabbas*, by George H. Doran (Doran published Walpole's books in America)

*Notebooks*, by Henry James

*Cakes and Ale*, by Somerset Maugham (Depicting a writer, Alroy Kear, said to caricature Walpole)

*Gin and Bitters*, by A. Riposte (A satirical novel by Elinor Mordaunt, lampooning *Gin and Bitters*. Both of these books are entertaining reading)

## CHAPTER VII

### AMBASSADRESSES REPORT ON RUSSIA

Lydia Kirk  
Marie Noële Kelly

It so happened that the wives of the American and English ambassadors to Russia during 1949-1951, intelligent women and keen observers, both published books about the Russian scene after returning home. They contain much interesting information, made valuable by the growing impenetrability of the Iron Curtain.

Lydia Kirk, the American, tried to meet as many Russians as possible, from Vishinsky's wife down to the servants, wanting to find out how they lived—talked, ate, dressed—and what they lacked, which was almost everything we would consider essential for the simplest comfort. She found a prevailing deadly monotony throughout the city, from the stolid ugliness of the buildings, general unkemptness, shabbiness, and down-at-heel appearance of Moscow, to the strange blankness and lack of emotion in the faces of the people.

Mrs Kirk was a friendly person, eagerly searching for some sort of response to her overtures. Her account of the four personal "triumphs" of the Americans seems a bit naïve. "Madame Vishinsky received me; Stalin not only took out his pipe when he received Dad, but lighted it—which he did not do for the British ambassador; we fell into the seats of honor at the Bulgarians' the other night; and yesterday Mr Vishinsky came to lunch." But more than likely this was written with tongue in cheek.

There was nothing amusing about keeping house in Russia, where servants were hard to get and subject to immediate removal, where repairs went untended for months, where everything was done by the Soviet government to make life unendurable for the diplomats.

Yet Mrs Kirk managed to find some humor amid the grimness—she even views detachedly the four MVD agents, the "Little Men", who accompanied them wherever they went, to spy and report. She would have been more than human, had she not felt

some pleasure in telling the dismayed young wife of the newly arrived New York *Daily Worker* correspondent that there was no Didywash in Moscow.

Lady Kelly took advantage of her position as wife of the British ambassador to wangle all possible travel concessions. Normally, diplomats were confined to four roads out of Moscow, over which they could travel no farther than thirty-one miles. But the Russians were baffled to the point of submission by the pertinacity of the British Lady. She was able to fly to the Black Sea and the Caucasus, take a river steamer on the Volga, and visit many of the towns and villages of Old Russia and Georgia, as well as the cities of Stalingrad, Kiev, Kharkov, Smolensk, and Leningrad.

Unable to talk freely to the Russian people, she consulted a 1914 Baedeker and concentrated on the churches, palaces, and monasteries, which contained so great a part of the Russian art of past centuries. Her pen and camera have recorded the remnants of the old, holy and imperial Russia—icons, paintings, frescoes, and unbelievable hordes of priceless treasures left by kings and priests.

Concerning the Russian people, she says they are gentle and polite by nature except when drunk or in fear of being compromised; the youth cheerful and gay, the children well-cared-for and innumerable; the women shouldering an enormous burden of equal rights; the adult population generally passive and tense, never laughing or gossiping; the nation dedicated to a "uniform materialistic creed." There is little provision for recreation or pleasure, and even Leningrad's best hotel is "redolent of the musty glories of 1910."

The picture of Russian life presented by both these writers—Mrs Kirk and Lady Kelly—is bleak and fraught with peril. How long can it endure?

#### SUBJECTS FOR STUDY

##### 1. *Postmarked Moscow*, by Lydia Kirk

The Kirks are sent to Russia—Roger —Arrival in Moscow.

Description of Spaso House—Fourth of July party.

Colleagues, and where they live.

Other ambassadors and their wives, friendly and satellite.

The Russian elite, both as hosts and guests.

Their official parties—Refreshments—women's clothes.

Visit to the Kremlin.

Difficulties for Americans—Servant trouble, prices, scarcity of accommodations, petty restrictions, MVDs.  
How the Russians live—Women at work—Overcrowding—Food—  
High cost and poor quality of clothing.  
Summarize your impressions of Soviet Russia, as seen through Mrs Kirk's eyes.

2. *Mirror to Russia*, by Marie Noële Kelly

Read first part of Introduction, showing Lady's Kelly background, and chief objectives.

Moscow, Moscovites, and the Kremlin.

Other parts of Old Russia—Zagorsk to Novgorod and Kiev.

Petrine Russia—Leningrad, Peterhof, Pavlovsk, Tsarkoe Selo.

Odessa—Down the Volga to Astrakhan.

Georgia and Stalin—Klin and Tchaikovsky—Yasnaya Polyana and Tolstoy.

Additional Reading:

*My Uncle Joseph Stalin*, by Budu Svanidzi

*Over at Uncle Joe's; Moscow and Me*, by Oriana Atkinson

*Bears in the Caviar*, by Charles W. Thayer

*Russia; a History and an Interpretation*, by Michael Florinsky

*Ambassador's Wife*, by Elisabetta Cerruti

## CHAPTER VIII

### GROWING UP WITH THE MIDDLE WEST

Mark Twain, 1935—1910

Carl Sandburg, 1878—

Two magnificent chronicles of the youth of our literary immortals, Mark Twain and Carl Sandburg—men whose writings are so closely linked with the interpretation of certain phases of the American spirit—have contributed not only to an understanding of those men, but also to the pioneer history of our Middle West. Little more than a hundred years ago, the Clemenses and the Lamptons, along with many other middle-class families from Virginia, Kentucky and Tennessee, were journeying in the wake of Daniel Boone to the banks of the Mississippi, and the new territory of Missouri.

The historian Dixon Wecter was chosen to be editor of the Mark Twain Estate, "the right man for Mark's biography," says Bernard DeVoto, "toughminded but intuitive, a literary scholar who was also a man of letters, a brilliant historian, a first-rate writer, a mind adept at interpreting American experience and sensitive to the subtleties and contradictions of Mark Twain."

Wecter's death, in the midst of his work, is a great loss. But he completed the first volume, and in *Sam Clemens of Hannibal* takes Sam through the period that was the fountain head of his best writing, the boyhood in Hannibal which has become a part of our common heritage in the stories of *Tom Sawyer* and *Huckleberry Finn*, *Life on the Mississippi*, *Pudd'nhead Wilson* and *The Mysterious Stranger*. "Sam Clemens emerged from his matrix to range the world as prentice printer, Mississippi pilot, miner, journalist, lecturer, and ultimately author. But Mark Twain never said good-bye to Hannibal."

*Always the Young Strangers* is Carl Sandburg's own story of his first two decades in Galesburg, Illinois, a book in which, says *Time*, "Old Poet Sandburg exercises mellow and total recall. He seems to remember every playmate, neighbor and town character of the first twenty years of his life. A historian 100 years from now may easily conclude: this is how a Midwestern U. S. town must have looked in the 1880s. . . . Moving about from home

to school to barbershop, he has recalled a pace of life that the U. S. will surely never know again, and the nostalgia he evokes is sometimes as moving as a Sandburg folk song."

Carl's parents were Swedes, his father a naturalized citizen, who worked in the CB and Q machine shops, a six-day week of ten hours a day, for which he never got more than thirty-five dollars a month. He was patriotic, a loyal Republican, a conscientious member of the Swedish Lutheran Church. Carl had a great respect for his father; for his mother, a deep love. "She had ten smiles for us to one from our father. . . She did the cooking, washing, sewing, bedmaking, and housecleaning for the family of nine persons. At six o'clock in the morning she was up to get breakfast for her man, later breakfast for the children, and meals for all again at noon and at evening. Always there were clothes to be patched, the boys sometimes wearing out a third seat of trousers and having the other kids hollering, when the shirt-tail stuck out, 'There's a letter in the post office for you!'"

There is no foreshadowing of Carl Sandburg's distinguished future as poet, troubadour, newspaperman, Lincoln biographer, and laureate of Chicago; but he has drawn a thoroughly delightful and heartwarming picture of the Americanization of an immigrant's family, against the backdrop of a small Illinois town in the late 1900s.

#### SUBJECTS FOR STUDY

1. *Sam Clemens of Hannibal*, by Dixon Wecter  
 The writing of this book—Dixon Wecter.  
 Ancestors, Clemenses and Lamptons—Jane Lampton.  
 "The Tennessee Land"—Florida, Missouri—The Quarleses.  
 Judge Clemens in Hannibal—Birth of Sam.  
 Schooldays—Summers at the farm.  
 Death of the Judge—Orion—Henry.  
 The Gang—Will Bowen—Adventures chronicled in *Tom and Huck*.  
 Influence of the Mississippi—Folkways of Hannibal.  
 Printer's devil—Orion and Sam.  
 Editing the *Journal*—Departure from Hannibal.  
 Discuss the autobiographical parts of Mark Twain's books.
2. *Always the Young Strangers*, by Carl Sandburg  
 Read the poems on pages 11 and 13.  
 Characterize the Sandburgs, their home life, citizenship.  
 Carl's schooldays—Many jobs—Self-education.

The town, its colleges, chief citizens.

Pioneers and old-timers.

Hobo—Soldier.

Use Sandburg's own words, whenever possible.

Mention his achievements, in later life.

Some years ago he came to live near Flat Rock, North Carolina, on a goat farm. He has frequently given talks, strummed his guitar and warbled folksongs, in the State.

Additional Reading:

*Adventures of Tom Sawyer; Adventures of Huckleberry Finn; Life on the Mississippi*, by Mark Twain

*Portable Mark Twain*, edited by Bernard DeVoto

*My Father: Mark Twain*, by Clara Gabrilowitsch

*Ordeal of Mark Twain*, by Van Wyck Brooks

*Mark Twain at Work*, by Bernard DeVoto

*Mark Twain's America*, by Bernard DeVoto

*Turn West, Turn East*, by Henry Seidel Canby

*Complete Poems; Selected Poems; Abraham Lincoln; American Songbag; Chicago Poems; Cornhuskers; The People, Yes; Smoke and Steel*, by Carl Sandburg



## CHAPTER IX

### BUCKINGHAM PALACE AND SOME OF ITS DENIZENS

Buckingham Palace, 1623—  
Queen Mary, 1867—1953

In a very special sense the story of Buckingham Palace, the official home of England's rulers for seven reigns, is also the story of those royal inhabitants. Of private life they had all too little, but in Buckingham they could to some extent express their individuality in their own sitting-rooms, dressing-rooms and studies. They could seek haven in the private dining-room. Or, on the other hand, they could show themselves on the historic balcony in times of jubilation, to acknowledge the plaudits and acclaim of their subjects.

Marguerite D. Peacocke's *Story of Buckingham Palace* traces its history from its earliest origins as the private home of Sir William Blake, erected in 1623 on a site that was formerly the scene of a rowdy, disreputable pleasure-garden, through three centuries of planning and rebuilding, from which has emerged the Palace that is today the premier residence of the British Royal Family, and the focal point of the affection and loyalty of a Nation and a Commonwealth.

With a wealth of anecdote, the author gives an intriguing account of the chaos and confusion that attended the building of the Palace, and of the many notable events associated with it during its long history. Here, too, are revealing glimpses behind the scenes, the problems and intricacies of Palace organization and administration, the duties and responsibilities of officials and staff, and the complicated preparations entailed by receptions, balls, and other Court functions.

Of all the royal dwellers, none did more for the interior of the Palace than Queen Mary, from the time she came to live there as the consort of George V. She sought out the treasured accumulations of the past, and endowed them for the first time with their perfect setting, recruiting as she went along an unofficial team of expert advisers and enthusiasts to whom she turned when various problems rose as the years went by. The more monstrous anachronisms were banished, "scattered sets were

triumphantly reunited by a Queen who, with sharp eyes and connoisseur's instinct, toured one royal home after another searching for the 'other one' of a pair, the strayed member of a set, or the chandelier which might have been expressly made to cast its light upon the suite of furniture which, re-covered and restored, now graced this or that apartment."

"Every picture and piece of china, every chair and table, of any historic or artistic interest, every tapestry panel and length of upholstering silk was catalogued, together with its history, built up over years of study of royal documents, old bills, diaries, letters and the like, the details all being entered in Queen Mary's own fine handwriting, in small black-bound books which now form part of the royal archives."

Marion Crawford, the "Crawfie" of the little Princesses Elizabeth and Margaret Rose, who for seventeen years was their companion and governess, came to know Queen Mary as only one member of a family can know another. "If ever I were in difficulty or distress of any sort, of all the women in the world I should go straight to Queen Mary." So begins her story of Mary, *Mother and Queen*, which may show a bit too much heroine-worship, rendered unnecessary because the simple record amply demonstrates the character and personality of the Queen. She embodied all the traits of personal integrity, **exemplary living**, and unselfish devotion to duty which the English people demand of their rulers, and which, in turn, spark the Empire and keep it alive.

Moreover, she has transmitted these qualities to her children and grandchildren, with the exception of her oldest son, for a few months King Edward VIII, who showed more of the attributes of his grandfather Edward VII. Queen Elizabeth II, however, almost seems to be a reincarnation of her grandmother.

In Miss Crawford's *Story of Queen Mary*, her life as the handsome Princess May of Cambridge, her engagement to the Duke of Clarence and his tragic death, her marriage to his younger brother, and her experiences as Duchess of York, Princess of Wales, Queen and Dowager, unfold in an informal, personal chronicle, sprinkled with anecdotes which amply illumine her remark to a friend, "I have never been bored in my life," whereupon Miss Crawford comments that this may explain why she never seemed to get tired, even at eighty-six.

## SUBJECTS FOR STUDY

1. *The Story of Buckingham Palace*, by Marguerite D. Peacocke  
 From marshland to mansion—Builder King and royal architect.  
 The Palace into which Queen Victoria moved.  
 State apartments and state occasions.  
 Albert the reformer—Founding a family.  
 Events from 1840 to '61—Forty years of eclipse.  
 New era under Edward VII.  
 King George and Queen Mary—War comes.  
 Royal weddings, and a Jubilee.  
 Edward VIII—A new generation at the Palace.  
 War and post-war years.  
 The Palace today.
  
2. *Mother and Queen: the Story of Queen Mary*, by Marion Crawford  
 Miss Crawford's position in the Royal Family—Queen Mary her  
 friend and consultant.  
 Princess May—Duchess of York—Queen Mary.  
 Devotion to duty—Husband—Family.  
 Intellectual curiosity—Interest in the people of Britain.  
 Qualities of tidiness, promptness, immaculate dress.  
 Attention to the education of the Princesses.  
 Her homes—York Cottage—Buckingham Palace—Marlborough  
 House.  
 Queen Mary as a shopper—Connoisseur—Needlewoman.  
 Read some of the stories about her.  
 Your estimate of her, as woman, mother, Queen.

## Additional Reading:

- The Youthful Queen Victoria*, by Dormer Creston  
*Recollections of Three Reigns*, by Frederick Ponsonby  
*Her Majesty Queen Mary*, by L. L. V. Wulff  
*A King's Story*, by the Duke of Windsor  
*Monarchy in the Twentieth Century*, by Charles Petrie  
*The Little Princesses*, by Marion Crawford  
*Elizabeth, the Queen*, by Marion Crawford  
 N. B. A third paper, based on the last two books, could be added to  
 the program, or substituted for (1) or (2).

## CHAPTER X

### NONAGENARIANS WHOM WE HAVE LOVED

Dorothy Dix, 1861—1951

Grandma Moses, 1860—

Here for the first time is the life history of Mrs. Elizabeth Meriwether Gilmer, whose chipper Sunday articles for a New Orleans newspaper, signed "Dorothy Dix", grew into a daily column of advice to the lovelorn and unhappily married, which attracted millions of readers all over the world. A woman with marital troubles of her own, she had a genuine sympathy for the troubles of other people and a common-sense approach to them, as exemplified by her inspired answer to a woman who wondered whether to tell her fiancé she had false teeth: "Marry him, and keep your mouth shut." Her personality became so merged with her work that someone described a conversation with her as "talking to an institution."

Yet, in all likelihood, few of those that she counseled were enduring as difficult and problematical a life as hers. Born of Southern aristocracy, married at twenty-two, she discovered almost at once that her husband had an incurable mental difficulty. Their future life was to be childless and precarious, yet for forty years she remained with him, making it possible for him to occupy himself with such experiments and inventions as he was capable of. Out of those black hours she acquired a compassion and generous understanding that made her ultimately mother-confessor to a nation.

Before this came to pass, however, she spent many years in New York City on the staff of the *Journal*. At a time when women journalists were few, and ill-regarded, Dorothy Dix was sent out to cover some of the most sensational crimes of the day, for her editors discovered that this mousy, badly-dressed little woman, seemed to have a way with her. Such widely disparate characters as Hetty Green, Carry Nation, and the young murderess Josephine Terranova, made her their confidante. In reporting the trials of Harry Thaw, Nan Patterson, and Lt. Charles Becker, she gained additional insight into the recesses of human nature.

Harnett Kane, a friend of twenty years standing, has collaborated with Ella Bentley Arthur, Dorothy Dix's long-time confidential secretary, to produce a book of which it is said: "It is the humanity of Dorothy Dix that emerges from this biography. When she spoke the common people heard themselves thinking out loud. People were never fiends or morons to her. They were human beings."

Written and told in her own words, *My Life's History* recalls Grandma Moses' early childhood, her married years, her discovery of artistic talent when almost eighty, and "the extraordinary events that followed."

Like her landscapes, the artless and somewhat episodic journal is made up of details describing incidents that illuminate the half-forgotten customs of country life in an earlier America.

"Everyone who knows her paintings will notice that Grandma Moses does not report on the sensational things in her life. All those 'big things' are facts, and the most she can do with them is to record them, becoming in her paintings and in her book an artist of great warmth and depth." A temperate philosophy, combined with a practical realism, give the book much of its charm. The editor, Otto Kallir, "had to make but one change upon the special request of Grandma: that was the occasional correction of her spelling."

#### SUBJECTS FOR STUDY

1. *Dear Dorothy Dix: the Story of a Compassionate Woman*, by Harnett T. Kane, with Ella Bentley Arthur
  - The Meriwethers—"Thoroughbred colts and little Negroes."
  - Marriage to George Gilmer—Instability—Poverty.
  - First writing—Bay St. Louis—Meeting with Mrs Nicholson.
  - New Orleans and the *Picayune*—Major Burbank—Birth of "Dorothy Dix."
  - "Dear Miss Dix"—Trip abroad—Call to New York.
  - Life begins at forty—Carry Nation—Crime reporting.
  - A home for George on Riverside Drive—Friends and hospitality.
  - Increasing fame—Correspondents—Milly.
  - The strange case of Adelaide Branch.
  - Woman Suffrage—Hetty Green—To the Wheeler Syndicate.
  - George grows worse—Back to New Orleans.
  - The last twenty-five years.
  - Read some of the quotations from Dorothy Dix's writings.
  - Discuss her influence on young people, the men and women, of America.

2. *Grandma Moses: My Life's History*; edited by Otto Kallir  
Method of writing, as told in the Preface.  
Ancestors—Childhood days—Work on the farm.  
Hired girl and hired man—A wedding—Going South.  
Children—Negro help—Back North.  
Eagle Bridge.  
Painting—Exhibition—Fame.  
Readings from the book.  
Show copies of paintings, from Christmas cards, etc.

Additional Reading:

- Plantation Parade; Queen New Orleans*, by Harnett T. Kane  
*Primitive Painters in America, 1750-1950*, by Jean Lipman and Alice  
Winchester

## CHAPTER XI

### GIVE THE CUSTOMER WHAT HE WANTS!

Marshall Field, 1834—1906  
Ellsworth M. Statler, 1863—1928

The books considered in this chapter record the lives of several of our most successful exponents of America's "free enterprise"—the merchants Marshall Field, Potter Palmer, Levi Z. Leiter, Harry Selfridge, and the hotel operator E. M. Statler. They also tell the fascinating and more unusual stories of the enterprises involved, the Marshall Field store of Chicago, and the Statler hotels of America. Both made huge fortunes for their owners, but this was increment earned, because they were run on the principle of providing the best possible service to customers. Field and Statler had the imagination and courage to introduce innovations designed primarily for the comfort and convenience of patrons, and incidentally, found that these paid off in a big way.

Marshall Field would stride into his store a half hour before it opened, keeping a sharp eye on the smallest details of its operations. One morning he confronted a male clerk who was arguing hotly with a customer. "What are you doing?" demanded Field. "I am settling a complaint," said the clerk. "No, you're not," said Field, "Give the lady what she wants!"

Authors Wendt and Kogan have also presented a panorama of Chicago's growth during the last hundred years, including the emancipation of women as shown by the clothes they wore, from the fashions of Amelia Bloomer to an original Dior creation.

Charley's Door was the fashionable entrance to the Marshall Field store, presided over by Charley, who knew all the carriage trade by name, including their mothers and grandmothers. "To go by Charley's was to enjoy a social interlude, and at the same time benefit by a special service that was his own and was a symbol, perhaps, of what made Marshall Field's different from other department stores. Charley greeted you by name and told you who of your friends were shopping at the moment in the store. He took and delivered messages or parcels for his patrons;

his memory for faces and the name that went with each one was amazing and a source of considerable pride to him. . . Had Charley carried a banner, 'politeness' would have been the word written on it."

Through his door one day walked young Emily Kimbrough, recent Bryn Mawr graduate, just home from the trip to Europe with Cornelia Otis Skinner which many years later they immortalized in *Our Hearts Were Young and Gay*. But in 1923 she was looking for a job in the advertising department, a job in which she traversed the store's 63½ acres in search of items for *Fashions of the Hour*, learned to cultivate the sensitive, proud race known as Buyers, and absorbed many of the secrets of the great store and its inmates. The writing of *Through Charley's Door* was clearly a labor of love, in which Miss Kimbrough touches just about everything in the store with her delightful humor.

Ellsworth M. Statler, a 15-year-old bell hop in a small-town, mid-western "McLure House," fixed his sights on a gaudy ambition, the ownership of a big hotel in New York, and he moved toward his goal in a series of brilliant gambles involving a billiard parlor, a bowling alley, a lunch counter, a Buffalo restaurant, and a batch of revolutionary ideas. "A shoe salesman and a traveling prince," he once said, "want essentially the same things when they are on the road—namely, good food and a comfortable bed—and that is what I propose to give them."

"Statler coined the phrase, 'The customer is always right,' and he went ahead to make it stick with a policy of refusing to keep any employee who couldn't please his guests. 'Nobody has a right to insult one of my guests but me,' he used to say, 'and I won't.' Statler was the first hotel man to provide for the drummer, the theatrical trouper and the ordinary American on the road the type of services, dignities and comforts—as real, if less fancy—that the wealthy classes were accorded in the plushy hotels of London, Paris, the Riviera and New York."

He was the first to instal icewater in every room, later a radio, delivery of a morning paper, and a mirror long enough to permit women to see the bottom of their skirts. He had an eye on economy, too. The outlet pipes in his tubs were 2 instead of 1½ inches wide, as this would hasten the outflow of water,



prevent a dirt ring from forming, and thus save the housemaid untold accumulated minutes.

As John McNulty puts it, "Mr Statler knew Americans wanted to be clean and comfortable, and that, for the most part, they were embarrassed by kow-towing, too much putting-on-the-dog, and what might be called Frenchified monkey-business in menus, modes and morals." Eminently respectable though the hotels are, however, they still have to deal at times with bill-beaters, stingy tippers, bad check passers, and hotel Romeos, and it is in these anecdotes of mischief and hanky panky that *A Bed for the Night* is most entertaining. Here, for example, is Mr Jarman's description of what the headwaiter in the New York Statler's "Café Rouge" has got to watch out for:

"That guests do not get too much to drink and insult other guests. That unattached men do not become too chummy with parties containing ladies. That guests do not succeed in their efforts to lead the band. That groups do not join in song. That waiters do not insult guests and guests do not kill waiters. And above all that these duties are carried out in a graceful and inconspicuous way."

#### SUBJECTS FOR STUDY

1. *Give the Lady What She Wants!* by Lloyd Wendt and Herman Kogan  
*Through Charley's Door*, by Emily Kimbrough  
 Young man, young city—Advent of Potter Palmer.  
 He learns to please the ladies.  
 Enter Marshall Field—From Pittsfield to Chicago.  
 Field, Palmer, and Leiter.  
 Silks, satins, and Yankee notions—Wholesale—The marble palace.  
 Fire—A fresh start—Market Street—State Street.  
 Price wars—Advent of the new woman.  
 Marshall Field and Co.—Portrait of a merchant prince.  
 John Shedd—Harry Selfridge—Field's final years.  
 Aims and accomplishments of the great store.  
 Describe Emily Kimbrough's entry into it.  
 Material for "Little Things Noticed."  
 Experiences with Department Heads, and Buyers.  
*Fashions of the Hour.*  
 Define the spirit of Marshall Field's.  
 Read a few passages from the book.
2. *A Bed for the Night*, by Rufus Jarman  
 The daring young man from Wheeling.

Stop-off in Buffalo—Two Expositions—Inside Inn and \$300,000 profit.

Ritz and Statler compared—New ideas in "The Hotel Buffalo."

Later famous Statlers—New York, Washington, Los Angeles.

Secrets of good management—Furnishings—Housekeeping—Standardization.

Functions of some of the employees, such as bellhops, waiters, assistant managers.

Stories of guests—Human beings of assorted virtues and vices.

**Additional Reading:**

*The Marshall Fields*, by John W. Tebbel

*Department Store Story*, by Frank M. Mayfield

*Liberal's Progress; Edward A. Filene*, by Gerald W. Johnson

*Innocents from Indiana; Our Hearts Were Young and Gay; It Gives*

*Me Great Pleasure*, by Emily Kimbrough

*Open for the Season*, by Karl P. Abbott

*We Mustn't Upset the Staff*, by Caroline Christon

## CHAPTER XII

### TALLULAH—HEDDA—FANNY

Tallulah Bankhead, 1902—

Hedda Hopper, 1890—

Fanny Brice, 1892—1950

Almost everything has been said about the glamorous and overwhelming personality of Tallulah Bankhead, in words or shrieking headlines or debunking profiles. She has even attained the honor of a TIME cover. Now in her autobiography she has written the true story—probably not all the truth, but the truth as she sees it, for it must be admitted that however much she basks in the legends that center round her name, many of them self-inspired, she is not afraid to expose them, and kid herself into the bargain. She can be as merciless in ridiculing her own pretensions and “up-stages” as in laying low an enemy.

Certainly the first decade of her professional career, when she became the toast of London, adored by swooning youngsters long before bobbysoxers and Frank Sinatra were invented, was thrilling enough to make anything that came after anti-climactic. She calls these the happiest and most exciting years of her life.

Back home in America, there were more bad plays than good. Acting in a succession of trashy comedies and melodramas, it was not until 1938, in the part of Regina Giddens in Lillian Hellman's *The Little Foxes*, that Tallulah was given a part in which, as she put it, “I scaled the dramatic peaks.” She repeated her success as Sabina in Thornton Wilder's *Skin of Our Teeth*, and when the New York screen critics voted her performance in the moving picture *Life Boat* the best by an actress in 1944, “It healed the wounds left by those six fiascoes in which I had been trapped by Paramount.”

In the chapter “Motion to Adjourn” she analyzes the “mass lunacy” of all those laboring under the “congenital compulsion” to become actors; “We thrive on applause, even random applause. We're harmless megalomaniacs, fanatic in our devotion to a profession which rarely rewards us with a livelihood. Since we court public display we're the foes of privacy. The glass house is our favorite residence,” and concludes, “Beyond hope of reward and

applause, I had another reason for pouring my past on paper. I wanted to get my record straight, sieve the tommyrot from the truth . . . Do I start to stew about yesterday, I may succeed in fouling up tomorrow. A fig for regret."

Hedda Hopper happened to be in London in 1923, and saw Tallulah's first London appearance. She says, "On opening night Tallulah got a tremendous hand; she was a hit; she was in. In those days a London success automatically meant kudos everywhere. Du Maurier was a past master of subtle wit. The English girl in the play was excellent. Tallulah played a smallish part through three acts. But in the epilogue Talu raised the play, built on a skimpy foundation, from the subcellar and literally made it her own. Her performance, in fact, saved the play."

This incident also bears witness to Hedda's ability to get around. Her interests are widespread and catholic. In *Under My Hat* she is shown in photographs with Bernard Baruch and Wendell Willkie, General Wainwright and the Princesses Elizabeth and Margaret Rose, as well as assorted actors and actresses, including De Wolfe Hopper, whose fifth wife she was. "Life with him was a liberal education. He set my feet upon the way."

If it hadn't been Hopper it would have been somebody else, or possibly no other party was needed, Hedda bearing all the marks of a self-starter. The daughter of an Altoona butcher, she was born Elda Furry, but this name was an embarrassment to her when she married "Wolfie," whose first four wives were named Ella, Ida, Edna, and Nella. "I soon noticed that at breakfast I was being called Ida—'Ida, pass the biscuits, please.' At lunch—'Edna, some more coffee.' And at dinner, either Ella or Nella, but never Elda. I didn't have much personality of my own then, but I'd be darned if I was going to give up the shred I did possess." So she consulted a numerologist, who came up with "Hedda," and as Hedda Hopper she has pursued enough careers to satisfy half-a-dozen women, as actress, screen star, newspaper columnist, radio commentator, and—more recently—lecturer. She had good looks, talent and charm, but her common sense and forthright way of making the best of any situation have carried her along. She can be a warm friend, or a potent enemy, as witness the devastating sketch of Charlie Chaplin.

Her book is full of entertaining anecdotes about the remarkable people of Broadway and Hollywood, where she is

firmly entrenched as arbiter, crusader, and confidante. Through all the gabble and frivolity she emerges as a pretty good sort.

Fanny Brice belongs in this company, and perhaps at the head of it, by virtue of her rare gifts as an entertainer, who stopped the show with twelve encores the first time she appeared in Ziegfeld's *Follies of 1910*, and continued to make succeeding generations hold their sides, until, as radio's Baby Snooks, she became the country's best known brat.

Her private life, which she tried hard to keep private, was another story. Some of her best friends—such as Ethel Barrymore, Eddie Cantor, George Cukor, Katharine Hepburn—from whom Norman Katkov obtained much of the material for *The Fabulous Fanny*, said that she was "a woman who found it psychologically necessary always to entangle herself with a man who gave her a bad time." Unquestionably she took plenty of punishment from the notorious gambler Nicky Arnstein, the one real love of her life, while third husband Billy Rose proved alternately a help and a hindrance.

Interviews with many of Fanny's associates show her as "earthy and inspired, colorful, fanatically devoted to her children, alternately cruel and kind, grasping, generous, possessed of impeccable taste and incredible manners." Her wide acquaintance included gamblers, crooks, royalty, and many of society's "Four Hundred," all of whom she treated alike, demanding only that they, too, be honest. Of herself, she said: "There has always been two people within me: the Fanny that's in action and the Fanny that's looking at her. Almost like a mother and child." Her conclusions are somewhat similar to Tallulah Bankhead's: "Whatever happened to me in my life was not a surprise when it happened. I made most things happen for me, and if they were good, I worked to get them. If they were bad, I worked just as hard for that. But I am not sorry. I will tell anybody that, and it is the truth. Let the world know you as you are, not as you think you should be, because sooner or later, if you are posing, you will forget the pose, and then where are you?"

(N. B. Two of these books could be reviewed, instead of all three, if preferred.)

#### SUBJECTS FOR STUDY

1. *Tallulah, My Autobiography*, by Tallulah Bankhead  
The Bankheads of Alabama—Name "Tallulah."

Echoes of childhood—Nibbling at fame.  
 Invasion of Britain—Tales of London—Pinnacle of success.  
 Portraits and personages.  
 Hollywood—Broadway—Regina—Sabina.  
 A home of her own—Amid the microphones.  
 Tallulah's opinions on the theatre, acting, and life in general.  
 Your opinion of Tallulah.

2. *From Under My Hat*, by Hedda Hopper

Elda Furry of Altoona, Pa.—From butcher shop to chorus line.  
 Meeting with De Wolfe Hopper—His past—Their future.  
 The Algonquin and its inmates—Stories of stars.  
 Life with Wolfie—Birth of Bill—Stage and screen.  
 Divorce—European trip—Contract with L. B. Mayer.  
 Hollywood celebrities—Bill meets Wolfie.  
 Loss of contract—Various jobs—Columnist.  
 Hedda Hopper "a potent force in America today."

3. *The Fabulous Fanny: the Story of Fanny Brice*, by Norman Katkov

The Borachs of Brooklyn.  
 Amateur nights—George M. Cohan—In show business to stay.  
 From burlesque to *The Follies*—Eddie Cantor.  
 Fanny and Nick, their children.  
 Fanny and The Four Hundred—Home of her own.  
 Nick in jail—Parting of their ways.  
 Billy Rose—"Mr Brice"—On the road.  
 Again divorce—Pictures—Baby Snooks.  
 The real Fanny—Interior decorator and collector.  
 Estimates of her friends—George Cukor, Phil Rapp, Ben Hecht,  
 Katharine Hepburn.

Additional Reading:

*Mark Hellinger, a Biography of Broadway and Hollywood*, by Jim  
 Bishop  
*The Gay Illiterate*, by Louella Parsons  
*W. C. Fields*, by Robert Lewis Taylor  
*Schnozzola: the Story of Jimmy Durante*, by Gene Fowler

## SPECIAL REFERENCE BIBLIOGRAPHY

Numerals refer to chapter in which titles are used.

Balsan, C. V.	<i>The Glitter &amp; the Gold.</i> 1952. (4)	Harper	4.00
Bankhead, Tallulah	<i>Tallulah.</i> 1952. (12)	Harper	3.95
Behrman, S. N.	<i>Duveen.</i> 1952. (3)	Random	3.50
Bradna, Fred	<i>The Big Top.</i> 1952. (1)	Simon	3.95
Crawford, Marion	<i>Mother and Queen.</i> 1951. (9)	Prentice	3.50
Davidson, Jo	<i>Between Sittings.</i> 1952. (3)	Dial	5.00
De Mille, Agnes	<i>Dance to the Piper.</i> 1952. (5)	Little	3.50
Green, Martyn	<i>Here's a How-de-Do.</i> 1952. (5)	Norton	3.75
Hart-Davis, R.	<i>Hugh Walpole.</i> 1952. (6)	Macmillan	5.00
Henderson, J. Y.	<i>Circus Doctor.</i> 1951. (1)	Little	3.50
Hopper, Hedda	<i>From Under My Hat.</i> 1952. (12)	Doubleday	3.00
Jarman, Rufus	<i>A Bed for the Night.</i> 1952. (11)	Harper	3.50
Kane, Harnett T.	<i>Dear Dorothy Dix.</i> 1952. (10)	Doubleday	3.50
Katkov, Norman	<i>The Fabulous Fanny.</i> 1953. (12)	Knopf	3.95
Kelly, Marie N.	<i>Mirror to Russia.</i> 1952. (7)	Country Life	4.50
Kimbrough, Emily	<i>Through Charley's Door.</i> 1952. (11)	Harper	3.00
Kirk, Lydia	<i>Postmarked Moscow.</i> 1952. (7)	Scribner	3.00
Matsuoka, Yoto	<i>Daughter of the Pacific.</i> 1952. (2)	Harper	3.00
Moses, A. M. R.	<i>Grandma Moses.</i> 1952. (10)	Harper	3.50
Peacocke, M. D.	<i>Story of Buckingham Palace.</i> 1952. (9)	Macmillan	3.00
Robinson, Kenneth	<i>Wilkie Collins.</i> 1952. (6)	Macmillan	4.50
Sandburg, Carl	<i>Always the Young Strangers.</i> 1953. (8).	Harcourt	5.00
Taylor, R. L.	<i>Winston Churchill.</i> 1952. (4)	Doubleday	4.50
Vining, E. G.	<i>Windows for the Crown Prince.</i> 1952. (2)	Lippincott	4.00
Wecter, Dixon	<i>Sam Clemens of Hannibal.</i> 1952. (2)	Houghton	4.00
Wendt & Kogan	<i>Give the Lady What She Wants!</i> 1952. (11)	Rand	4.50

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Abbott, K. P.	<i>Open for the Season.</i> 1950. (11)	Doubleday	3.00
Amory, Cleveland	<i>The Last Resorts.</i> 1952. (4)	Harper	5.00
Ashley, Robert	<i>Wilkie Collins.</i> 1952. (6)	Roy	2.00
Atkinson, Oriana	<i>Over at Uncle Joe's.</i> 1947. (7)	Bobbs	o.p.
Bailey, Leslie	<i>Gilbert &amp; Sullivan Book.</i> 1952. (5)	Brit. Bk Cent.	9.00
Berenson, Bernard	<i>Rumour and Reflection.</i> 1952. (3)	Simon	6.00
Berenson, Bernard	<i>Sketch for a Self-Portrait.</i> 1949. (3)	Pantheon	3.00
Bishop, Jim	<i>Mark Hellinger.</i> 1952. (12)	Appleton	3.75
Brooks, Van Wyck	<i>Ordeal of Mark Twain.</i> 1932. (8)	Dutton	o.p.
Brown, M. F.	<i>Over a Bamboo Fence.</i> 1951. (2)	Morrow	3.50
Brummé, C. L.	<i>Contemporary American Sculpture.</i> 1948. (3)	Crown	5.00
Canby, H. S.	<i>Turn West, Turn East.</i> 1952. (8)	Houghton	3.50
Cerruti, Elisabetta	<i>Ambassador's Wife.</i> 1953. (7)	Macmillan	3.00
Chappell, William	<i>Fonteyn.</i> 1952. (5)	Macmillan	4.50
Christon, Caroline	<i>We Mustn't Upset the Staff.</i> (11)	Brit. Bk Cent.	3.00
Churchill, Winston	<i>Marlborough,</i> 6v. (4)	Scribner	36.00
Churchill, Winston	<i>A Roving Commission.</i> 1952. (4)	Scribner	3.50
Churchill, Winston	<i>Second World War,</i> 7v. 1948. (4)	Houghton ea	6.00
Churchill, Winston	<i>The World Crisis, 1911-14.</i> (4)	Scribner	6.50
Clifton, A. S.	<i>Time of Fallen Blossoms.</i> 1951. (2)	Knopf	3.00
Collins, Wilkie	<i>Moonstone.</i> (6)	Everyman	1.25
Collins, Wilkie	<i>Woman in White.</i> (6)	Everyman	1.25
Collins, Wilkie	<i>Moonstone and Woman in White.</i> (6)	Modern Lib.	2.45
Crawford, Marion	<i>Elizabeth, the Queen.</i> 1952. (9)	Prentice	2.95
Crawford, Marion	<i>The Little Princesses.</i> 1950. (9)	Bantam	.25
Creston, Dormer	<i>Youthful Queen Victoria.</i> 1952. (9)	Putnam	5.00
Darlington, W. A.	<i>World of Gilbert &amp; Sullivan.</i> 1950. (5)	Crowell	3.50
DeVoto, Bernard	<i>Mark Twain at Work.</i> 1942. (8)	Harvard	2.00
DeVoto, Bernard	<i>Mark Twain's America.</i> 1932. (8)	Houghton	2.75
Dilts, M. M.	<i>Pageant of Japanese History.</i> 1947. (2)	Longmans	4.50
Doran, G. H.	<i>Chronicles of Barabbas.</i> 1935. (6)	Rinehart	4.00
Florinsky, Michael	<i>Russia,</i> 2v. 1953. (7)	Macmillan	15.00
Fowler, Gene	<i>Schnozzola: Story of Jimmy Durante.</i> 1951. (12)	Viking	3.00
Gabrilowitsch, C.	<i>My Father: Mark Twain.</i> 1931. (8)	Harper	o.p.



Gibney, Frank	<i>Five Gentlemen of Japan.</i> 1953. (2)	Farrar	4.00
Hamid, G. A.	<i>Circus.</i> 1951. (1)	Sterling	3.00
Harlow, A. F.	<i>Ringlings: Wizards of the Circus.</i> 1951. (1)	Messner	2.75
James, Henry	<i>Notebooks.</i> (6)	Oxford	6.00
John, Augustus	<i>Chiaroscuro . . . Autobiography.</i> 1952. (3)	Pellegrini	5.00
Johnson, Edgar	<i>Charles Dickens,</i> 2v. 1953. (6)	Simon	10.00
Johnson, G. W.	<i>Liberal's Progress: E. A. Filene.</i> 1948. (11)	Coward	3.50
Kane, H. K.	<i>Plantation Parade.</i> 1945. (10)	Morrow	5.00
Kane, H. K.	<i>Queen New Orleans.</i> 1949. (10)	Morrow	2.49
Kimbrough, Emily	<i>Innocents from Indiana.</i> 1950. (11)	Harper	2.75
Kimbrough, Emily	<i>It Gives Me Great Pleasure.</i> 1948. (11)	Dodd	2.50
Kimbrough, Emily	<i>Our Hearts Were Young and Gay</i> (with Cornelia Otis Skinner) 1942. (11)	Grosset	1.00
Lipman & Winchester	<i>Primitive Painters in America.</i> 1951. (10)	Dodd	6.00
McCutcheon, J. T.	<i>Drawn from Memory.</i> 1950. (3)	Bobbs	5.00
Maugham, W. S.	<i>Cakes and Ale.</i> (6)	Pocket Bks	.35
Mayfield, F. M.	<i>Department Store Story.</i> 1949. (11)	Fairchild	5.00
Mordaunt, Elinor	<i>Gin and Bitters.</i> 1931. (6)	Farrar	o.p.
Packard, V. O.	<i>Animal IQ.</i> 1950 (1)	Dial	2.50
Parsons, Louella	<i>The Gay Illiterate.</i> 1944. (12)	Doubleday	o.p.
Pearson, Hesketh	<i>Dickens.</i> 1949. (6)	Harper	4.00
Pearson, Hesketh	<i>Gilbert &amp; Sullivan.</i> 1935. (5)	Brit. Bk Cent.	2.50
Petrie, Charles	<i>Monarchy in the 20th Century.</i> 1953. (9)	Macmillan	3.50
Ponsonby, Frederick	<i>Recollections of Three Reigns.</i> 1952. (9)	Dutton	5.00
Rothenstein, John	<i>Modern English Painters.</i> 1952. (3)	Macmillan	5.00
Sandburg, Carl	<i>Abraham Lincoln,</i> 6v. 1926-39. (8)	Harcourt	46.00
Sandburg, Carl	<i>American Songbag.</i> 1927. (8)	Harcourt	4.95
Sandburg, Carl	<i>Chicago Poems.</i> 1916. (8)	Holt	2.00
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Sandburg, Carl	<i>Cornhuskers.</i> 1918. (8)	Holt	2.00
Sandburg, Carl	<i>The People, Yes.</i> 1936. (8)	Harcourt	3.00
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Sandburg, Carl	<i>Smoke and Steel.</i> 1920. (8)	Harcourt	4.50
Sone, Monica	<i>Nisei Daughter.</i> 1953. (2)	Little	3.50

Sorell, Walter	<i>The Dance Has Many Faces.</i> 1952. (5)	World	5.00
Steen, Marguerite	<i>Hugh Walpole.</i> 1933. (6)	Doubleday	o.p.
Svanidzi, Budu	<i>My Uncle Joseph Stalin.</i> 1953. (7)	Putnam	3.00
Taylor, R. L.	<i>W. C. Fields.</i> 1949. (12)	Doubleday	3.50
Tebbel, J. W.	<i>The Marshall Fields.</i> 1947. (11)	Dutton	4.00
Thayer, C. W.	<i>Bears in the Caviar.</i> 1951. (7)	Lippincott	3.75
Twain, Mark	<i>Huckleberry Finn.</i> (8)	Grosset	.75
Twain, Mark	<i>Life on the Mississippi.</i> (8)	Harper	2.50
Twain, Mark	<i>Portable Mark Twain.</i> 1946. (8)	Viking	2.50
Twain, Mark	<i>Tom Sawyer.</i> (8)	Grosset	.75
Walpole, Hugh	<i>The Cathedral.</i> 1922. (6)	Macmillan	7/6
Walpole, Hugh	<i>Dark Forest.</i> 1916. (6)	Brit. Bk Cent.	1.75
Walpole, Hugh	<i>Fortitude.</i> 1913. (6)	Modern Lib.	1.25
Walpole, Hugh	<i>The Old Ladies.</i> 1924. (6)	Brit. Bk Cent.	1.50
Windsor, Duke of	<i>A King's Story.</i> 1951. (9)	Putnam	4.50
Wulff, L. L. V.	<i>Her Majesty Queen Mary.</i> 1949. (9)	Macdonald	2.65

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The following publishers have books listed in this outline, and opportunity is here taken to thank those who have generously given review copies of the books used.

Numerals indicate chapters in which the books are studied.

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- Harcourt, Brace & Co., Inc., 383 Madison Ave., New York 17 (8)
- Harper & Bros., 49 E. 33rd St., New York 16 (2, 4, 10, 11, 12)
- Houghton Mifflin Co., 2 Park St., Boston 7 (8)
- Knopf (Alfred A.), Inc., 501 Madison Ave., New York 22 (12)
- Lippincott J. B., Co., E. Washington Sq., Philadelphia 5 (2)
- Little, Brown & Co., 34 Beacon St., Boston 6 (1, 5)
- Macmillan Co., 60 Fifth Ave., New York 11 (6, 9)
- Norton (W. W.) & Co., Inc., 101 Fifth Ave., New York 3 (5)
- Prentice-Hall, Inc., 70 Fifth Ave., New York 11 (9)
- Rand McNally & Co., P. O. Box 7600. Chicago 80 (11)
- Random House, Inc., 457 Madison Ave., New York 22 (3)
- Scribner's (Charles) Sons, 597 Fifth Ave., New York 17 (7)
- Simon & Schuster, Inc., 1230 Avenue of the Americas, New York 20 (1)

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*Thomas Wolfe: Carolina Student.* Agatha B. Adams. January 1950. No. 2  
Cloth, \$3.00; paper, \$1.50.  
*Adventures in Reading, 24th Series.* Mary Cutler Hopkins. April 1950. No. 3  
*The South in Biography.* Emily Bridgers. July 1950. No. 4

### VOLUME XVI

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