

THE BOOKMAN'S LITERARY CLUB SERVICE

Believing that clubs will welcome an outline which combines range of subject with an authoritative understanding of the end to be achieved, the editors have brought together representative committees of authors, students, and critics to present for the use of women's clubs an outline which will contain both elements. The divisions of the series are: I. Contemporary American Fiction (see THE BOOKMAN for October, November, December, 1922, January, 1923); II. Contemporary American Poetry (see THE BOOKMAN for March, April, May, June, July, August, 1923); III. Contemporary American Drama (see THE BOOKMAN from November, 1923 through July, 1924); IV. The Short Story. After contemporary American literature has been covered, programs on the historical background of our literature will be given and these will be followed by a survey of the English field.

The BOOKMAN programs are formed, not by the editors of this magazine but by a board of advice which has been organized to include names from various lines of literary thought in America, so that the result will represent no one group. The executive committee of advice is as follows: Mary Austin, the novelist; Dr. Arthur E. Bostwick, librarian of the St. Louis Public Library; Dr. Carl Van Doren, one of the editors of "The Century"; Mrs. L. A. Miller, chairman of literature, General Federation of Women's Clubs; May Lamberton Becker, of the "Reader's Guide" of the New York "Evening Post"; Dr. Joseph Fort Newton, rector of the Church of the Divine Paternity, New York City; Booth Tarkington, the novelist; and Rose V. S. Berry, chairman of the fine arts committee, General Federation of Women's Clubs.

The Editor of THE BOOKMAN and his advisers and associates will answer promptly and to the best of their ability any question confronting any literary club. Such questions should be addressed "THE BOOKMAN'S Literary Club Service".

THE short story will be the next subject of THE BOOKMAN'S series of club study outlines. And the first instalment of this program will appear in the magazine for October. Meanwhile we present a number of miscellaneous suggestions which we hope may be helpful to program makers.

"MODERN AMERICA" is the subject chosen by a Wisconsin club which asks for a program covering twelve meetings.

Here is a tentative plan for a program on "Modern America", following the lines indicated in your letter. We think your idea of using music at each meeting is a very good one, and we would continue it with the poetry also instead of devoting one single meeting altogether to American poetry. When you read a poem, precede it by a brief sketch of the author's career, likewise in the case of a musical selection.

1. *The Makers of America of Today.*
Hamlin Garland's "A Son of the Middle Border" and "A Daughter of the Middle Border" (Macmillan).
Reviews of each book, with readings.

Make the musical program of popular songs of the period, especially those mentioned in the book.

2. *Government in America Today.*
"Modern Democracies", by James Bryce (Macmillan).
Select subjects from the chapter on the United States for papers; some fine ones can be made.
Interperse with poems by Edwin Markham ("Lincoln", for instance) and music by Edward MacDowell.
3. *Two Views of Small Town and City Life.*
"Babbitt", by Sinclair Lewis (Harcourt, Brace).
"Faint Perfume", by Zona Gale (Appleton).
Interperse with poems by Carl Sandburg and songs by Cadman.
4. *Dreamers Who Would Make Life Lovelier in America.*
Vachel Lindsay: review his poetry and his "Golden Book of Springfield" (Macmillan).
The novels of William Allen White.
Illustrate with songs by any of the popular song writers.
5. *American Womanhood.*
A paper on "Famous Women of America".

Read poems by Sara Teasdale, Amy Lowell, Edna St. Vincent Millay. Music, vocal and instrumental, from Mrs. H. H. A. Beach.

6. *The Church and its Problems.*

Give a synopsis of Channing Pollock's play "The Fool" (Brentano) with readings.

Poems by Robert Frost and Joyce Kilmer.

Piano music from Ethelbert Nevin.

7. *The Movies.*

The Industry. Use Homer Croy's "How Motion Pictures are Made" (Harper).

The Art. Use Vachel Lindsay's "The Art of the Moving Picture" (Macmillan).

The Moral Question. Use Oberholtzer's "The Morals of the Movie" (Penn).

8. *American Painting.*

A paper on present day art in America. Review of Edward Simmons's "From Seven to Seventy" (Harper), full of art reminiscences.

Use poems from poets with brilliant color and fantasy, like William Rose Benét and Arthur Davison Ficke.

Music (victrola) by Horatio Parker or Henry Hadley.

9. *American Sculpture.*

A review of Lorado Taft's "Modern Tendencies in Sculpture" (Univ. of Chicago).

If possible, show pictures of famous sculpture with a stereopticon or projectoscope.

10. *American Drama.*

Give scenes from such plays as "A Square Peg" by Lewis Beach (Little, Brown), "Hell-Bent Fer Heaven" by Hatcher Hughes (Harper), "The Show-Off" by George Kelly (Little, Brown), "Dulcy" by George S. Kaufman and Marc Connelly (Putnam), etc.

Music by Victor Herbert.

11. *American Inventions.*

Review of the subject in general. Papers on the aeroplane and the radio. If possible have the musical illustrations come in by wireless; at least have them on the phonograph and pianola.

12. *A Forecast.*

Make this a series of papers by members, telling what they think will

happen in America in the next fifty years, based on what has been happening. Select the music and poetry from the most popular selections of the year, by taking a vote. Make this a general get-together meeting.

TEXAS seeks suggestions for programs upon moral and æsthetic awakening in America.

The trouble with your subject, so far as making a program from it goes, is that there is certainly a moral awakening in this country and an æsthetic one, but as soon as they both become awake they pull in opposite directions. The first effort of an awakened æsthetic sense is to express itself in beauty, whatever that beauty may be. The first effort of outraged morality is to set up a censorship to put the closest restrictions upon the expression of beauty.

The most interesting of the books from the standpoint of the censor is "The Morals of the Movie" (Penn) by Ellis Oberholtzer, who is at the head of the movie censorship board of Pennsylvania, where the lines are drawn very closely. He makes a good case for his side, and as art enters less in the movie situation than anywhere else, he has more to say. The famous case of "Jurgen" is reviewed in a book issued by McBride, called "Jurgen and the Censor".

For an example of a novel that is at once good art and sound morals, take "Faint Perfume" (Appleton) by Zona Gale. "Babbitt" (Harcourt, Brace) is clean enough for anyone. "Trodden Gold" by Howard O'Brien (Little, Brown) is an evident attempt to reach the same public that liked "This Freedom". "His Children's Children" by Arthur Train (Scribner) is a popular attack on fashionable sins.

As for the æsthetic awakening, we see it most clearly in the growing vogue of Sherwood Anderson, the class of people who read "The Dial", the appearance of magazines like "Broom", and the various little magazines like "The Wave", "The Fugitive" and so on, the popularity of Christopher Morley's "Where the Blue Begins", and the coming into use of the short novel form in which our best work (such as "Ethan Frome") has been done. Hergesheimer is another of the signs of æsthetic awakening, and James Branch Cabell.

For a one act play, Edna St. Vincent Millay's "Aria da Capo" (Appleton) or Mary Carolyn Davies's "Slave with Two Faces" (Arens). The last is always received with approval.