THE COLLEGE STUDENT IN THE AMERICAN NOVEL: 1930-1939 AND 1964-1967

Thesis for the Degree of Ph. D.
MICHIGAN STATE UNIVERSITY
HERMAN C. KISSIAH
1969

This is to certify that the

thesis entitled

THE COLLEGE STUDENT IN THE AMERICAN NOVEL:
1930-1939 AND 1964-1967

presented by

Herman C. Kissiah

has been accepted towards fulfillment
of the requirements for

Ph.D. degree in Education

Edward B. Blackman
Major professor

Date October 14, 1969

O-169

ABSTRACT

THE COLLEGE STUDENT IN THE AMERICAN NOVEL:
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By

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Purpose of the Study

The purpose of this study is to investigate the image of the college student and his environment presented by the novel to the public. This image, or those images projected by the current novel, are then compared with the perceptions presented during a different period of time. The images of these two periods are then examined to determine whether or not the novels within a given period present similar characterizations or themes in dealing with the college student, and whether or not the novels reflect the concerns of society of that period.

Method of Study

Works chosen for this study will include the significant novels that have dealt with the college student in his environment. Inclusion of a college novel in the Book Review Digest is used as the index of significance. Excluded from the selections are comic novels, juveniles, murder mysteries, historical fiction, drama, and anthologies of short stories. Novels written during two periods, 1930-1939, and 1964-1967, are studied.

In an attempt to focus upon the image presented, the following analytical questions are asked.

1. Location of institution (geographical).

2. Type of institution (public, private, single sex, coeducational).

3. Types of formal student activities (institutionally sponsored).

4. Types of informal student activities.

5. Relationship of the student to the institution and its administration.

6. Nature of the peer group experience.

7. Attitudes of student toward faculty and academic requirements.

8. Attitude of student toward parents.

Conclusions

The major conclusions based upon this study are:

1. The novels of the 1930's project an optimistic outlook in contrast to the economic circumstances of that period.

2. The novels of the later period feature an intense personal search for the meaning of life and are generally pessimistic in nature.

3. Sexual activity is regarded as proper only for the married or for those who are in love in the novels of the earlier period. This restrictive stance is not found in the novels of the mid-sixties.

4. Although drug usage is rarely mentioned in the novels of the earlier period, the use of drugs is common in the later period.

5. Drinking, or the use of alcohol by students, does not appear to be a significant issue in either period of study. University administrations in novels of the early period attempted to forbid its use or possession, whereas administrations of the later period display a more relaxed attitude.

6. Although parent-student conflict is noted in a few novels, parental influence or rebellion on the part of students is not a major concern to the novelists of either period.

7. Student activities, particularly fraternity and sorority life, are consistently condemned as failing to provide meaningful social or educational experiences in the novels of both periods.

8. Institutions of higher education, their administrations, and their faculties are viewed unfavorably by the novelists of both periods. Administrators and faculty members are pictured as bumbling, inept, unconcerned about student needs, and a handicap to the quest for education and self-fulfillment. The only exception to this occurs in the novels of the thirties where, in most novels, one faculty member, who also must fight the administration and his colleagues, is seen as caring and helpful to students.

9. In the novels of the thirties, the novelists offer an optimistic outlook toward life. The student who works diligently will be able to conquer adversity. The outlook for the fictional student of the later period is less certain in that he must struggle alone in his search for meaning.

10. For a significant majority of the novelists of either period, the novels included in this study represent their first and only successful publication attempt. Because they are young in age, their novels tend to be autobiographical in nature.

11. Other investigators of the college novel are unanimous in their opinion that the significant college novel has yet to be written.

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Herman C. Kissiah

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

College of Education

1969

ACKNOWLEDGEMENTS

To Dr. Edward B. Blackman, for his personal concern and encouraging counsel,

To Dr. Francis T. Donahue, Dr. George M. Johnson, and Dr. Ernest O. Melby, for their continuing and thoughtful guidance,

and

To Kelley.

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CHAPTER I

INTRODUCTION

Without question, one of the significant advances of the decade of the sixties has been the development and impact of mass media communication. While sitting in his living room, John Doe watches, "live," the mission of Apollo 11 as man first places his foot upon the moon; he views the battle between life and death in Vietnam and in Biafra; he knows, as soon as the Frenchman, the results of the French election; he observes the violence of a riot in Newark or Detroit. If he fails to see the evening news, the morning paper brings him up to date. By the weekend, his favorite news magazine not only reports the event, but offers explanation and comment.

The impact of mass media upon the average citizen cannot be denied. His attitudes and behavior are being shaped by his sources of information. He is filled with pride at America's space accomplishments; he views with contempt the demonstrations at Chicago during the Democratic National Convention in 1968; he is reflectively sobered by the intimate coverage of the funeral of former President Dwight David Eisenhower.

So also are his attitudes toward the college student and toward higher education formed by what he reads and sees. He

knows of the conflict between Clark Kerr, then President of the University of California, and the newly elected Governor, Ronald Reagan. He sees and hears, first hand, the events of Columbia and Harvard during the springs of 1968 and 1969. He watches as students chant, "On strike, shut it down," from Harvard Yard.

In April, 1969, a picture of a number of Black students leaving the Cornell University student union carrying rifles and bullets was flashed across the country. One television commentator, Eric Severeid, of the Columbia Broadcasting System, likened this picture to one of several years ago. The picture he called to his viewers' attention was that of Blacks being gassed, beaten, and attacked by police dogs in Selma, Alabama. Mr. Severeid noted that picture as having so convulsed the American public, that the nation demanded the passage of laws insuring the rights of all American citizens.

Mr. Severeid's opinion was that the picture taken that day at Cornell would have the same convulsive effect upon the public. In many respects, it did. State governments passed stiff laws prohibiting guns on campuses, and denying financial aid to student disrupters and institutions failing to cope effectively with student activism. Colleges and universities rushed policy statements into print, exclaiming that disruption was out of place within the academic community and would be dealt with firmly on that campus.

Need for the Study

The news media present to the public an historical event. This event usually receives further elaboration through commentary. As a result of the Berkeley incident in the fall of 1964, college students across the country have been reviewed, interviewed, studied, and analyzed by writers and researchers. The bookshelves of a paperback bookstore or a review of the Readers' Guide to Periodical Literature provide an extensive list of newspaper stories, magazine articles, and books covering the event. The researcher would find within these sources, background information leading up to the incident, full coverage of the occurrence itself, and an extensive range of interpretations of the particular event, as well as an expose of the ills of all of American higher education.

As a result of this extensive literature, the American public has begun to develop an image of the college student. Newsweek, in several articles (49, 50), illustrates one kind of information that is being presented to the American people. A study by the National Association of Student Personnel Administrators, entitled "The Student and His Public Image," condemned the inaccuracy of the popular image that was being projected to the public. The deans interviewed noted the impossibility of categorizing the "typical college student." Agreeing that the image being projected was that of some college students, the deans' report stated that these students could not be called representative (60).

Another influential source of information about the college student is through fiction, in the form of the novel. Beginning with Fanshawe, by Nathaniel Hawthorne, to the present, a number of authors have attempted to capture the activity of the college or university for the American public. What is the nature of the characters in the college novel? Are they consistent? Are they realistic?

The novel does not attempt to present an objective, factual account of an event or a period of time. By demanding involvement by the reader, the novel goes beyond the newspaper page or the television screen. If a novel is successful, then its form becomes less important. Lubbock, in The Craft of Fiction, stated, "A novel, as we say, opens a new world to the imagination; and it is pleasant to discover that sometimes, in a few novels, it is a world which 'creates an illusion' . . . ." (43:6). Prescott added,

> . . . the . . . novel can be an interpretation of life based on the author's experience, ideas, private vision and conditional reflexes . . . . It is the summation of a writer's literary personality . . . . It is his way of looking at the world (54:254-5).

By involvement with the novelist, the reader learns much about human nature through the development of the characters of a given novel. The New York lawyer learns of the life of the Black American, university student, or Texas rancher. With this knowledge, ". . . we (the readers) should become wiser, more sympathetic, more tolerant through this

vicarious participation in the lives of others." (54:256).

The novel, with its imagery, goes beyond the historical event. Through the novel, the reader participates with the character in such a manner that he feels the emotion of that fictional individual. In this way, if a novel were to be written about the Black student at Cornell in April, 1969, the reader would have greater insight as to the anxieties and turmoil within the mind of that student. Why did he occupy that building? Why did he feel the need of self-protection?

The picture does not do that--nor does the news story, or television commentator. Millions of viewers watched as man stepped upon the moon--and they tried to imagine the thoughts of the individuals embarking on that adventurous event. Only when the astronaut returns and tries to express, in his words, his feelings at that moment, does the observer experience that step with him.

The novelist, with his creative powers of feeling and imagery, is able to go beyond the fact, the event, the name. Many characterizations have been used by novelists--the Jew, the Indian, the movie star, and others. The college student and the academic environment have not been overlooked by the novelist. As Lyons observed, "During the first quarter of the present century there continued to be a dribble of novels about undergraduates, but since 1925 they have been published in great numbers." (44:xvi). Hamilton Bail listed almost fifty works of fiction about Harvard during the years 1844 to

1940 (3).

College life has become of increasing interest to the novelist. In 1962, the Book Review Digest incorporated the subheading "College Life" under the general classification "Fiction." As will be noted later, the period of 1964-1967 produced nine books appropriate to this study, whereas the decade, 1930-1939, produced ten.

Faculties and administrators are confronted many times by the public regarding "their students." From the perspective of the college or university educator, college students fall within a normal pattern. He does not see 95% of his student body occupying a building, nor does he find "pot parties" and sex orgies on the quadrangle.

The public, however, often receives a distorted image of the college or university environment. As has been noted previously, the public is forced to make a judgment regarding the academic community based upon selected data. Since the novel has increasingly become a source of information regarding college life, it must also be studied in order that its imagery be verified. The educator must have a grasp of the sources of information used by the public if he is to be effective in dealing with the general interpretation or misinterpretation that results from these sources.

A study of the college novel has an additional significance to the educator. If the novel is an interpretation of life by its author, as noted before, then it is important for

those individuals who work with college and university students to understand their thoughts and concerns. The gifted novelist is able to provide a deeper insight into the mind of the student than a statistical study or superficial contact. Prescott states:

> The mystery of human personality and character may never be solved to the satisfaction of both priests and psychoanalysts. Information alone cannot do it. With increased information about environment, heredity, psychology and the sex habits of five thousand American males we lessen the circumference of the mystery by only a minute faction, remove only some of the fuzziness from around its edges . . . they (the novel) demonstrate it (interpretations of life) best when the novelists succeed in creating memorable characters who are significant for their individual, personal efforts to meet eternal human problems (54:257).

The novel then becomes an important source of information for the educator. He is "taken into" the mind of the character, and is able to perceive the thoughts, motivations and personality of the fictional figure. This information elaborates upon the statistic; it gives the educator greater insight as he works with students as they act with and against their environment.

Purpose of the Study

The purpose of this research will be to seek to discover what images about the college student and his environment are being presented by the novel to the public. This image, or images, projected by the current novel will then be compared with the perceptions presented during a different period of

time. The images of two periods will then be examined to determine whether the novels within a given period present similar characterizations or themes in dealing with the college student, and whether the novels reflect accurately the concerns of society of that period.

For this purpose, two time periods have been established. The period of 1964 through 1967 has been chosen because it represents the current college generation. The Berkeley incident of 1964 ushered in a new focus upon the student and his educational environment. Novels written during this period should reflect the unrest within the academic community and provide insight into the participants of the student activist movement.

The decade of 1930 through 1939 was selected because it represents a different historical situation and, more importantly, a different generation. The parents of the current college student lived through a traumatic time in America's history. Many of today's parents attended college during the decade of the thirties.

As will be noted later, this decade presents a different climate from that of the present period. The stock market crash of 1929 presented a difficult and tenuous financial predicament for much of the population, and particularly for those who sought a college or university education. Financial aid and even part-time employment were often impossible to obtain.

The contemporary college student lives in what has been termed "the affluent society." A significant majority of students have adequate financial support for securing a college education, and, at the same time, enjoy the pleasures of their society. The college student of the mid-sixties is financially secure; his counterpart of the thirties was not.

Method of Study

Works chosen for this study will include the significant novels that have dealt with the college student in his environment. Because the number of books sold is difficult to obtain, and not necessarily indictative of importance, the Book Review Digest was used as the index of significance.

Inclusion in the Book Review Digest is limited to hard-bound books published in the United States, which have, in the case of works of fiction, been reviewed four or more times by a selective group of publications. These reviews must appear within eighteen months of the publication of the novel. Over seventy periodicals are used by the Book Review Digest in the preparation of their monthly issue.

Novels which have been included in the Book Review Digest are considered significant for the purposes of this study, subject to further limiting criteria. For the period of 1964 through 1967, the books chosen were listed under the heading, "Fiction," and subheading, "College Life." For the period of 1930 through 1939 the novels chosen were selected from the bibliography published by John O. Lyons in his book, The

College Novel in America (44:191-202). This listing is a chronological list of novels which have been written about the college or university environment. Excluded from the list were comic novels, juveniles, murder mysteries, historical fiction, drama, and anthologies of short stories (44:191). The novels listed by Mr. Lyons were then checked against the Book Review Digest in order to determine whether or not they met the criteria for inclusion in the study.

In order that the study might be focused upon only those novels relating to college undergraduates, the following additional criteria were used to limit the selection of sources for this study.

1. The novel should represent the undergraduate population rather than the graduate population.
2. The primary setting of the novel should be a college or a university campus.
3. College students must play either the primary role or a significant secondary role in the novel.
4. The novel should not be allegorical, but should attempt to represent a collegiate environment.
5. Mystery novels will not be included in this study because they focus primarily upon criminal acts and their solution.

Following the selections of the novels to be included in the study, an examination of these works will be conducted. This examination should provide the necessary data needed to ascertain the images presented by the novelist to the reading public. In the attempt to focus upon the image presented,

the following analytical questions will be asked.

1. Location of institution (geographical).
2. Type of institution (public, private, single sex, coeducation).
3. Types of formal student activities (institutionally sponsored).
4. Types of informal student activities.
5. Relationship of the student to the institution and its administration.
6. Nature of the peer group experience.
7. Attitude of student toward faculty and academic requirements.
8. Attitude of student toward parents.

A study of these novels should provide insight into the attitudes and values held by college students during these two periods. The researcher will examine these novels in order to ascertain the political and social values held by college students of these two generations. An attempt will be made to compare the behavorial standards in such areas as sex and the use of drugs and alcohol. Finally the expectation and evaluations held by students regarding their college experience will be examined.

Overview of the Study

In Chapter II, the literature pertinent to this subject will be reviewed. Articles and books about the college novel and the student and the novel will be examined. In Chapter III, the novels of the period, 1930 through 1939, will be noted and conclusions will be drawn from that study. Similarly, the

period, 1964 through 1967, will be presented in Chapter IV. In Chapter III and IV, the reader will be given a brief historical background to the periods under consideration, a review of the novels of the period, and an analysis of those novels in accordance with the method outlined above. The summary, conclusions, and recommendations for further study will be presented in Chapter V.

CHAPTER II

REVIEW OF THE LITERATURE

Introduction

Considering the interest in higher education today, one might expect serious attention to be given to the literature about college and university life, including the fictional accounts of that experience. This reviewer was interested to find that the college novel has been virtually ignored as a field of study. One major work has been published, and several articles have found their way into various literary journals.

In this chapter, the literature about the college novel will be studied. Although the material presented does not provide a wide range of opinion, it will show some of the difficulties that have been encountered by the novelist in writing college fiction. The articles reviewed will be presented in chronological order so that the reader may note the development of this theme in American literature.

Review of Literature

In a 1946 article written for College English, Richard C. Boys, reviews historically and descriptively, "The American College in Fiction" (4:379-387). He, as have other reviewers, noted the distorted manner in which the academic world is reported to the reading public.

Boys maintains that the sudden influx of novels written during the 1920's may be in part accounted for by the rise of the autobiographical novel. These novels, however, have an unreality about them, and it is not until the thirties that the college novel hits a more even note. Boys regards Not to Eat, Not for Love (1933) by George Weller as the best of all college novels in that it treats the college experience sympathetically, but not reverently (4:381).

In his critique of the college novel, Boys states:

> Most novels centering about academic life demonstrate strikingly that we have had little first-rate fiction in this field. . .through their eyes (the writers') we see a composite picture of life which is, in the main, unreal and distorted. This is particularly true in books which focus attention on the faculty, whose lives are commonly depicted as dreary, depressing, and stifling (4:381-382).

Boys next illustrates the different ways in which the college professor and student have been described in the college novel. The college professor is usually an unusual person, when judged by normal standards; he may be lovable and eccentric, as well as dry, vain and highly contemptible. In several cases, the professor is viewed as the students' enemy.

To counter this picture, Boys notes that in a few instances, the professor is seen in a more positive light. In Weller's Not to Eat, Not for Love, the professors are treated with understanding; in Thurber's The Male Animal, the professor is seen as human, and deserving of the reader's admiration.

Students are also castigated by the novelist. Boys notes the criticisms of extracurricular activities, and of the superficiality and stupidity of the average student. While not all students are portrayed as worthless or immoral, Boys is pressed to name more than two novels sympathetic to student life.

Boys concludes by suggesting that the chances for a good college novel are better than before in that there is a new restlessness in many of the more intelligent students. These students cannot be ignored in the college novel of the future.

> The book we are looking for, then, must have authenticity of detail, but must have a certain universality which will lift it above the interest of any particular college or age . . . there is room for a good college novel which deals fairly and honestly with the subject, one which will capture the intricacies of college life (4:387).

Although dealing superficially with the subject, Boys does add one interesting criterion for judging the college novel. The successful novel must, in effect, transcend time and space. The novelist must treat the institution and its characters in such a way that their lives and concerns have relevance to a later generation. Significant literature has this characteristic--readers in a different generation can find meaning and value in an older work. This characteristic the college novel lacks in Boys opinion.

A brief article, "Nostalgia for the Ivy" by William Randel, contributes little of significance to the study.

Mr. Randel briefly lists and describes what appear to him to be several of the significant college novels. He cites primarily eastern novels in his review and includes several novels which are reported on in this study: Not to Eat, Not for Love and Young Gentlemen, Rise.

Mr. Randel cites several factors which were present in 1947, which might change the novelist's approach to writing the college novel. Noting that the great college novel will not be easy to write, he encourages the novelist to ". . . fathom as best he can the eternal enigma of college as a unique molding experience, a miracle of growth that defies final analysis" (55:39). Due to the increasing importance of the college experience to so many individuals, he encourages the talented author to consider the college as the setting for more and better fiction.

An exhaustive review of novels and short stories about Harvard was made by Hamilton Vaughn Bail in "Harvard Fiction" (3). In this article he reviews forty-nine works about Harvard written during the period of 1844 through 1940. An additional eighteen works, briefly mentioning life at Harvard are noted in a supplementary list.

The article begins with a brief introduction to the compilation. Mr. Bail observes that within his listing, he could not find "the great American college novel." He states:

> 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 are fresh, vital, nostalgic. But the young graduate . . . lacks the other major requirement for writing this novel . . . 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 abilities to portray the collective and individual problems found in any college, the power to explain and develop in his cnaracters 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 (3:217).

Of the Harvard fiction published in the thirties, Mr. Bail notes that Not to Eat, Not for Love has received the highest praise of any novel about Harvard. Although ten other works of fiction were published during that period, a significant majority of those were novels and short stories written for younger boys. Mr. Bail agrees with other reviewers of the college novel that the significant work has yet to be written.

Frederic I. Carpenter, writing in the American Quarterly (8:443-456), attempts to outline a series of interpretations of college novels. In his study, he read approximately forty novels and cites twenty-eight of them in his review. His first conclusion is that there are no first-rate novels describing life in the American institution of higher education. He states, " . . . certainly the modern college has failed to

excite the modern creative imagination" (8:443).

To Carpenter, the fundamental attitude of the college novelist has been one of simple negativism. Taken collectively, he finds five distinct criticisms of college life found in the college novel:

> . . . first, the lack of economic or pragmatic realism in it; second, its lack of emotional and sensuous realism; third, its confusion of values; fourth, its failure to hold fast the one universally accepted value--freedom of speech; and fifth, its failure to recognize and to make allowances for the half--adolescent, half-adult nature of the college student (8:445).

The first two criticisms tend to divorce the college novel from the real academic world. Students are either wealthy or poor, and if poor, feel a sense of alienation from the rest of the campus. Many college novels have emphasized the love life of their heroes to the neglect of intellectual development. Carpenter sees this as a criticism of the "academic" life which tends to deny emotion. He cites several examples where college officials discipline the student or faculty member for their emotional involvement with members of the opposite sex.

Other novelists illustrate the division between the emotional aspect of the students' life and the formal life of the college, by portraying only the non-academic side of the college student. Rarely does one find in a college novel, emotional excitement about studies. The intellectual life is viewed as dry and boring, with the extracurricular, bright

and lively.

As a result of the novelists' approach to the college novel, a confusion of values results. Carpenter points out the way in which novelists have pictured the good "academic" life, and the good life of the outside world. Rarely do the standards of one coincide with the standards of the other.

Academic freedom becomes a part of this confusion of values. College students and professors are seen by the novelist as compromising individuals--even on such a significant principle as this one. Petty jealousies and differences often overcome the principle.

Carpenter suggests that the failure of the college novelist to write from a more positive perspective may be a fault of the novelist himself.

> For each criticism suggested may also be seen as the reverse of a virtue not seen; and the failure of the novelists to recognize the potential virtue may suggest a reason for their failure to produce first-rate novels.
> . . . . . .
> But the ideal college novel - like the ideal college - is yet to be created (8:456-457).

The study by Carpenter reinforces the general opinion that the good college novel has not been written. His criticisms of the college novel suggest that the reading public is not being given an accurate view of college or university life. This writer feels that Carpenter has failed to accurately

account for the perceptions of the novelist--Is the novelist accurate in his perception? Why were these perceptions significant to him? Carpenter's study points out that there is a side to the academic life that is not portrayed in the college novel. Others must ask the reasons for this particular presentation of college life by the American novelist.

In a brief article, "Campus in Wonderland," Professor Harry T. Moore wrote concerning approximately twenty college novels. He regarded Not to Eat, Not for Love, as having the highest reputation among college novels. He noted that very few of the novels were written from the point of view of students, and that most of these were written". . . at the Stover at Yale level" (48:8). He concluded his article by asking for the publication of a significant college novel.

The only major work dealing with this subject is The College Novel in America by John O. Lyons (44). Published in 1962, the book offers an excellent and thorough discussion of the history of the college novel, the themes portrayed through these novels as well as a criticism of particular novels. The book includes a complete listing of college novels beginning with Fanshawe, by Nathaniel Hawthorne in 1828 through works published in 1962.

In his introduction to the study, Mr. Lyons decries the lack of excellence of the college novel. To Lyons, as to other writers on the subject, the academic world is well-suited for the novelist.

> . . . (it) offers a certain insulation which gives the novelist a chance to enclose time and place. It also contains people for whom ideas as well as actions are important enough to precipitate crises. The teacher and the student should also be able to articulate their problems . . . . (44:xiii).

Lyons further notes that many of the major twentieth-century American novelists had either little or no experience at the college or university level. Even those major authors who have taught in higher education seem to acknowledge that the novel is of the world and that the campus is unworthy of attention (44:xvii).

The college novel has often served to provide a vent for the anger of an unhappy professor or student, and has rarely been used to provoke change or interest in higher education. As noted previously, the college novel, as currently studied, has been too closely tied to a certain time and place to achieve lasting merit.

Several chapters in this work are of significant value to this study. In a chapter entitled "The Undergraduate and Baphometic Fire-Baptism," Mr. Lyons discussed the role of the college student and his experiences in a college or university setting. Over half of the college novels studied are autobiographical. The author attempts to convey to his readers the stresses and concerns of the student. Prior to World War I, the college novel portrayed student life as fun and carefree. These novels were filled with stories of pranks, sports, and wild parties.

After World War I, the student concern changes as the student is affected by what he sees around him. He does not, as before, merely adopt the society's values as his own; he is changed by them. Thus, with Dink Stover at Yale, the student observes the snobishness and cunning of his peers, but his goal is "to be a better man than they." In effect, the student begins to examine more closely the attitudes and habits of his classmates and, finding them inadequate, attempts to establish standards and expectations of his own. Lyons cites novels such as Fitzgerald's This Side of Paradise, Mark's The Plastic Age and Stone's Pageant of Youth as examples of the new emphasis in the college novel. Unfortunately, Lyons notes, in the typical novel, the hero-student is usually unchanged by either ideas or experiences.

The novel also served the purpose of argument regarding educational practices and procedures. Lyons devotes a chapter to "The Novel of Academic Life as an Argument." In this chapter, he discusses the ways in which different authors attempted to persuade their readers regarding academic freedom, the search for truth, and the evils of practical education. These novels are usually satiric in nature and attempt to ask embarrassing and awkward questions, while directing the reader to the obvious, more "correct" answers.

Lyons found that in most of these novels, the goal was satire, not serious persuasion. The authors pointed to a weakness, left open an answer, but did not commit themselves

to an alternative. Their positions were generally conservative, and tended to favor classical education over the progressive models of core curriculums, work-study programs, and a joint faculty-student search for knowledge. The old are to teach the young. Only when the novelists discuss racial discrimination and political liberalism are their progressive feelings known (44:103).

In other chapters in the book, Mr. Lyons discusses the early beginnings of the college novel, the image of the professor and the theme of academic freedom in the novel. The "Raccoon Coat" era and the young ladies also merit his attention. In each of these chapters Mr. Lyons illustrates the development of these themes with citations of applicable novels.

In his conclusion, Mr. Lyons provides his reader with some interesting statistical information. Before 1925, only seven out of forty-four novels had a professor as the main fictional character. This emphasis changed so that by 1962, almost half of the novels written after 1925 were about professors (81 out of 167). In the professorial novel, the English teacher is the likely hero. Lyons notes that of the 215 items in the bibliography, one-third were written by professors of English (44:180).

Novels about undergraduate life are more numerous than those about other college personnel. The majority of these novels are first novels and many represent the only published

effort by the authors.

Mr. Lyons has written the only exhaustive work in the study of the college novel. Other articles treat this theme superficially and tend to cover the entire area of study within a few pages. Thus far, no one has attempted to refute any aspect of Mr. Lyons' research. Two possible reasons for this lack of criticism may be voiced: one, the work is of such a quality that it successfully defends itself; or two, this area of study in American fiction has not aroused much attention to date.

In his book, The Adolescent in the American Novel: 1920-1960, W. Tasker Witham devotes a brief section to the problems of college students as seen in the novel. One of his major conclusions is that the problems depicted are so diverse as to defy classification. Some of the problems enumerated are the evils of the sorority system, big-time college athletics, the separation between family and home and the quest for identity and individuality.

He found that the novels studied corresponded roughly with the relative importance placed upon higher education by the various sections of the country (71:134). He stated:

> Almost half of the college novels are set on Eastern campuses, a considerable number are set on Midwestern campuses, comparatively few on Southern campuses, and very few on Western--mostly in California (71:134).

He cites Harvard as providing the setting for the most

college novels, followed by Yale and Princeton. Another conclusion is that the Eastern college novel places more emphasis upon high academic standards, extracurricular honors and a more significant emphasis upon social prestige than novels centering in other geographical regions.

In contrasting the different time periods, Mr. Witham noted a shift from a concern about the weakness of the college or university in the novels published before 1929, to an emphasis upon the personal problems of the individual student after that date. He calls the reader's attention to Not to Eat, Not for Love and James T. Farrell's My Days of Anger as significant examples of this period. This emphasis shifted around 1945 to a presentation of the psychological problems of students which are significantly abnormal and college situations which deviate from the typical. Novels of this period dealt with homosexuality, lesbianism, suicide, unwanted pregnancies, and serious mental disorder.

In that Mr. Witham's major concern is with the younger adolescent, he spends little time with the college student. His review of the college novel dealing with the adolescent is sketchy and inadequate. However, for the individual interested in a study of the pre-college adolescent in the novel, Mr. Witham's work merits careful attention.

Summary

The writers reviewed in this chapter are virtually unanimous in their opinion that the significant college novel

has yet to be written. They offer many reasons for the failure of American literature to produce a novel dealing with college and university life that merits serious attention. Boys notes that the typical college novel is too restrained by space and time. Carpenter and Lyons also cite this lack of universality in the college novel.

One book appears to stand out as a significant college novel: Not to Eat, Not for Love (1933) by Weller. By reason of its advanced writing techniques and psychological introspection, this novel has become highly regarded not only as the best of Harvard fiction, but the best available college novel to date.

Boys, Carpenter, and Lyons also note the characteristic ways in which students and faculty are presented through the novel: students as fun-loving and oriented more toward the extra-curricular than to the academic side of the college experience; faculty as absent-minded and bumbling, and non-sympathetic to student needs or concerns.

Both Boys and Lyons note the autobiographical nature of the college novel. This characteristic is likewise true of the novels of the mid-sixties. These novels are written as fictional autobiographies, and usually represent the first successful publishing venture for its author.

This writer, although somewhat dismayed at the lack of literature on the subject of the college novel, feels that the current interest in higher education and the increasing

number of college novels will compel the literary critics and researchers to work in this area. In the meantime, the American public awaits the significant college novel.

CHAPTER III

A STUDY OF COLLEGE NOVELS:1930-1939

Introduction to the Period of Study

The decade of the thirties was a tumultuous time for the United States. Ushered in by a stock market collapse, the thirties had little opportunity to experience prosperity. From this decade, however, has come some of this country's great writers and artists, and from it, too, much of our social and political reform. John Steinbeck, writing in 1960, stated:

> Sure I remember the Nineteen thirties, the terrible, troubled, triumphant, surging thirties. I can't think of any decade in history when so much happened in so many directions. Violent changes took place. Our country was molded, our lives remolded, our government rebuilt, forced to functions, duties and responsibilities it never had before and can never relinquish.

Frederick Lewis Allen, in Since Yesterday:1929-1939, begins his book by describing the events of September 3, 1929. On that day the stock market hit its peak; United States Steel was at 262; American Telephone, at 320; General Electric was selling for 395. Prosperity seemed to abound, not only on Wall Street, but wherever one seemed to turn. Very few people were concerned with the speculative spirit that was sweeping the country (1:1-16).

Following this peak, the market dropped, rallied, and then broke again. On Thursday, October 24, the market broke

violently and a rush began. Over twelve million shares changed hands that day and rumors began to abound. The climax came on the following Tuesday as 16,410,030 shares were recorded. Many believed that the true volume was closer to twenty-five million shares. The decline continued and on November 13, the market reached its bottom for 1929. Allen states that this disaster had blown over thirty billion dollars into thin air (1:20).

Historians and economists have enumerated the causes of this great collapse. Safeguards are now available to hopefully insure that a disaster similar to the one of 1929 will not recur. To those who lived during this decade, poverty and failure became meaningful terms.

In the minds of most of the people of this nation, the events of a few months occurring forty years ago have little meaning. The nation was optimistic at that time; rumors of "instant wealth" seemed to abound. Overlooked by many was the poverty of a substantial portion of the nation prior to the stock market collapse. Over forty percent of the population earned less than $1500 per year, and were forced to pay out more than they earned in order to exist (69:10). Farmers and textile workers were unemployed or underpaid much of the time.

The full effect of the collapse was not felt immediately. The people remained optimistic. "Happy Days Are Here Again" and "Life Is Just A Bowl Of Cherries" were hit songs.

The grim facts began to take hold. In 1930, over six million men were unemployed. By 1932, a million men in New York City and over 660,000 in Chicago were looking for work. Foreign trade fell from $10 billion in 1929 to $3 billion in 1932. The gross farm income experienced a drastic drop from $12 billion to $5 billion. Broadway theatre lights were shut off, and the managers of the Empire State Building closed off floors 42 to 67, because there was no one to rent those offices (41:247-249).

Even more sobering were the conditions under which the nation began to live. Relief payments in New York City were $2.39 per week for an entire family. Homeless men, some with families, built shelters out of packing crates. In Arkansas, men lived in caves and in the large cities, young girls found refuge in the subways. By 1932, between one and two million men, including several hundred thousand young boys, roamed the country. In St. Louis, men, women, and children dug for rotten food in the dumps; and in the coal areas of Pennsylvania, families had to survive on weeds and roots (41:253-4).

Youth and the Depression

The youth of the nation were likewise affected by the depression that gripped the country. The spontaneous, care-free days of the twenties passed into history. Many of the affluent found their support withdrawn by fathers who

themselves were out of work. A number of college graduates who had planned upon positions of wealth and esteem in business sought instead security, even at a substantially lower salary. College students who could afford graduate work continued their studies rather than embark upon a hopeless search for employment.

FORTUNE, in a June, 1936 article entitled, "Youth in College," attempted to portray the college generation of the 1930's. In undertaking this study, the researchers investigated a carefully selected number of colleges and universities, interviewed students, professors, presidents, and coaches in order to discover what that college generation was thinking. They concluded that their investigation was consonant with the study conducted by Maxine Davis, in her book The Lost Generation.

Reporting in general terms, the researchers described the then current college student as fatalistic, security-seeking, intellectually curious about the world, and desirous of new leadership (21:100-101).

Expanding upon this brief statement, the investigators noted that the average college student keeps ". . . its shirt on, its pants buttoned, its chin up, and its mouth shut . . . it is a cautious, subdued, unadventurous generation." (21:100). Equally disturbing was the fact that most college graduates were seeking jobs that were guaranteed to be safe and permanent. The student who went into business was of the type that would

do what he was told without question. "He is, in brief, tractable corporation material. But are good corporation heads made of tractable material?" (21:100).

The Fortune researchers picture the college student as studious, hard-working and passive. The frivolity of the twenties had passed. If the student of the thirties drank, he did so quietly in his room. With regard to sexual habits, the investigators found that the college students did not talk much about the subject; they regarded it as their own business.

The economic uncertainty of the thirties had a serious effect upon the student's concern over social and economic problems. Fortune found a nebulous youth movement, fuzzily defined and small (five to ten percent of the student population) in number. The American Student Union was the strongest of the collectivist oriented student organizations, but was unable to gain widespread support for its activities.

"Without hope," was Fortune's editorial conclusion about the college student of the mid-thirties. The authors did anticipate that when presented with opportunity, the college student could and would " . . . turn overnight into a galvanic creature." (21:162).

Revolt and dissent, however, did exist in the country. Shocked by the failure of the American "way," some students sought new solutions to the nation's ills. In the early thirties, several socialist and Communist-oriented groups were formed. One of the most powerful of these groups was

the National Student League. The NSC grew in strength and notoriety through the dismissal of a popular young economics instructor at Columbia, Donald Henderson, and the expulsion of the editor of the Columbia Spectator, Reed Harris, from the University. These two incidents provoked widespread controversy and student strikes. The free speech movement of the middle sixties was but a re-play of the activities of the early thirties.

Writing in 1967, Hal Draper, reviewing the student movement of the thirties noted, "Perhaps the greatest impetus to the student movement came from the war question." (14:168). In his opinion no other generation of youth was more concerned about the dangers of war than that one. He cites a national poll which discovered that thirty-nine percent of the students said that they would not participate in any war, and another thirty-three percent who would fight only if this nation were invaded (14:168). Two student strikes were called, in 1934 and 1935, with approximately 150,000 students participating in 1935 in the face of strong university administrative pressure.

Just as the Students for a Democratic Society is beset by division in 1969, so also was the student movement of the mid-thirties divided between the Student League for Industrial Democracy, the National Student League, and the Young Communist League. These groups merged in a fashion in December of 1935.

Concerns of the student movement in the thirties were similar to those of the sixties. Draper lists six main issues:

(1) Anti-war activity and opposition to compulsory ROTC.

(2) Violations of academic freedom and student rights on campus.

(3) Issues involving economic aid to students (tuition fees, free textbooks, etc.).

(4) Reform of college administrations, particularly changes in the boards of trustees who ruled the campuses.

(5) Aid to the labor movement.

(6) Anti-facist activity....(14:176).

One of the leaders of the National Student League, James Wechsler, paints a similar view. His words, written in 1935, have a familiar ring to them.

> Whether a dominant number of students will be aligned in that quest (a new society) or whether they will be recruited to uphold a decaying order cannot now be prophesied. If the decision rests with the overlords of education, then the undergraduate is doomed to serve in another holy war. But there is another hope and it is one which I have endeavored to depict in these pages. It is that of students breaking from a confining fold to learn about the outside world--and to do something about it. They have done so, not as a martyred band, but as people whose future is a postgraduate course in war, unemployment and reaction. Having set out to educate themselves, they have begun to ponder the unmentionables of our academic world. It has not been a happy season for the educational hierarchy. The fury of administrators, the outcries of the Hearst press and its allies, the distemper of Trustees have only

> accentuated the significance of the movement; its survival has testified to a more basic strength than they ever visualized. And that is the promise of the coming years (67:456).

Maxine Davis toured the country for a four month period in 1935 to meet and talk with the young people as they lived during the depression which had gripped the country. Upon completing her tour, she recorded her observations in The Lost Generation. Her observations differ substantially from those of Draper (14) and Wechsler (67). The book made no claims for statistical validity. "It is the work of a journalist: the result of observation; analysis, eclecticism, personal opinion, and personal conclusions." (12:ix).

In her tour, she sought out the radical students. On several of the campuses she visited she found a small but vocal number of radical students numbering between five to ten percent at those colleges. Although her sample is probably more accurate, she shows a lack of objectivity toward the socialist movement.

> Most of the radicalism, and indeed, most of the intellectualism, in the colleges today is characterized by a "gimmie" attitude rather than zeal for reform or revolution. Students, impressed by the current philosophies that government should do more and more for its people are coming to think that they too ought to have more and more (12:46).

The young people of the nation were frustrated. Possessing ability and training, they found no opportunity to exercise their talents. Although a few took a more radical approach

in an attempt to find a solution, the majority sought a conservative and secure avenue. They had lost faith in the system, but were unwilling to step adventurously toward framing a new society.

Davis concludes her study by stating,

> This generation is straying aimlessly toward middle age. Soon it may be altogether lost. Then we as a nation will face a future dominated by a defeated citizenry, with nothing to lose and willing to try anything. It may be that there will be nothing for it to try. It will remain then, a decadent, vitiated generation, a cancer in the vitals of our people, rearing its children in its dim and dreary twilight (12:371).

Fiction of the Thirties

The fictional literature of the thirties had two primary characteristics, escapism and social reform. During the depression years, the nation sought to escape from the cloud that covered the country. The popular movies, songs and novels of the period were designed to help people forget the reality of the period. The best sellers were books such as The Good Earth by Pearl S. Buck, The Fountain by Charles Morgan, Anthony Adverse by Hervey Allen, and Margaret Mitchell's Gone with the Wind (1:205-6).

This attitude of escapism was reinforced by the non-fictional guidebooks to personal success such as Live Alone and Like It by Marjorie Hillis, Wake Up and Live by Dorothea Brande, and Dale Carnegie's How to Win Friends and Influence People.

A number of significant novelists saw the depression as a failure of the American system. Few writers prior to the thirties were politically oriented. Granville Hicks writes,

> By 1931, however, more and more writers were saying that they had a responsibility for the state of the nation. After all, they had emphatically and sometimes stridently called attention to the shortcomings of our business civilization, and, now that that civilization had come close to collapse, they could not pretend that it was no business of theirs (31:84).

Many writers turned to Communism as a possible solution. Sherwood Anderson, Erskine Caldwell, Malcolm Cowley, John Dos Passos, Sidney Hook, Lincoln Steffens, Edmund Wilson and others signed a manifesto supporting Communist candidates in the 1932 election (31:85).

Review of College Novels: 1930-1939

During the decade of the thirties, over forty novels were written about some phase of college or university life. Of this number, ten have met the criteria for selection in this study. Following a brief discussion of each novel (presented in chronological order and alphabetical order by author when more than one novel appears in a given year), the novels will be reviewed in accordance with the study outline presented in Chapter I.

I Lived This Story, by Northwestern University graduate Betty White, is clearly an autobiographical novel. In her preface to the novel, Miss White writes, "This book is true.

It is a representation of college conditions as I have observed them . . . . The situations are not actual incidents, but they are true to college life as I have experienced it." (70:iv).

The novel follows the expectations and disappointments of Dorinda Clark, a student at Colossus University. Little attempt is made to disguise the identity of the institution or its setting. The University is described as Methodist-founded, on the banks of Lake Michigan, with well-cut lawns and a large number of beautiful elms (70:45-6).

Miss White follows the progress of Dorinda through the ordeal of sorority rush and registration of the freshman year through each succeeding year, elaborating upon the influences that changed a naive, starry-eyed little girl into an intelligent woman.

The first day at Colossus is a keen disappointment to Dorinda. She arrives at her boarding house and is shown to her room. Expecting a large, sunny room with flowered chintz and a Yale banner over the desk she finds instead a small, one windowed room.

> There was a dresser with four knobs gone and a crack in the mirror. There was a kidney-bean-colored rug splashed with stains, and limp white curtains edged with torn lace . . . . She would not let this ruin her big day. Nor would she be too concerned about the absence of a porch full of low wicker chairs stuffed with bright pillows, nor the dark steepness of stairs worn in the middle and a railing that wobbled. Where

> were the girls in gay sweaters that should be clustered to welcome her with friendly curiosity? The house was empty. Coming from the station she had looked for groups of merry students sitting on front steps strumming ukuleles and singing, roadsters crammed with boys and girls calling to each other. She had seen no young people save two long-legged children who gravely watched her get out of the taxi and a Jap in canvas pants who was raking leaves next door and whistling off key (70:4).

She suffers another disappointment that first day. The Registrar's Office had mixed up her record with that of another student. When she inquired at the Registrar's Office about the problem, a secretary informs her that her credits arrived too late for consideration and that she cannot be admitted. While crying outside the building, she meets Lewis Ford, an Assistant Professor of English. Professor Ford explains to her the operation of the Registrar's Office.

> . . . when a person has proved conclusively that he's unfit for work ordinarily intrustable to a ten-year-old child, . . . we make him an assistant to the registrar. If, besides, he shows signs of progressive insanity, we make him registrar (70:12).

Speaking to the Registrar, Ford exclaims;

> The point is, Brewer, your office never does an intelligent thing when hard effort will make an idiocy possible. I've gotten so that I do the most illogical thing in all relations with you, and we agree perfectly. God knows why a college has to organize depravity and call it a Registrar's Office (70:13).

Dorinda is admitted.

Much of Dorinda's first days were filled with sorority rush. She is excited and thrilled by the experience, and yet terrified that she will not be bid by her first choice, Gamma Theta. The first rush party is filled with innocuous conversation, single-sex dancing, and the singing of Gamma Theta songs.

Dorinda is bid by Gamma Theta, and moves into a new, wonderful experience. All of the girls are pretty and bright, and stand for only the highest of ideals. Orientation to the sorority consists of speeches by alumnae explaining the glories of Gamma Theta, and practical lectures by the upperclass officers on which professors would be "helpful" to Theta girls and on the real meaning of education. Marion Jennings explained:

> 'You don't come to college merely to learn things out of books. That is important, of course.' She waved her arm, indicating that books in their proper place were fine. 'You come to accomplish things. Activities do lots for you. They broaden you. You meet other girls besides Gamma Thetas. And don't be snooty. Remember, everyone can't be a Gamma Theta. Everything you do reflects back on her. She will profit by your actions. For Gamma Theta, you can do anything. Go out for basketball--not for yourself, but for Gamma Theta. Don't let the Tri Alphs have all their freshmen out for sports, and only half of ours. Let's show them what we can do. Don't let the KKO's have six freshmen on the Daily staff, and the Gamma Thetas only two. If the others have six, we should have eight. Gamma Theta must always be in the lead. Remember her ideals. They will help you. We know you all want to go out for these activities, but we've made a few rules anyway. Every freshman must go out for one major sport a semester: hockey, soccer, track, swimming, or basketball.' (70:55-56).

Dorinda's freshman year is one of dates, parties, football games, and her first college love. In each instance, she is pictured by the author as an immature, young girl. Not until her upperclass years does she begin to realize the pettiness of her sorority sisters, and to discover a meaning to education.

Several events shape Dorinda's new suspicion about Gamma Theta. The first occurs when Jinny Borden, another pledge, "borrows" a coat belonging to one of the sisters. When this deed is made known, the sisterhood meets and depledges Jinny. Although Dorinda felt that this treatment was harsh, she agreed with the officers of the sorority that the punishment might be best for Jinny.

A second and more serious incident occurred at the beginning of her second year when her roommate, Betty, comes back to school pregnant. The sisters offered no sympathy and expelled her from the chapter. Their main concern was not for Betty, but for the reputation of their chapter, and the effect that this information might have upon rushing. "Oh, why did the rotten little fool have to come back?" one of the officers cried (70:142).

Late in her sophomore year, Dorinda was discovered smoking at a local college hand-out. She is called before the sorority to explain her actions.

> 'You're taking a lot of interest in my affairs all of a sudden,' said Dorinda hotly. 'Now that I've done something that

> might by some great stretch of imagination bring a speck of disgrace on the fair name of Gamma Theta, you all jump on my neck in a panic, wail that I should think of others. When did any of you think of anyone else?' She looked at them scornfully. 'There are just three persons in this sorority to whom I owe any sort of allegiance--that's an allegiance of friendship. One of them is in China.' She paused. 'One you did your best to humiliate and throw out.' She glanced at Anne Wendle. 'And my sorority mother. You never gave a damn about me before. You don't give a damn about any of your freshmen. Their admittance to the sacred portals of Gamma Theta should make them frantic with joy the rest of their lives. If I can get this much attention by smoking a cigarette in Pansie's--next time I'll smoke a cigar.' (70:185-186).

Dorinda's bitterness later turns into tolerance and she manages to endure the sorority until she graduates.

Instrumental in Dorinda's development is Professor Lewis Ford and his wife. Professor Ford is described as a brilliant young professor who often distresses the administration by his unorthodox methods and ideas. His apartment is a meeting place for the more intelligent students who are interested in securing an education regardless of the University or its administration. Ford was once accused by the President of the University of serving drinks to his student guests. Once again, Ford managed to win this battle with the University administration.

Ford is always available to students in need. He provides encouragement to Dorinda as she takes her first steps as a tottering freshman infant to her more bold strides as a senior. Miss White makes it clear that Ford is an unusually rare man

among a generally mediocre faculty.

During her four years at Colossus, Dorinda learns to drink, smoke, and neck. She does not enjoy necking without love and begins to feel as though she is abnormal. Her first attempt at an affair is a failure when she dashes out of her lover's hotel room and calls Lewis Ford to come and pick her up. "All I've accomplished these four years is to hang on to my virginity." (70:261).

She has, of course, accomplished much more. Her maturation is evident throughout the novel as she discards the simple naivete of the freshman and develops into a thoughtful, perceptive young woman. In the end, she is an asset to her sorority as she becomes their first Phi Beta Kappa in six years.

The picture presented of university life is an interesting one. Although Dorinda sought parties, friends, love, and gay times, she found these activities inadequate. Interestingly, most of her classmates were satisfied with this existence. Inadequate instruction, uninterested instructors and bumbling administrators were common. The rewards of university life were superficial, and only through disappointment and diligent effort could one break beyond the meaningless to the more profound. To those who were concerned, the reward of personal fulfillment was available.

Another autobiographical novel, The Parable of the Virgins, by Mary Lapsley, presents a rather depressing picture of life in an all girls college in New England. An unsympathetic administration, a rigid curriculum, and lesbianism combine to create an adverse collegiate environment.

The novel does not follow any one central character, but rather presents different pictures of life at Walton College as seen by a variety of young ladies. Much of the novel is a character sketch of Crosby O'Connor, who by her senior year had achieved national standing as a poet. Because of this reputation, the College permits her to violate the rules without incurring the usual disciplinary action.

Crosby is admired by many of her sister students for her poetry and her disregard for college regulations. Her parties are the most popular because she shares her liquor and cigarettes. Crosby flees from the campus as often as possible in order to escape its restrictive atmosphere. She has an affair in New York with her publisher, slips out after hours to meet her friends, and takes advantage of her younger admirers. Her rebellion against the rigid attitude of the administration is pictured in a confrontation between the Head Matron and Crosby.

> 'These interviews with the Administration,' thought Crosby, 'why do they hurt so?' Earlier in the afternoon, the Head Matron had called her into her office. The nerveless precise voice still sounded in Crosby's ears. 'Miss O'Connor, I had hoped that in your last year of college,

> you would strive to be a help and not a hindrance to those younger girls who come under your influence. I shan't be specific. You know what I mean. Your conscience must tell you that. If your ways do not improve, Miss O'Connor, I shall be forced to insist that the President restrain his leniency and give the reproof your conduct merits.' Miss Denby's lips, inflexible in the folds about them, closed like a pocketbook. Crosby hadn't answered; but her wide mouth was tight, her eyes dropped in hate. 'Miss O'Connor, I trust you will take this warning in the spirit in which it was given. I trust you will not be sullen.' Still she hadn't said anything, there was nothing to say; earlier belief in the right to protest had broken through obedience to authority, now experience was the dam; strong and high; it was safer to keep silent, there was less probing, less stabbing by an insistent and dominating personality. 'I should prefer that you answer me, Miss O'Connor.' Hot rebellion flushed her cheeks. 'I have nothing to say, Miss Denby. Though I deny your right to dictate to me.' 'That will do.' The Head Matron's voice snapped like electricity. 'You may go. I hope that in the privacy of your own room you will see the necessity for a better attitude.' Did Miss Denby think by such methods she could keep Crosby O'Connor from amusing herself with whomever she chose? Old Madison wouldn't dare to kick her out. Oh, none of them would want to kick her out, but that wouldn't stop their trying to torture her (39:143).

Although sororities are not permitted at Walton, the same pettiness found in I Lived This Story is evident as the girls group themselves according to their previous prep schools. The freshmen girls are oriented to their responsibilities by the upperclass women. The girls from St. Hilda are encouraged to capture the basketball captaincy and the song leadership positions. It is important that the St. Hilda's girls do

better than those from Miss Hilton's.

Another interesting character sketch is that of Sophie Mulinski, a Russian Jewess. Although Sophie does not fit in at Walton because she is both an immigrant and a Jew, she is respected for her awareness and ability to see through the unimportant. A strong-willed young woman, she participates in strikes with the laborers in the area. When confronted by the President of Walton and ordered to cease this activity, she tells the President that she will create unfavorable publicity for the school. The President grudgingly permits her to continue her activity. "Sacrifice some to the good of society . . . . " was his attitude (39:359).

The main dramatic episode in the novel concerns a lesbian relationship between two of the girls, Jessica Raleigh and Mary Nugeon. Jessica tires of the affair and begins going out with other girls. The college physician talks with Mary and tries to convince her that the affair is evil and sinful. After being told that she and Jessica must be separated, Mary returns to her room and commits suicide.

Rather than take a constructive attitude toward the problem of lesbian activity on the campus, the administration attempts to gloss over the incident. One of the faculty members, Miss Austen, tried to convince the President that the College needed a psychiatrist. His response was that a psychiatrist would only put notions in the girls' heads. Regretably, Miss Austen is the only one concerned about the problem.

> . . . they swung together, these children, without thought, crowded into an abnormal environment; then all at once the Administration was upon them, raising shocked hands and clamoring of sin. If the college only started its campaign against crushes before they got so intense,--or, better still, if it treated them in less breathless a fashion . . . . If the Administration didn't talk in hushed whispers and avoid the word homosexual; or if they even differentiated between the environmental and the genuine Lesbian, one could hope for some results. It was a bad enough problem anyway, why make it worse by hedging? (39:315).

Other incidents in the novel continue to present the picture of a repressive and irrelevant environment. The girls are asked to write papers on "Why I believe in God," and "What the Sunday Organ Recital Meant to Me." Little academic challenge is presented as the College sees its task as turning out young ladies with manner and style. Education is merely a by-product.

Only the one student, Sophie Mulinski, and one faculty member, Clive Austen, appear to be concerned about the College or its students. Miss Lapsley's novel is indeed a harsh one and does not speak favorably about higher education in the all-girls school of the thirties.

Cane Juice, the first novel of John Earl Uhler, is the story of a rough, but stalwart young man who undergoes a dramatic transformation during his university studies. Prior to writing this novel, Mr. Uhler, a professor of English, had published two books on English grammar.

Bernard Couvillon, the main character of the novel, is a large rugged young boy from the sugar cane section of Louisiana. A bright, but uncultured student, he is encouraged to go to Louisiana State University to learn about the planting and nurture of sugar cane. He goes, against his father's objections, and finds himself thrust into a completely different world. He finds himself mocked, beaten with a paddle, and initiated into the freshman class.

> With other dogs he was made to bark and wag his tail; he licked his master's hand; he raced with other dogs for a chicken bone; he chased an imaginary cat up a tree. And in the meantime he was pushed and paddled and lashed (63:24).

Nicknamed "Cajun Gorilla," he becomes the brunt of the upperclass men.

Enrolling in the Audubon Sugar School at Louisiana State University, he attracts the attention of Professor Paul Gatz by his earnest desire to save the fast-dying sugar cane crops of southern Louisiana. He studies diligently, and as a sophomore becomes respected for his work throughout the state. His greatest accomplishment comes when he crosses two species of sugar cane in order to develop a new cane that can withstand the characteristics of Louisiana soil and is three times more productive than other types available.

Cane Juice is also the story of the rich and cultured versus the poor and rough. Early in the novel, Milton Fairchild, representing wealth, popularity, and poise becomes Couvillon's chief adversary. A handsome athlete, Fairchild

stands for all that Bernard is not. The question is posed for the reader. Can the simple but good boy from the farm town succeed in a world for which he is so ill-suited?

The contrast is a sharp one.

> Boys like St. Amant and Fairchild were endowed with qualities such as a knowledge of the amenities and refinement and social self-confidence. They needed little more to be enabled to go through life with what the world terms success. But the Cajun, with none of this gift of social finish was obligated to acquire some other quality to a large degree in order to compete successfully with his fellows. Boys like St. Amant and Fairchild were similar to fine pieces of furniture, reproductions of rare antiques, gracefully designed and skillfully veneered. The Cajun was hewed in the rough with crude implements--homemade! (63:166-7).

Although he tries to learn the ways of the sophisticated, he is only partly successful. His rural background and characteristics cannot be avoided. He becomes respected, however, for his integrity and diligence. During his senior year he becomes a star on the football team and the company commander of the school's R.O.T.C. unit. His speech opposing the honor system leads to its abandonment.

A major conflict arises during his senior year. His participation in football begins to take time away from his experiments with sugar cane. The success of his experiments could mean the salvation of the sugar cane industry of Louisiana. He goes against the wishes of his classmates and of the University when he decides to continue his efforts in

developing a new species of sugar cane. His experiment successful, he is hailed throughout the state as "the country boy from LaFourche Parish who has revolutionized an industry." (63:313). The comment of the sports fans followed. "Why, that damn yellow Cajun!" they exclaimed. "Football was interferring with his studies--what t'e hell!" (63:315).

As the novel concludes, Bernard quits school to devote all of his time to his work. In so doing, he wins the respect of the University, the wealthy cane growers, and the girl for whom he had contested with Milton Fairchild.

Mr. Uhler attempts to portray to his reader the fact that although one might not possess the refinements of life, those who are diligent in the pursuit of their goals will succeed. The good that is in a man will endure and will earn the respect of others about him. Opportunity and hope do exist for those who are steadfast and true.

Also presented is the picture of a southern, public university with its hazing, corrupt fraternity influences, and emphasis upon the extracurriculum. In this novel, the University does provide significant educational and developmental opportunities. The faculty and administration, although somewhat rigid at times, are concerned about students and their progress. Most students, however, ignore their advice and counsel and do not pursue and find success as the young farm boy who is able to sift between the proper and the improper, to eventual success.

Altogether Now, by Kiskaddon Wylie, represents another first and only fictional effort by its author. The setting of the novel is an eastern, all-male college. The novel follows the adventures and frustrations of Slane Thompson over a brief period of time.

The author pictures life at Slane's college as filled with drinking, gambling, and fraternity life. Although a constant participant, Slane finds this style of living meaningless and drops out of school.

Slane is searching for a more significant meaning to life than the experiences afford to him at college. He plays football, smokes and drinks, and attempts several affairs. Fraternity life is meaningless to him. He watches as the freshmen pledges are beaten and cursed and finally taken out in the country to find their way home. His fraternity also finds him guilty of moral turpitude and of conduct unbecoming to a member of the fraternity and a gentleman. The confrontation becomes one of individual rights versus responsibility to the fraternity.

> 'Brother Thompson, just what in your mind constitutes morality, decency and gentlemanly conduct?' (presiding officer).
>
> Slane did not hesitate to answer. 'Morality is the customs and manners in vogue. Nothing more! When it conflicts with what a man believes and thinks it is without use. What a man believes is his religion. I intend to do as I think I should do, rather than to follow a ritual which was laid down for me thousands of years ago by someone else.'

'You do?'

'Yes, within limits.'

'What are these limits?'

'When I get in your way, I've outstepped my limits and when you put an oar into my business you've exceeded yours. That's all.'

' . . . do you feel that you, as a member of this fraternity, have sustained its principles regarding the highest quality of moral fibre?'

'I have my own principles, which are more important to me than those of anyone else' (72:313-314).

Slane's contempt for the falsity of the morals of the day is further clarified on a date with Fay, a student at an all-female college. She gives him the impression that she would like to have an affair with him. When the opportunity is presented, she declines. Slane explodes!

'It's damn funny.' She looked at him quizzically. 'Besides all your religious and moral taboos, you and damn near every other girl has a firm conviction that any intimacy with men estranges them permanently, and ruins your own lives. You have the idea that every man is out to make a conquest of any woman for his own entertainment, for mere conquistador bravado and egotism and that he talks eternally and devastatingly about his affairs. You religiously believe that once a woman has fallen from the high road of virginity that she can no longer command the respect of men, or even women, for that matter, and that she is unfit for marriage.' (72:185).

. . . . . .

'I hate your guts, I'll tell you why you won't be honest. You couldn't live if you were honest. You and all your virgin sisters act like harlots all the days of

> your sweet innocence. Only most of you stay within the bounds of what you consider good taste and decency. By Christ, you're worse than harlots. Your attraction is deceit. You're scrofulous and stinking.'
>
> 'Why won't you tell the world you're a virgin instead of slinging hips at every boardwalk Joe you see? You don't have to be proud of it, but you can at least admit it. But you haven't got the nerve. You aren't decent enough. You'd impair your popularity. Well...you can go to hell!' (72:189).

Prior to withdrawing from college. Slane visits Professor Martin, who is apparently the only member of the faculty that he respects. Arriving at Martin's apartment he discovers that Martin has been fired. The two of them discuss the failure of higher education to provide meaningful experiences. Slane complains about the required courses that have very little to do with a well-rounded education. He criticizes his friends for their interest in social grace and position, and bull sessions and frivilous activities.

Martin's main criticism of the college is its lack of individuality or suppression of individuality, particularly within the fraternity system. Martin finds that students are more interested in conforming to the attitudes of others, rather than thinking for themselves. He states:

> 'They lose sight of any normal interest they might have in various subjects and they pass their time away playing bridge, going to the movies, drinking and going to brothels with their friends. The unfortunate part of that is that they carry that idea into their work after college.' (73:305-306).

The student who seeks an education finds this search a frustrating one. One such student, Paul Drek, finds himself beaten at every turn. His girlfriend is stolen from him by a football player. He loses the editorship of the campus newspaper to an unimaginative student whose main asset is fraternity membership. Invited to read his poetry at a literary society meeting, he is laughed out of the room because his poems do not rhyme.

The picture of life at an all-male college as presented by Mr. Wylie is a depressing one. The only avenue remaining for the main character is to drop out of the "system" in order that he might find a more significant meaning to life. Virtually all aspects of Slane's college life tend to be irrelevant and more conducive to conformity than toward individual freedom and expression. Hope is available, but only apart from the oppressive "system."

Cotton Cavalier represents the first and only recorded novel by John T. Goodrich. A simple story, the novel deals with the life of Peter Kimbrough and his experiences at Blakely College in Beauregard, Tennessee.

Blakely College is a very conservative institution, associated with the Revised Synodical Presbyterian Church South. Daily Chapel is required and is conducted by the President, Mr. Quimby. The conservative aspects of the College are noted throughout the novel. The leading individual behind

the school was Mr. Wyatt, the elderly and dogmatic Chairman of the Board of Trustees.

Mr. Goodrich provides his reader with an interesting picture of Blakely and the southern culture. Negroes are seen as little more than slaves, with constant references being made regarding their manner of living, dialect, and employment. The words "nigger" and "niggertown" are used throughout the novel.

The students are interested in magazines such as Photo Play and Whiz Bang. Strict parietal rules are in effect for the girls and Matron Davison, the Dean of Women, attempts to maintain high standards of dress for the young ladies. On several occasions she requires the girls to "fill-in" dresses that she considers immodest. The lounge in the girl's dormitory uses lamps with 200 watt bulbs to insure proper behavior.

Students wishing to take their dates off-campus to attend church, Prayer Meeting, or the movies (permitted on Friday night only) were required to be accompanied by group of six or more and a chaperone. The men of the party were also required to pay for this chaperonage. The students participated in other activities such as football, baseball, playing cards and horseshoes, and drinking corn liquor; as well as such pranks as stealing the girls' wash and putting it in the piano prior to opening chapel.

Two significant events took place at Blakely during Peter's years there. Mr. MacElroy, a young Biology instructor (also

the football coach and athletic director), took some of his brighter students and began to teach them about some of the theories of evolution. This secret lasted until mid-semester, when the president received a note,

> President Quimby -- We think you ought to know that Mr. MacElroy is teaching things in Biology 2 that don't agree with the Bible. It is the Evolution theory, and he says for us not to tell, but we are because we don't think it is right (25:54).

The note was unsigned.

Mr. MacElroy is called before the President and Mr. Wyatt late one evening. He explains briefly what he has been teaching, at which point Mr. Wyatt calls him, "Anti-christ" and "Infidel" (25:57). In a scene implicitly describing Wyatt's control over President Quimby, Quimby asks MacElroy to correct his teachings or be asked to leave.

Because he believes in what he is teaching, MacElroy is asked to leave. His students sign a petition stating that they would not attend class until MacElroy was reinstated. The boycott is avoided when MacElroy asks them not to disrupt the College in this way. The students follow his advice.

A second major incident occurs when the sister of the new Dean of Men spreads a rumor that one of the Negro workers raped her and made her pregnant. Upon hearing this, Peter and several of his friends capture the suspected Negro and lynch him. Peter later finds out that the rumor was untrue and that he has killed an innocent man.

Through a devious procedure, Peter is acquitted by the Board of Trustees after a brief investigation. His girlfriend claims that Peter spent the night with her on the evening of the murder. This "confession" is more than Mr. Wyatt can endure. He shouts, "'You--you harlot! This whole school is a hell-hole of iniquity! God give me strength and ruthlessness to----,' and falls dead." (25:337).

The novel ends on a somewhat happy note as Peter marries his girlfriend, graduates from Blakely, and watches the burial of Mr. Wyatt.

The author presents a somewhat confusing picture of higher education. The reader is left with the impression that the typical southern church-related college is inadequate as an educational institution. He does not, openly, condemn the act of "southern chivalry," but rather appears to justify the murder of an innocent Negro.

The author's picture of the faculty, administration, and board of trustees is a condemning one. The faculty is seen as ill-prepared; the facilities are wholly inadequate; the President is a weak, dominated person; and the Board of Trustees, through its chairman, is viewed as domineering and unaware of the proper objectives of an educational institution. His portrayal of the students is likewise interesting in that they endure the inadequacies and restrictiveness of Blakely without a murmur. Except for only a few, the students do not seem to have much concern about their education.

As has been noted in the previous chapter, Not to Eat, Not for Love, by George A. Weller, is regarded as one of the best examples of a novel about the College undergraduate. The interest in this particular novel is due to Mr. Weller's use of the narrative method usually associated with Conrad, Joyce, and Woolf (44:42). The novel represented a first effort for Mr. Weller, who was a Harvard graduate in 1930 and a Pulitizer Prize winner in 1943.

In several respects, this work is not the story of Epes Todd, the central character; it is rather a story about Harvard. Mr. Weller writes about Epes Todd, who during his junior year at Harvard begins to make a significant advancement in his process of maturation. Reading this novel is similar to leafing through another's diary. The reader picks up a number of short experiences of Epes Todd during the year as he is cut from the second varsity to class football, establishes a friendship with his adviser, falls in love, and begins to realize the meaning of maturity and responsibility.

Interspersed in the chapters about Epes Todd is a series of vignettes or short stories about other activities at Harvard College in the late 1920's. Mr. Weller displays to his reader the inner workings of the Harvard Crimson, the frustration of a middle-aged faculty member seeking success and appreciation, and the bitterness of a junior instructor who has not had his contract renewed. Even though the method used by Weller in interjecting these short pictures of Harvard

life into the story of Epes Todd is somewhat disconcerting, the novel is an interesting representation of the life of Harvard College.

The reader comes to respect the central figure in the novel, Epes Todd. During his junior year, an intellectual awakening begins to take place in him. For his first two years, he had managed to achieve minimal success at Harvard by obeying the informal code: three C's and a D and keep out of the newspaper (67:111). He suffers the disappointment of failing to make the second varsity during his junior year and is thereby relegated to class football. Even in this disappointment Epes maintains a positive outlook upon his failure.

Through his relationship with his academic adviser, Warren Brant, Epes begins to develop excitement about learning. He finds a greater joy in reading and studying than the pleasure he had experienced at football. Through his many visits to the Brant's home, he also notes the frustrations of his adviser's life.

Just before Christmas, as he begins his academic interest, he meets Ellen Thwyte, an attractive young girl who works in Cambridge. They fall in love, and the reader is made aware of the emotional experience of this young couple as they learn to share together in a meaningful manner. They initially avoid discussing and experiencing a sexual relationship and later agree to wait until they are married. They eventually become involved and afterwards agree that it would be better

for them to wait than risk destroying their relationship by guilt over their affair.

Weller also involves his readers in the life of Harvard College. The reader learns of the frustrations and joys of the instructors; the significant concerns of the campus newspaper in its crusade against the "House Plan," the location of the new heating plant, and the "evils" of the scholastic aptitude test; the life of a student waiter; and the weighty concern by the student over which club will select him. Lyons states, "The recurrent theme in the novel is that Harvard is based upon a kind of freedom which allows a student to be confirmed in the wisdom and virtue that he brings to his education." (44:44).

At the conclusion of the novel, the author contrasts Epes Todd, who through his years at Harvard has grown into maturity, and has accepted the responsibility of manhood, with another of his classmates, who barricades himself in his room because he cannot bring himself to face the world outside of Harvard Yard.

Even through its confusing arrangement, Not To Eat, Not For Love presents a series of interesting pictures about one character and his college. Epes Todd grows into maturity, and Harvard is partly responsible. Harvard is likewise blamed for its rather callous method of dismissing instructors and its double standard with regard to sex - if one's affair goes unnoticed, no action is taken; if the Dean hears of it,

dismissal follows. Through the presentation of a series of vignettes about Harvard, Mr. Weller offers praise and criticism about his college; he examines the strong and the weak, and in this process has won the acclaim of those who have made the college novel their study.

A novel of youth growing into manhood, Bachelor-of Arts by John Erskine, follows Alec Hamilton of Trenton, New Jersey, through four years at Columbia University. An immature and impetuous young man as a freshman, he learns to cope with adverse circumstances and develop the abilities needed for success.

The novel is placed in the depression years. Although the son of a wealthy manufacturer, Alec is forced to work in order to pay his college expenses. The author attempts to convey to his reader that a man can survive disappointment, and become a better man for the experience.

The first picture of Alec is that of a cocky and happy-go-lucky college freshman. He crashes a dance, meets a young lady from Barnard, and before the evening is over, asks her to marry him. The next morning, she tells Alec that her father has just lost his business and cannot continue to support her. Alec decides to marry her immediately, but Mimi convinces him that his $4.21 would not go far.

Alec skirts difficulty throughout his first two years at Columbia. He joins a pacifist society and is jailed

following a fight at one of the society's meetings. The Dean talks with him on a number of occasions regarding his failure to attend class and his poor marks. In a rash of anger, Alec writes the President of the University, and condemns the older generation for its stupidity. He states, "You will doubtless agree with me that the present misery of the world has been caused not by us youth but by our elders. I personally disclaim all responsibility. Can you say as much?" (16:84). In his haste to mail the letter, Alec fails to put a stamp on it and the note is returned to him.

Several experiences begin the process of motivation for Alec. In an attempt to earn enough money to stay in school, he takes a job as a typist and proofreader for one of his teachers, Professor Barth. Through this relationship he begins to develop an awareness of the seriousness of the academic life. Following the deaths of Mrs. Barth and one of his classmates, Alec begins to shed his immature behavior and assume a more responsible outlook on life.

His guilt after an affair with Gladys, a young woman of undesirable reputation, forces Alec to examine himself closely.

> The standards by which he was judging himself were deeper than any he had ever heard of. That he had been Gladys' lover, caught off guard by her cajoling, was not the worst. No one had ever told him of that profound sincerity of nature, that uncharted purity which takes toll of the boy who gives his innocence without giving love.

> His agony was less for Mimi, less for his father and mother, less for all whom he wished to think well of him, than for the wrong he had done to himself (16:283).

Alec graduates from Columbia, having learned an important lesson.

> So here he was, educated! Or if not educated, at least well shaken up. No question which seemed important to him had been solved, and where one problem had befogged him, at least two others now thickened the darkness. He had mastered nothing, and he had learned of life, chiefly this, that it is confused (16:331).

In addition to describing Alec's development from boy to man, Mr. Erskine describes a bit of the life at Columbia during the depression years. Once affluent students were forced to work to pay their bills. College activities continued, however, with a number of students turning to more serious concerns, such as anti-war groups. Fraternity life continued in the usual way, as though unaffected by the economic turmoil within the country.

Mr. Erskine's regard for higher education is positive. The President, Dean, faculty members, and coaches are all presented as warm, hard-working individuals doing their utmost to provide sound educational experiences for the undergraduate. This approach would be expected of Mr. Erskine, who graduated from Columbia in 1900, received his doctorate from that institution three years later, and was regarded as a leading member of the faculty in the years following the 1920's (44:94).

Again the reader sees the theme of a young man facing adversity, enduring difficulty, and emerging as a responsible individual. In this novel, the institution performs a great service by providing the necessary opportunities for self-development.

Young Gentlemen, Rise, by Travis Ingham, differs from most of the college novels of this period in that it is clearly a "depression novel." This novel is the story of Gene Davidson, who on the eve of his sixth class reunion, reflects upon his childhood, prep school, and university experiences. A graduate of Yale, class of 1928, he is presently employed as a gas station attendant, earning twenty dollars a week.

Mr. Ingham portrays the college years as happy and fruitful, although sometimes fraught with frustration. Gene Davidson and his three roommates live together for their four years at Yale. They join fraternities, go to wild parties, share in one another's lives, and experience the trials and triumphs of Yale together.

Gene was born in New Hampshire, the son of a kind and strong father and a domineering mother, who wished to make certain that her husband and her son would be successful in life. She pushed Gene to prep school and considered his acceptance at Yale as one of her significant achievements.

Approximately one-third of the novel centers around Gene's four years at Yale. He participates in the freshman riot,

suffers the disappointment at not having been selected by a fraternity during the first rush, and anguishes over his finally successful attempt to win a letter in cross-country.

Basically shy, he does not take part in many of the parties and dances that occupy his roommates' time. He has his first affair with a married woman and experiences what he feels is a sense of love. On a trip to Smith College with his roommates, he meets Leslie Houghton, whom he later marries.

He is employed by the Students Suit Pressing Company, the largest and most successful of the agencies run by college men. He achieves an office in the company by beating out a Jewish student. In an explosive scene, the Jewish student is bodily thrown from the offices. The president of the agency is pictured as anti-semitic in his condemnatory tone toward those "kikes." (33:107).

Although only a portion of the novel centers around student experiences at Yale, the informal education Gene receives is impressionable. He views himself as someone different from the non-educated. He expects life to be simple and pleasurable, as were his college years.

After a trip to Europe following graduation, he takes a position with a reputable Boston advertising agency. Within a few months he rents an expensive apartment, has an affair with his boss' secretary, and enjoys the pleasures that Boston offers. Tiring of this, he marries the girl from Smith, Leslie Houghton.

The stock market crash cleans out his savings, and he is forced to take salary cuts as business declines. Within a year, the president of his firm dies and after a brief period of employment with a new firm, he finds himself unemployed.

His first reaction is one of bitterness after totaling up his debts and meager assets. The market had sold him out and a baby had added to his financial concerns.

> 'It all goes back to that loan scholarship business at college,' he said. 'The family ought not to have let me borrow that money.'
>
> 'It isn't exactly fair,' she reminded him gently, 'to blame your family for that, is it? After all, you didn't have to go abroad senior year.'
>
> 'No,' he said slowly. 'I didn't have to go to college either. Nor do I have to go on living, for that matter, but I do.' (33:257).
>
> . . . . . .
>
> 'Our trouble,' explained Gene . . ., 'is that college turned us out with a champagne appetite and the world gives us a beer income to try and satisfy it with.' (33:263).

After a serious argument with his wife over her going to work while he remained unemployed, he recognizes his error.

> In a flash, Gene saw that the whole trouble with him was . . . . The way he had been brought up, the prep school and college to which he had gone, everything gave him the idea that the world owed a gentlemanly living (33:301).

As the novel concludes, he shows his wife his grease streaked hands and dirty overalls. He realizes that his background has deprived him of the dignity of work. Through

this realization, he knows that he can prove the adage, "you can't keep a good man down."

The author appears to be attempting to convey two truths to his reader. The first is that one's status, either societal or educational, does not necessarily prepare him for the experiences of life. Secondly, the author offers hope to those whose circumstances may have declined; a man's strength comes from what he does in a difficult situation. One can arise from adversity.

Another first and only novel, To the Victor, by Herbert Byer criticizes the institution of higher education in a wholly unsympathetic manner. As the fly-leaf of the book states, "here is the story of what happens to America's public heroes when their news value and cash value have been exploited to the last dollar." (6:flyleaf). The novel is also a condemnation of the rich and prosperous, and of the way in which the powerful use and crush the weak.

The main character, Jerry Fleet, was a football player at Cranston University, a middle-sized institution in the midwest. Born in a small mining town, he was raised by a maiden aunt after his mother and father died. She encouraged him to set high moral and educational standards for himself. Jerry was a relatively bright young man who was willing to work hard for achievement. His aunt gave him enough money to attend Cranston for one semester with the hope that he would be able

to work his way through the remaining three and one-half years.

Mr. Byer portrays Jerry as a solid, responsible young man. Possessing a strong sense of purpose, he worked hard and was able to get through his first year. He was the underdog, the disadvantaged, who could succeed by using his abilities.

His corruption begins when the football coach requires him to give up engineering by reminding Jerry of his obligation to Cranston. He must stay eligible, because "The College of Engineering has been a graveyard for our athletic hopes a dozen different times in the past several years . . . ." (6:55). The Coach also produces some "scholarship money" which will enable Jerry to continue in school without working. The Coach fixes up Jerry's schedule for him, and although Jerry feels that his preparation is insufficient, he always passes his courses.

Jerry produces for Cranston. He becomes a three time All-American and is rated one of the outstanding ball players of all time. The reputation of the school grows also. Alumni contribute; newspaper and magazine articles about Cranston appear weekly; the state legislature begins to provide additional funds to the school.

As a result of his fame, Cranston demands more and more from Jerry Fleet. He speaks at alumni dinners and quarterback club luncheons, helps raise money for a new football stadium to be named for the President of Cranston, and was

forced to play basketball and baseball in order to help increase the gate receipts for those sports.

After graduation, Jerry and his name are continually used. He is hired by a stockbroker, who forces him to "push" a certain stock. His college girlfriend, who loves him, decides to marry a wealthy advertising executive, who will be able to provide her with luxury, but not love. He is hired to coach football at a southern university and is then fired when he does not produce a winning season immediately.

Jerry Fleet represents the good in life -- the good that is used and destroyed by the more powerful. Mr. Byer makes this point emphatically and does not exempt higher education from his condemnation. He describes various college officials in the following manner:

Walter Wendell Waters: President of Cranston University.

> His biography in Who's Who in America occupied twice as much space as the nine justices of the Supreme Court put together. Outwardly an ardent supporter of athletics, he really detested all sports, particularly football, for football players were usually tall, muscular and brimming with vitality, whereas he was short, fat, bald and wheezy. He could speak on any subject, anywhere, at any time, without previous notice or preparation. So fluent was he that he did a workmanlike job whether he knew what he was talking about or not. He read everything and was convinced by nothing. He wrote voluminous letters to people everywhere, particularly men in public life. He never dictated a letter to his secretary without visualizing it as part of a possible volume for posterity entitled, The Life and Letters of Walter Wendell Waters. He was publicly sympathetic toward youth and its problems and gropings, yet God help the undergraduate

who came before him for an infraction of the rules! Nor was he any more considerate of the luckless member of the faculty who made the mistake of a public indiscretion in his private life, or who fearlessly departed from the orthodoxy of the printed text to voice some heresy against the existing social order or any of its phenomena (6:10).

J. Carlton Kegge: Member of the Board of Trustees.

J. Carlton Kegge was commonly spoken of, without affection, as "Old Hatchet Face." He was a giant of a man, standing well over six feet, weighing some two hundred and fifty pounds, and with a hawk-like beak which spread itself over half of his face. This protuberance was made even more pronounced by the complete baldness of his head. A graduate of West Point, he was grim in face and manner, having never been quite able to throw off the military influence. He gave short, crisp commands with no expectation other than that they would be carried out instantly and without question (6:37-38).

Pumpelly Smith: Alumni Association Secretary.

What a joy to skip about the land talking at alumni meetings and at high school athletic banquets! What a pleasure to be head-over-heels in details of Homecoming Day during the football season and Alumni Day during Commencement! What a delight leisurely to edit the alumni magazine and shepherd the flock of loyal Cranston men and women scattered to all parts of the world! Dear old Cranston University! Dear old Alma Mater! Dear campus trees and lake! Dear carefree youth! Dear life and laughter!

Dear Pumpelly Smith!--the boy who wouldn't grow older. At thirty-three a mincing, pink-cheeked, jolly little man who asked of life only that it stand still. Forget that slim-legged, little blonde imp of eighteen at the house party. She must have been joking. Or maybe she had the order of her dances confused.

> "I'm having the next one with Grandpa," he had overheard her say.
>
> At forty he would find his voice growing shriller, his predilection for the society of young boys uncontrollably increasing. Then in a sudden, blinding flash of self-revelation his mind would give way, and he would be shipped forty miles up the river to rot horribly in the State Institute for the Insane (6:44).

The novel concludes with Jerry Fleet being drawn back to Cranston for a Homecoming game. Riding a freight car as a tramp, he is denied admission at the gate because he has no ticket and no one recognizes him as the once-immortal football star. He is forced to watch the game from the branches of a tall tree overlooking the stadium.

From this depressing conclusion, the reader of the novel is left with a bitter feeling toward the powerful and self-serving who crush the good and promising in life. Mr. Byer uses this novel as a vehicle for pessimism. The good is used by the powerful until nothing is left. There is no hope.

Although not a student novel in the same sense as the other novels in this study, Winds over the Campus, by James Linn, presents an interesting picture of university life in the thirties. The central character is a Professor Jerry Grant, of the English Department. The novelist is concerned about explaining to his readers the meaning of the university as professors interact with their students. The setting for this novel is the University of Chicago during the Hutchins administration.

Professor Grant is a respected member of the academic community, having attended as a student and taught as a professor for over forty years. He liked students and enjoyed his teaching responsibilities.

> . . . Even as a young instructor Jerry knew he was good. He had, after the first year or two, no qualms in the classroom or in conference. He enjoyed teaching. It fed his spirit . . . . It was as much fun to teach a halfback not to fear the use of the first personal pronoun as it was to teach a rabbi's daughter who wrote poetry, the use of the pyrrhic foot, and he had many halfbacks and rabbi's daughters in his classes. The halfback might look blank and the rabbi's daughter cry on his shoulder, grateful tears, but Jerry minded neither manifestation (42:22-23).

A number of students cross Professor Grant's path in this novel. One of the most significant is Vince Lamar, who was the son of an old colleague. Vince and his father represent the "generation gap" of the thirties. His father, a wealthy corporation lawyer, had eschewed meaningful accomplishment in favor of wealth and esteem. Vince had attended the best schools and enjoyed all of the advantages that his father could bestow upon him.

Vince rebelled against his background and became a pacifist and Communist sympathizer. His first meeting with Professor Grant takes place just after he had hit a policeman who was attempting to arrest him for distributing copies of the Worker. Grant admires young Vince's impatience and zeal and seeks to channel it into more constructive efforts: football. Vince takes this challenge and becomes a star by scoring

the only touchdown against Illinois. This distinction opens many doors to Vince, one of which is to Professor Grant's fraternity.

Vince's main task is the promotion of social revolution. He feels strongly that current conditions have produced an unintelligent country, and that the only solution is revolution. "Laissez-faire economics and rugged individualism had produced these conditions . . . . What we must provide . . . is a common richness of life . . . through basic, sweeping change in the foundations of human society." (42:88).

Although Vince appears at times to be a devout radical, he still remains attached to his father's affluence. He dines at the nice restaurants, has a new car, and is a popular member of his fraternity. At the conclusion of the novel, he is wounded by a policeman at a pacifist rally. He asks for two visitors: his girlfriend and Professor Grant, both of whom had rejected his radicalism, but not him.

Another student in whom Professor Grant takes an interest is Alfie Barton, a small, shy freshman from rural Kansas. Through Grant's influence, Alfie also becomes a member of Delta Psi Alpha fraternity. During his freshman year, Alfie learns a great deal about the world outside of Kansas. He is introduced to pacificism and Marx by Vince, tempted by sex (he runs), stars in the Blackfriar's show, and changes his name to Al. The novelist shows his reader, in effect, the maturing process of the university upon the young. In this

characterization of Alfie, a boy begins to become a man.

A significant portion of the novel deals with the attack upon the University by a local newspaper, the Star Avalanche. Partly because the University refuses to identify the student who hit the policeman, and partly because of its news value, the paper condemns the University as being "Red" and a breeding ground for revolutionaries and pacifists. Striking hard at a speech by a professor, the Star Avalanche succeeds in initiating an investigation by the state legislature. The witnesses against the University were a relative of a student who read a statement prepared by the newspaper's attorney; the President of the Mutual Protective and Benefit League, which had its headquarters ". . . in an office steel-armored against the enemies of the Republic," and whose purpose was ". . . the overthrow of Communism wherever discovered, in slimy clubrooms, in the open street, on the Supreme Bench, in the cabinet, or among the 'brain trusters' of our so-called institution of learning." (42:301); and a young lady who accused the investigating committee of being "Red," when they interrupted her.

Speaking before the undergraduate members of his fraternity, Professor Grant notes the task of the University.

> 'Now the hope of those who have instigated this investigation,' he concluded, 'is by forcing the University to interfere with disciplined thinking and research, to compel it to become a mill for the production of propaganda and propagandists. It is a hope, in other words, though I do

> not think the instigators know enough to know this, to destroy the University. How can we promote this destruction of the University? Very simply; by refusing to inform ourselves, to think, and to act as we think; whether we think as scientists or as aesthetes, as Tories or Communists, as philosophers or as fighters. How can we promote the interests of the University and prevent its destruction? Not so simply. Only by insisting upon informing ourselves and upon thinking for ourselves; by not blenching, by not turning away our eyes from the light. That is a hard job. I suggest that you make it, each one of you, your job; as, by the way, in the constitution of your fraternity, you are commanded to do." (42: 241-242).

To Professor Grant, life at the University of Chicago was exciting. There were students to challenge, and the University to defend. The students were basically conscientious, and needed only proper guidance and encouragement. They would make mistakes, but they would find themselves through their experimentation with ideas. The University made easier the search for meaning (42:343).

Summary and Conclusions

Of the ten novels studied in this period, not one would be considered a best seller. The literature reviewed in the previous chapter noted that Not to Eat, Not for Love was considered to be the best example of the college novel to date. Bail, in his review of fiction about Harvard pointed out that only 5,000 copies of Not to Eat, Not for Love had been printed (3:322). Such a small distribution would not be considered significant in either the thirties or at any subsequent time.

Seven of the ten novels are "first and only" novels, representing the first and only fictional publication for general distribution for its author. The age of most of the authors at the time of writing was early to mid-twenties. As such, they represent experiences fresh in the author's mind and should reflect a close relationship between the author and the college generation of the thirties.

Two of the authors are more noted for their non-fictional writing. George Weller (Not to Eat, Not for Love) has received acclaim for his journalistic abilities and John Earle Uhler (Cane Juice) is known for his publication of works on poetry and grammar. Uhler and Linn (Winds over the Campus) were both professors of English at the college or university level. John Erskine (Bachelor-of Arts) is the most prolific writer of the authors studied as he wrote over ten novels and other essays, poems, and plays.

Although not mentioned specifically in each case, five of the ten novels use an eastern college or university as their setting. Yale, Harvard, and Columbia are specifically mentioned, and the reader is asked to speculate on the setting of the all-male and all-female colleges noted in Altogether Now and Parable of the Virgins. The geographical distribution is more widespread than the novels of the later period of this study, in that three of the novels use midwestern universities as their setting and two, the southern part of the country. The University of Chicago, Northwestern University,

and Louisiana State University are three of the institutions used. Although Northwestern is not specifically named, there is little doubt as to its identity in I Lived This Story.

Although the colleges are fairly representative as to the sex of the students in attendance, a significant majority are private institutions. Five of the colleges are co-educational, two have coordinate affiliates, two are all-male and one is an all-female college. Eight of the colleges are privately operated, with only two noted as public state-supported institutions.

Formal student activities play a significant role in all of the novels studied. Many activities are described as important to the life and development of the student. In some cases, this influence is negative. A strong criticism of the fraternity and sorority is clearly present in these novels. This criticism is particularly evident in I Lived This Story, Cane Juice and Altogether Now. In no novel is strong defense for this type of social system or activity advanced.

Athletics also play an important role in the life of the student whether as a participator in Cane Juice, Altogether Now, Cotton Cavalier, Not to Eat, Not for Love, Young Gentlemen, Rise, To the Victor, and Winds over the Campus or as a spectator. Only one of these novels, however, would be considered an athletic novel. In the other works, athletics play a secondary role.

The formally structured activities play a significant role in the development of the student. Acceptance or rejection by a club or team is important to individual students as it reflects upon their self-esteem. Thus, with Dorinda Clark in I Lived This Story, her bid by the Gamma Theta sorority means more to her than anything else that could happen to her.

Interestingly, as the student moves toward his or her senior year, the activities that meant so much initially fade into relative insignificance. The superficiality of these activities becomes an impetus for greater growth on the part of the individual student. I Lived This Story, Altogether Now, and Bachelor-of Arts point out the gradual decline of interest in fraternity and sorority life, and Cane Juice, Not to Eat, Not for Love, and Young Gentlemen, Rise, note the failure of athletics to provide a meaningful experience.

In that so much emphasis is placed upon the formal activity, little is mentioned of the student's informal activities. These activities tend to be personal in nature and reflect the interests and personality of the main character. For many, the significant activities were social, as with Crosby's drinking parties in Parable of the Virgins and drinking and gambling for Slane Thompson and his friends in Altogether Now. For Vince Lamar the significant activity is his association with a pacifist organization in Winds over the Campus.

In these novels, a great deal is mentioned about the relationship of the student to the college or university he or she attends. Rarely is the institution seen as concerned in a positive way about the student. The only significant exception to this attitude is found in Winds over the Campus. This attitude derives primarily from the fact that the novel was written by a professor and the student characters are seen through the eyes of the main character, who is also a professor.

The repressiveness and rigidity of the college campus is noted clearly in I Lived this Story, Parable of the Virgins, Cotton Cavalier, and To the Victor. The institution is portrayed as being concerned about itself and its public image rather than the needs and concerns of its students. In Parable of the Virgins, the college president tries to dismiss a suicide resulting from a lesbian affair rather than take the corrective steps needed to deal with the problem. Virtually no respect is evidenced by the students toward the institution in Cotton Cavalier, and Mr. Byer's description of the administration in To the Victor points out clearly the self-serving actions of the officers of the college.

In the light of this negative attitude against the institution, one would expect a student rebellion. In only one novel, Cotton Cavalier, is there mention of a possible student revolt. This possibility is quickly eliminated at the encouragement of a respected teacher. In all other cases, the

students endure their college life and do little more than write novels depicting the unjust and irrelevant practices of their college or university.

The nature of the peer group experience varies with the students depicted in each novel. In I Lived this Story, the peer group of Dorinda Clark was, in many ways, as repressive as was the university. The peer group influence in Altogether Now and Young Gentlemen, Rise tended to exercise a negative influence in that the peer group tended to encourage the student to involve himself in the less constructive activities, rather than the pursuit of more important educational goals.

With the exception of Winds over the Campus, both the faculty, and academic regulations are seen as exercising a negative influence upon students. Higher education is pictured as irrelevant and of little or no use to the college student. The faculty persist in teaching out-of-date courses in a dry and boring manner. For those students who manage to complete four years, a diploma awaits them. The education they receive in college comes only as a result of their out-of-class experiences. For Gene Davidson, in Young Gentlemen, Rise, his college education inculcated in him values that were of no use to him in the depression years. In Cotton Cavalier, the students were subjected to ill-prepared teachers and propaganda-oriented classroom instruction.

Education is available to the students, however. In virtually all of the novels, there is at least one liberal-

minded professor on the faculty. He is pictured as relevant, open to student concerns, and progressive minded. He, like the students, is forced to fight the "system" of university regulations and administration. In this manner, Dorinda Clark has Lewis Ford, Epes Todd meets Dr. Warren Brant, and Alec Hamilton finds the meaning of education through Professor Barth.

This failure of educational institutions to offer meaningful experiences may be related to the period of study. Present in the thirties was a general mistrust of the "American Way." From prosperity, the nation was forced to suffer through a period of depression. The people developed a lack of confidence in the efforts of the nation's political and business leaders. One could hypothesize that this lack of confidence transferred over to the educational institutions of that day. Hope was present, however, in the faculty member who was able to encourage and challenge the student to think and to develop the abilities inherent in each student.

Another interesting aspect of the college novels of this period is fact that parents are rarely mentioned. In only one novel, Bachelor-of Arts, are parents mentioned favorably, and only at the conclusion of the novel when Alec Hamilton realizes that his father is not as worthless as he had originally thought. Both Bernard Couvillon and Vince Lamar rebelled against their fathers' wishes--Bernard in his desire

for an education, and Vince in his rejection of the capitalistic ideals of his father. Even the negative aspects of parental influence are rarely noted as the authors of these novels choose to ignore even the existence of parents and family.

With regard to student values, the novels of this period picture the revolt of the college generation against the mores of the university or college administration. The institutions represented in these novels impose rather stringent regulations upon their students. Prohibition against smoking is noted in several novels and the consumption of alcohol is considered illegal in most colleges. Dorinda Clark is condemned by her sorority sisters for smoking in I Lived this Story, and one of Slane's friends, in Altogether Now, is suspended from college for carrying a liquor bottle in his coat.

Drinking, even at the risk of disciplinary action, is common and an integral part of the students' social activity. In several instances, the student is first introduced to alcoholic beverages during his college years.

A somewhat inconsistent attitude is noted with regard to sexual behavior. Slane Thompson and his friends apparently feel no guilt as a result of their many affairs. For others, such as Alex Hamilton, the first experience leaves a heavy, "dirty" feeling. Still other students, such as Dorinda Clark and Alfie Barton, flee when presented with the opportunity to become involved with sex. In general, promiscuous sex is

condemned as improper. Whenever students become involved sexually with a member of the opposite sex, they do so after serious thought and then only with someone about whom they feel deeply.

Female homosexuality is a significant part of Parable of the Virgins. A fairly common experience among the girls, such affairs are viewed by the administration as evil. When a forced separation drives one of the girls to suicide, the college president refuses to recognize the problem and continues his efforts to punish those involved in such affairs.

The assumption may be made that little was known to the college generation of the thirties regarding the use of drugs. Only in Winds over the Campus is drug usage mentioned. In that instance Professor Grant had to ask a colleague about marijuana as he had never before heard of the drug. The only conclusion one could draw from a reading of these novels is that drug use was either unknown or at least uncommon during the period of study.

The novels of this period provide interesting insight into the attitudes of the college generation. In addition to the information noted previously about the authors of these novels, the number of college novels written during this decade needs further explanation. Lyons enumerates a total of forty-five college novels during the decade 1930 through 1939. Of this total, only ten were regarded as college novels dealing with students and student life. Of the ten selected

novels, seven were written during the first half of that decade. The remaining three were published between 1935 and 1936. The period, 1937 through 1939, produced no student-oriented college novels.

The novels in this period do not follow a consistent pattern, other than their nearly unanimous condemnation of higher education. One interesting theme did appear to emerge from a number of these novels, however. Although pessimistic about the "system," a glimmer of hope shines. The students in these novels do manage to emerge victorious over the repressive conditions of either the depression or the university environment. This theme is most clearly shown in I Lived this Story, Cane Juice, Not to Eat, Not for Love, Bachelor-of Arts, and Young Gentlemen, Rise. Inner strength and desire to succeed provide the impetus for the student to conquer adversity. Only in To the Victor is the force of pessimism clearly felt--Jerry Fleet has been used and then ignored by the "system."

In this sense, the novels of this period speak to the depression years. They say, in effect, "Man can succeed. Although the road is difficult and no end is in sight, the good in man will eventually triumph over bad times." These novels are not escapist in the sense that they offer diversion and simplicity. The authors deal with the difficulties of student life and offer encouragement--an encouragement appropriate to the times.

In this chapter, the ten significant student novels of the decade of the thirties have been reviewed. Although diverse in the institutions they portray, these novels are consistent with the difficult economic trials of the period, and offer a measure of hope to a generally hopeless generation.

CHAPTER IV

A STUDY OF COLLEGE NOVELS:1964-1967

Introduction to the Period of Study

What have been the significant changes that have occurred within the United States since the decade of the thirties? This country has outlived a major world war and a minor one, achieved a higher standard of living, and developed an educational system that insures free instruction for a period of at least twelve years. With these advances, however, the noted American critic, Michael Harrington writes, "Now the problems before the nation are infinitely more complex than the gross catastrophe which confronted the thirties. . . ."(27:14).

Shortly after the close of the decade of the thirties, the United States became involved in World War II. During that war American scientists were able to harness the atom and develop a nuclear weapon. As a result, this country emerged from the war as a great world power. With this role of world power came many significant responsibilities.

The United States assumed the responsibility for nurturing and protecting the wounded and struggling nations. The Marshall Plan provided money, food, and equipment. Treaty agreements, such as the North Atlantic Treaty Organization, assured other countries that this nation would defend the cause of freedom throughout the world.

At home, the war-based economy eased into a cold-war economy. Returning veterans, with government assistance, enrolled in colleges and universities, sending enrollments to record highs. These veterans also began producing offspring, an act which later had its effects upon the educational system.

Another result of the war was a technological "jump" on the rest of the world. Physically unscathed from the war, the United States did not have to rebuild such large areas as England, France, and Germany were forced to do. Factories and research centers, which had heretofore concentrated upon the war effort, were freed to advance upon pre-war technology. America was then able to establish herself as a scientific leader of the world.

The new technology demanded new and complex skills. Vocational training schools, colleges, and universities rushed to fill this void. The result was a growing standard of living. Fewer farmers, with new machinery, produced more food than was needed by the country. Better trained personnel were rewarded with higher salaries. Labor unions demanded and received higher wages for their workers.

A significant segment of the society did not share in the rewards of post-war America. The poor people of the country found themselves depressed further into their poverty. They lacked the necessary skills to assure higher paying positions. In addition to this, many, particularly Negroes, were the targets of a discrimination that prevented them

from gaining suitable employment.

This country does not appear to face an imminent financial depression similar to that of the thirties. It does, however, face new and unique problems. Concern increases over an ever-expanding defense budget. The pollution of natural resources and the decay of urban centers create new anxiety. The gulf between the rich and the poor expands; the clash between the black and the white grows more significant; and a conflict between the young and the old over idealogical concerns threatens to divide the nation in yet another way.

This nation has undergone profound introspection as the result of several major events. The emergence of the civil rights movement produced a force that continues today. Beginning in a simple but profound manner with young Negroes in lunch counter demonstrations and bus boycotts, the movement erupted into a violence that has destroyed protions of such cities as Los Angeles, Chicago, Detroit, and Newark. A new sense of "black identity" has required a reappraisal of the integrationist philosophy.

America's concern over the threat of Communism forced her to become involved in a war in Southeast Asia. The war in Vietnam created a great deal of emotional turmoil within the country. Action-oriented tactics, begun with civil rights dissent, were carried over into this new arena of protest.

Politicians were subject to harassment. National leaders confronted one another and debated vigorously as to the

correctness of the country's position. The youth actively organized in order to voice their opinions. Young men refused to serve in the armed forces; officers of the Army were imprisoned for their protest activity; draft resistance groups sprang up; an underground developed to assist those young men who wished to flee the country to avoid military service.

Opposition to war by college and university students is not new, however. R. McLaren Sawyer stated,

> American college students have generally, with the exception of the Spanish-American War, opposed international war as an intelligent solution to differences among nations. They have supported the United States' involvement in war in proportion to their belief that the territorial integrity or the American way of life is threatened (58:524).

Sawyer points out that peace societies had begun to form on college campuses by the late 1830's. War protest grew substantially during the period of World War I (58:522-4). Many political observers believe that the dissent across the country over the Vietnam conflict was the major factor in the decision of President Lyndon B. Johnson not to seek re-election.

In addition to the civil rights movement and war protest, the assassination of three of our nation's leaders, President John F. Kennedy in 1963 and civil rights leader Martin Luther King, Jr. and New York Senator and Presidential candidate Robert F. Kennedy in 1968, convulsed the country's conscience. Norman Cousins noted that the spontaneous response of the American people to the murder of Robert Kennedy was one of

shame and guilt over the increasing violence in our land (10:20). These assassinations served as another indication to many of the youth that America was in serious trouble.

The Student and Higher Education

The decade of the sixties has seen a dramatic growth among institutions of higher education. Within that decade, universities were required to discard plans for slow growth and open their doors to larger numbers of college-bound students. Smaller, private colleges felt the same demand. This decade also saw the accelerated growth and development of the community college as an integral component of higher education (46).

Universities became overcrowded. The two major universities in the state of Michigan converted two-man rooms into rooms for three and set up barracks-type quarters in lounges. Unprecedented growth required rapid construction, new faculty, and addition of personnel in the supportive services.

What created this new demand upon higher education? Several factors are clear in retrospect. First, the products of the "baby boom" following World War II reached college age. Another concurrent factor is that a greater percentage of college age youth elected to attend an institution of higher education. Increasing interest in higher education by females and young people from disadvantaged environments further compounded the problem. Earlier projections were discarded as college attendance became the expectation of society.

Rising affluence, coupled with low expense, particularly in the state universities, enabled parents to provide a college education for their children. The college degree became a new status symbol, attainable by many rather than a few as in the past. Education became a means for the young to escape from the factory, or truck driving, or other blue-collar positions. Parents wished to make certain that their children would have a better position in life. Education was available to a wider spectrum of the population than just the culturally or economically elite.

In the decade following World War II, it was not unusual to find over fifty percent of the college students in some states actively working to support themselves through college. Veterans, often married, found the G.I. Bill inadequate to meet their needs, and employment became a necessity.

Recognizing that employment often detracted from the quality of academic work, higher education, through federal, state, and local governments, and philanthropic foundations, began to provide financial assistance to the needy. The National Defense Education Act introduced large sums of money into the higher education mainstream. The result is that by the sixties, the great majority of college age youth could secure adequate financial resources in order to attend college. Freed from financial worries, the college student could focus his attention upon securing an education, or upon other activities.

The student of the sixties, in addition to his somewhat diverse background, new motivation, and financial security was "new" in yet another significant way. Jencks and Riesman state:

> . . . by the time today's young people reach college some have already been through the family break and are ready for a more mature role. Whether one looks at the books they have read, their attitudes toward the opposite sex, their allergy to Mickey Mouse extra-curricular (or curricular) make-work, or their general coolness, today's entering freshmen seem older than those of the 1920's and 1930's. We believe that the mass media-especially television-have a large role in the earlier motivation of the young, making them sophisticated cynics about advertising (although also diligent consumers) almost before they can read, and exposing them to adult fare that would once have been kept out of reach or read under the covers late at night (34:42).

With the sixties, came young people who had reached a new maturity in social and political awareness. The young person of today cannot escape what is occurring in the world. He sees death in Vietnam in the evening news; his view of sex is influenced by the motion picture and the newstand; poverty and oppression can be viewed through the car window as he drives from his suburb to the city. The "new" student has developed concerns apart from his involvement in the academic community. He has entered into a new struggle, not for status, or professional position, but for civil rights, against poverty, for a new democracy.

What began in February, 1960, with a lunch-counter sit-in in Greensboro, North Carolina, was the beginning of a student activism that has gone beyond the civil rights movement. As Gilmore Seavers has observed:

> . . . this movement . . . has grown in three dimensions: a much wider outreach to many more students; a much deeper and more intense commitment of the time and energies of those involved; and a much broader concern with issues other than segregation and racial equality. Looking ahead five to ten years, one can see the outlines of quite a new set of political approaches and institutions that the student movement is now beginning to create (59:1-2).

The concerns evident in student involvement in civil rights activity and the tactics learned by experiences in Birmingham, Selma, and Montgomery moved quickly to the college and university campus.

The University of California at Berkeley provided the scene for the first significant confrontation. Reacting against an administration regulation that solicitation of funds and recruitment of members for social and political causes were banned from the campus, some twenty student organizations formed a United Front Coalition to oppose the University's action. James Cass notes that the groups represented a wide range of viewpoints--from CORE, W.E.B. DuBois Club and the Students for a Democratic Society; to the University Young Republicans and Youth for Goldwater (9:48).

The University's dictum and resultant student protest brought about a series of rallies, some numbering over 6,000;

police action and arrest of nearly one thousand individuals; cessation of classes; division among the faculty; and public condemnation of the University.

A new issue emerged: that of the University's failure to meet its responsibilities to its undergraduates. Neglect of the student and arbitrary action by the University forced students to take a more active stance. In a now-famous speech, Mario Savio stated:

> There's a time when the operation of the machine becomes so odious, makes your heart so sick, that you can't take part . . . you've got to put your bodies upon the gears, and upon the wheels, upon the levers, tie up the apparatus and make it stop, and you've got to indicate to the people who run the machine . . . that unless you're free, the machine will be prevented from working at all (quoted in 9:66).

The University was halted. Students forced the faculty, administration and the public to look at "the factory," and its ills. As a result, educational and administrative reform was begun. By July, 1968, the following results were advanced:

> The campus administration is in much closer touch with the students and their complaints and demands.
>
> There is greater involvement of students in university affairs.
>
> Individual faculty members are more sympathetic toward student needs, more tolerant of diverse viewpoints, and many of them believe they have become better teachers.
>
> Dozens of new courses have been added to the curriculum at the express request of students.

> Thousands of students, including many participants in the early campus revolt, have become involved in community affairs, as tutors and advisers to individuals and groups in the ghettos (11:42).

A new concept and a new phrase was formed as a result of the Berkeley experience: Student Power. The movement grew as college students and faculties and administrations learned their lessons well: students, that they had a new power to bring about change and reform; faculties and administrations, that students should be listened to, and their demands acted upon, if possible.

Student Power was not administered in large quantities across the country in as sweeping a manner as had occurred at Berkeley. Richard E. Peterson, a staff member at the Educational Testing Service, studied the frequency of protests and number of students involved during the period of June, 1964 to June, 1965. He discovered that local civil rights issues accounted for the most of the active protest. This issue was followed by protests against living group regulations, Vietnam, and student participation in campus policy-making. He further concluded that:

> For any specific issue, the number of institutions where protests have occurred constitutes a clear minority when viewed against the totality of colleges and universities. The numbers of students participating in organized protests over any issue constituted even smaller minorities of their respective student bodies. In terms of numbers, the organized student left is still extremely

> small, probably accounting for less than one percent of the total student population. Generalizations about students being "angry," and "up in arms," . . . are misleading and seldom useful (52:43-44).

Student protest continued--focussing on local issues, such as fraternity discrimination, compulsory R.O.T.C., and inadequate attention to undergraduate education. Generally speaking, just as the civil rights movement was of the non-violent variety, so also was the college demonstration. As the civil rights protest grew into a more violent nature, as in Watts, Detroit, and Newark, campus demonstrations likewise became more aggressive.

The spring of 1968 ushered a new era of student protest onto the scene of higher education. Focussing upon local issues, the encroachment of the university into the surrounding Black area involving displacement of large numbers of families, and the failure of the University to "listen" to its students, Columbia University students occupied a number of campus buildings, including the President's Office.

Beginning with the occupation of campus buildings and the "kidnapping" of one of the deans of Columbia College, news of the incident spread across the nation. The majority of the student body and faculty opposed the occupation, but were unable, by reason and argument, to end it. On Tuesday, April 29, a force of over one thousand New York City police invaded the campus, forced their way into the buildings, and arrested the protestors.

This event solidified the students and the faculty in their opposition to the accompanying "police brutality." The result was that the University was forced to suspend operations for the remainder of the term and the President, Grayson Kirk, was forced to resign. The University had been brought to a halt.

The workings of Columbia University became open to the American public through the report of a fact finding committee headed by Archibald Cox, Professor of Law, Harvard University. A 200 million dollar fund-raising campaign was halted, and admission applicants dropped significantly. The Cox Commission reported:

> The fabric of Columbia was twisted and torn by forces of political and social revolution outside the University . . . . Where they (students) were frustrated by the massive anonimity of the government and the unmanageability of the social system, they could strike out at the more vulnerable University.
>
> In like fashion, the University became surrogate for all the tensions and frustrations of United States Policy in Vietnam (56:193-194).

The violent aspect of student demonstration continued--the president's office at Stanford was destroyed; San Francisco State was closed for a substantial portion of the 1968-69 school year. Harvard, Brandeis, and Cornell in the east also experienced significant disruption. The issues were similar: alleged racism within the university, higher education's involvement in the military, through either research or officer

training programs, and the continuing war in Vietnam. In an updated version of his previous report, Peterson reported:

> (1) Campuses experiencing organized student protest of the Vietnam War almost doubled in the interval between 1965 and 1968.
>
> (2) Activism toward a larger student role in campus governance (including curriculum development) has increased substantially.
>
> (3) Civil rights activism among college . . . . has declined significantly . . . . . .
>
> (6) The number of colleges reporting student left groups . . . has almost doubled, from 26 percent in 1965 to 46 percent in 1968 (53:39).

A number of researchers have attempted to determine the characteristics of the college demonstrators. Who are they? What has been their background? Are there similar characteristics in the groups? How many are actually involved?

Research has shown that the student activist is brighter and achieves higher grades than his non-activist counterpart (Flacks, Heist, Somers, Watts and Whittaker). He also tends to value ". . . liberal education for its own sake, rather than specifically technical, vocational or professional preparation. Rejecting careerist and familist goals, activists espouse humanitarian, expressive and self-actualizing values." (36:117-8).

Richard Flacks, reporting in the Journal of Social Issues, presented some findings from his study of sit-ins at the University of Chicago. These are outlined as follows:

(1) Activists tend to come from upper status families and are more likely to be Jewish than non-Jewish. Many of their mothers are uniquely well-educated and involved in careers, and that high status and education has characterized these families over at least two generations (19:65-66).

(2) Activists are more "radical" than their parents, but activists' parents are decidedly more liberal than others of their status. The great majority of these students are attempting to fulfill and renew the political traditions of their families (19:66-68).

(3) Activist-oriented students tend to share a complex of values such as involvement in intellectual and esthetic pursuits, humanitarian concerns, opportunity for self-expression, and tend to de-emphasize or positively disvalue personal achievement, conventional morality and conventional religiosity (19:70-72).

(4) Activists' parents are more "permissive" than parents of non-activists and are less likely to intervene in the lives of their children (19:70-72).

Kenneth Keniston, the noted Yale psychologist, has enumerated a number of factors that have produced student dissent. In addition to the "protest-prone personality" (noted in Flack, above), he also cites the "protest-promoting institution." The size and image of an institution tends to develop an environment of protest. Those universities with ". . . a reputation for academic excellence and freedom, coupled with highly selective admissions policies, . . . tend to congregate large numbers of potentially protesting students on one campus." (36:121).

Another factor to Keniston is a "protest-prompting cultural climate." Protest is rewarded today. Student demonstrators are defended, encouraged, given free television time, and are heralded as the leaders of the new generation. He states:

> The importance of prevailing attitudes toward student protest and the climate of social criticism in America seems clear. In the past five years a conviction has arisen, at least among a minority of American college students, that protest and social action are effective and honorable (36:128).

Keniston concludes his article by examining the "protest-producing historical situation." The student protester has been "internationalized" in that he is conscious and responsive to world events. Modern communications media make available news and world trends to students in an immediate manner. The plight of the Negro in the south, the grape worker in California, the student rebel in France, the starving Vietnamese orphan, are all brought to the attention of the American college and university student. ". . . one of the consequences of security, affluence and education is a growing sense of personal involvement with those who are insecure, non-affluent and uneducated." (36:130).

The number of active student protesters is a matter of debate. Research studies at Stanford and Berkeley by Katz and Sanford indicate that not more than 15 percent of the students studied could be termed "socially involved." (35:79).

Peterson's first study, using a nationwide sample, discovered that the organized new left was quite small, numbering approximately less than one percent (52:44). In his 1968 study, Peterson reported that

> . . . 'members' of the student left amount to something on the order of two percent of the national student population. An additional eight to ten percent are strongly sympathetic with the 'movement for social change' and are capable of temporary activation depending on the issues . . . . (53:39).

Peterson points out that in addition to the fact that more colleges experienced organized protest in 1968 than in 1965, most institutions had increased their enrollments over those years. Therefore, the absolute number of activists has definitely increased during that period (53:32-33).

During the winter of 1969, Roper Research Associates polled a selected sample of college freshmen and seniors. This study reported that 9 percent showed a sentiment for revolution and had been very active in student political movements (57:35). It would appear that student activists have had a greater influence than their proportion of the student population. Katz and Sanford hypothesize that this is true because ". . . it (the student movement) is expressing frustrations and aspirations now shared by the majority of students." (35:79).

A strong reaction has set in against the "new" student activism. State legislatures have passed bills denying financial aid to those students convicted of disrupting a college

or university activity. The Congress of the United States considered at length (before returning it to Committee) a bill which would deny federal funds to any institution which was unable to deal effectively with student disruption. University administrations have conducted training sessions for staff and local law-enforcement agencies regarding the proper approach to student disorder.

Clark Kerr, President of the University of California during the time of the 1964 incident, has called the "new" activist, the "exaggerated generation." He stated that

> It (the student generation) has exaggerated itself. It has been exaggerated by the news media. It has been exaggerated and also used, for their own purposes, by the left and the right. And, as a result, seldom in history have so many people feared so much for so little reason from so few (38:29).

Another Berkeleyite, Lewis Feuer, writing in The Atlantic, pictured the "New Berkeley" as having capitulated to the demands of the radical student and faculty activist. He states,

> . . . the plain fact was that freedom of speech in a meaningful sense had virtually vanished from the university, and the administration . . . continued to be cowed by several hundred student activists . . . . (18:81).

He continued by illustrating the ways in which the "new left" voice has become the only voice. The traditional concept of freedom of speech has been discarded in favor of the "free

discussion" of the student activist.

Former Ambassador to Russia, George F. Kennan, condemns the student activist as "Rebel Without a Program" (37:22). He finds student activism and its use of civil disobedience inappropriate for our time. He pleads for a return for the rational, contemplative process instead of the emotive, passionate activity of the current mood.

Two professors at Columbia, Herbert A. Deane and Charles Frankel, are likewise condemnatory of the student activist (13:36-39, 23:22). They find the tactics of the student rebel as "Nihilist" and a denial of the rights of others in the academic community. Deane states:

> To the members of my generation who have seen the incredible barbarity and destructiveness of which men are capable if the restraining forces of the artifice we call civilization are destroyed, the Nihilistic program-- smash the constraints of civilization so that blind, spontaneous impulse and instinct may be unhindered and men may be "free" -- is an open invitation to destruction, and, finally, to tyranny, for men will not long endure the misery of anarchy, and they will prefer even the tyrant's order to no order at all (13:39).

Since the Columbia incident of April-May, 1968, the opposition to student activism has increased. So also have the disruptive tactics of student radicals. Daily the television commentator and newspaper reporter cite the events of the hour. The popular magazine as well as the educational journal attempts to analyze and dissect the student power movement. Through this coverage, a stereotype of the college

student has emerged. Any individual whose hair is longer than "normal" or who attends a "disrupted" college or university is suspect.

Review of College Novels:1964-1967

The question that must be asked at this point is whether or not this image has been supported in the fictional expression of the college environment. The novels used in this study were selected from the period in which the student movement began to take root and flourish. As will be noted later, some are true to the "image" -- others are conspicious by their incongruance to that image. The novels will be reviewed in chronological order. For years in which more than one novel was published, the works will be presented in alphabetical sequence, by author.

Drive, He Said, represents the first novel published by Jeremy Larner. The central figure, Hector Bloom, is a Californian who comes east to play college basketball. The novel explores Hector's attempt to discover a more significant meaning to life than by merely attending class and participating in athletic contests.

Very little is known about the institution that Homer attends. The events and locations mentioned in the book place the institution in the upstate New York area. Other than the mention of several buildings, such as the Hyman Hubris Hygiene Building, the Orman Rappoport Center for Public Opinion Studies,

and the God Bless America Institute of Veterinary Arts, and several references to fraternities and sororities, the college itself receives little mention in the novel.

In Hector's search for a pattern for the world in which he finds himself, he becomes involved in an affair with a professor's wife, a group of revolutionaries, marijuana, and protests against war and armament build-up. The following quote notes the intensity of Hector's struggle with himself and the world:

> He was cold, he wanted warmth. For the first Friday night in five years, he would be in bed by eleven o'clock. All I want is a person, a person, a real person . . . but the words grew more and more meaningless with his numbness, and by the time he stumbled into bed he wanted no one at all, just himself and warmth and sleep.
>
> Hector had crawled deep inside the cave, far from the small opening where light came. Struggling to look around, he saw vague shadows passing dimly on the far wall. He yearned to hold them, look at them, talk to them. Were they people? (40:98-99).

Hector groped desperately to find a significant meaning for his life. He played basketball because of its financial rewards. His illicit relationship with Olive, the wife of the Dean of Men, Morton Solomon, was an empty one. His experiences with marijuana and his associations with radical thinkers and revolutionaries likewise proved fruitless.

He knew that he was destroying himself, yet he felt powerless to prevent his own destruction.

> His world was narrow, stiflingly narrow, and yet he knew no alternatives. He honestly faced up to all the questions, . . . but they were the wrong questions. Round and round he went: you need new questions before you can get new answers (40:141).

Throughout the novel, a thread of hope evolves. Although life for Hector is depressing, Mr. Larner carefully reveals a sense of optimism. Hector will find himself and become a "person." In the final pages of the novel, Hector participates in a demonstration at a missile factory. To participate in this demonstration appears to be Hector's last opportunity to find himself. Through the death of the leader of the protest, Hector himself develops a hope that he would succeed.

> . . . and he would get over it, yes. Or else he would never get over it. Oh, he would get over it. He would get over it. Yes (40:190).

Mr. Larner draws several interesting pictures of higher education and of society in his first novel. The administration building of this campus is the largest building on campus, " . . . a tribute to the academic concept." (40:178). In the narrative of the demonstration at a munitions plant he describes the workers coming through the gate:

> The workers marched untalking, holding portable radios blasting to their ears, their ranks broken here and there by foursomes of engineers playing bridge as they walked, adding schizoid chuckles and sniggers to the bilge wave of noise that froze the pacifists like quivering prairie dogs before an earthful of buffalo (40:186).

The novelist continues his argument against society with a description of the sixty-fifth birthday party of a wealthy, Long Island industrialist, and through the attitudes of the college officials toward Hector's usefulness as a basketball player. Throughout the book the author describes society as materialistic, power-hungry, and lacking in love and concern for others. In developing the novel, Mr. Larner seeks to show his readers that life has meaning beyond athletic ability, wealth, and a ruthless striving for success. Hector Bloom serves as his example that an individual can find his way through these alternatives to a life that is characterized by meaning and concern.

Now Comes Theodora was written by Daniel Ford, an editor in the publications office of the University of New Hampshire. Interesting to note is the fact that Boris, the main character in the novel, is a thirty-nine year old photographer employed by a state university in New Hampshire. Mr. Ford seemingly has cast himself as an observer of the college scene, not only as the author of the novel, but also as its main character.

Boris lives in a quonset hut on the outskirts of Norwich. His house, or the "Hut" as it is known, serves as a meeting and partying center for the pacifist group of the area. Their activities do not appeal to Boris, who, as a combat veteran of the previous war, views with boredom the glib, reckless, bomb-obsessed college students who, to him, are wrecking their lives.

The novel is essentially a love story, involving Boris, Theodora Merchant, and her husband, Colin Merchant. Although the romantic thread of the novel has little relevance to this study, the view of college and university life as presented by Mr. Ford is valuable.

Marvin Peabody, a graduate student at the University, is an organizer of protest marches and demonstrations. As self-appointed leader, Marvin constantly solicits followers and participants for his demonstrations. One of his concerns is that the demonstrations receive substantial publicity. As a result of his plans Marvin's picture appears often in the local paper.

Boris' attitude toward Marvin is interesting to note:

> Boris was annoyed. As a combat photographer in the South Pacific, he had devoted four years of his life to recording the act of war. Now Marvin Peabody, the professional student, was suggesting that those four years ought never have happened. Snotty bastard: he had talked about war and had never seen combat; he talked about misery and had never missed a meal in his life, and never would. Boris felt that such condemnations were his own exclusive providence. He had earned the right to be cynical while Marvin Peabody had not (20:10-11).

Marvin is thus characterized as a naive, publicity-seeking reformer, ready to leave wife and family to "save the world." Although his motives are seemingly pure, his zest for publicity and recognition is made obvious through the interpretations of Boris.

Throughout the novel, peace demonstrations are planned and conducted. The reader is never certain about the motives of the participants. Mr. Ford does an excellent job of portraying those involved as being heavy drinkers, sexually promiscuous, and thrill-seeking college students, using protest as a means for "getting their kicks out of life."

As a result of one of their demonstrations, the Governor of the State sends a representative of the Attorney General's office to investigate the Communist influence on the campus. This investigation is seen by Mr. Ford as a witch hunt, conducted in order to root out the evil ideas and undesirable individuals that may be present on the campus. The University cooperates in the investigation. Interesting to note is the fact that the investigation is not protested by university officials, faculty, or students. During the investigation the Governor meets with the University's Board of Regents to demand that the protest leaders be dismissed from the institution. He succeeds.

Mr. Ford develops in detail the students' attitudes toward sex. Colin Merchant marries Theodora after her pregnancy is discovered. Prudence Peabody, Marvin's wife, gives birth to a daughter also fathered by Colin. Hal Poppajohn seduces Carol Phipps, whose father is the University's Development Officer. In order to raise money for an abortion, Carol agrees to pose nude for Boris. In addition to his desire to photograph nudes, Boris also takes pictures of young

couples in interesting love-making poses. In short, Mr. Ford succeeds in portraying the college generation as using sex as a vehicle for pleasure (sometimes perverted) and not for love.

The novel draws to an interesting conclusion. Colin, in an unusual display of responsibility, returns from a protest march in Europe to reclaim his wife and son (Mr. Ford creates a doubt in the reader's mind as to Colin's true motive in returning). Boris, who had cared for Theodora and hoped to marry her, is rejected. Through this experience, Boris finds a new motivation for living.

> What had he lost, after all? Teddy had never really been his. He had not lost her, he had lost nothing except the ledge of lies which had shielded him from life, and in return he had gained the ability to suffer. Yes, and perhaps the accounts were settled now. Perhaps life would smile on him now; perhaps life would reward him with a love that was truly his.
>
> "Yes" he cried to the sun, high and searching overhead, "Send me another! I want to live!" (20:311).

As was noted in Drive, He Said, a glimmer of optimism emerges as a result of a difficult experience. Mr. Ford appears to be saying to his readers, "Let the kids go their way, and play their games. The older generation, represented by Boris, through its trials and hardships, will find the meaning of life."

Although published in 1965, The Sterile Cuckoo, by John Nichols, appears to be out of date when studied in the context

of the two previous novels. No hint of protest or dissatisfaction is noted in this novel. The students seem to be content with their collegiate world and turn their attentions toward the satisfaction of personal desires.

The central characters, Jerry Payne and Pookie Adams, meet in a bus station in Friarsburg, Oklahoma. Jerry has just finished summer employment at a scientific laboratory in Red Brick, Arizona, and is on his way home to New York City.

Jerry was not impressed with his first contact with Pookie,

> . . . She sauntered out of the restaurant, a skinny, scrubby-haired, dark-eyed, pale girl, with a thin-lipped sarcastic, almost smiling mouth, balancing a toothpick on her tongue (51:1).

Pookie was impressed with Jerry, however. She forced conversation on him, and just as his bus was leaving, tricked him into giving her his address.

Jerry returns to New York, and within a few days is enrolled in college, which he describes as "New England-white-chapel-on-top-of-a-hill-type college, eight hundred men, no women . . . ." (51:15). Confronted with fraternity rush, he decides to participate (ninety percent of the students belonged to fraternities).

> . . . (He) began a week of booze, prolonged handshakes, friendly pats on the back, . . . and ultimate incredible emotional confusion.
> . . . . . .
>
> Right from the start I made no bones concerning how I felt about the boozing,

> get-drunk attitude of those who purported to entertain me. I carried my white banner of purity among the pigs, and, though they constantly grunted me down, I rose from each encounter flag in hand . . . . (51:43).

Jerry pledges and then becomes a member of the pledge class. He is forced to light cigarettes for the actives, is mentally tormented by two-hour question-and-answer sessions in the middle of the night, and is made Keeper of the Hound, who in addition to not being housebroken, had diarrhea.

Hell Week in mid-January was a more concentrated version of the pledge period. He became a human bowling ball trying to knock down the human ten pins, ate porridge with onions, salt, and a raw egg tinted with blue coloring on top, and listened to a constant barrage of obscenity directed toward him. At the close of the week, he gets drunk for the first time and becomes an active member of the house.

Pookie re-enters the novel when she enrolls at a neighboring woman's college. They meet, fall in love, and begin to learn about the desires and pleasures of sex. To them, the question was not, "Should we or shouldn't we?", but rather, "When?"

The picture of college presented in The Sterile Cuckoo is one of sexual promiscuity, rowdy fraternity weekends, and heavy drinking. Little attention is devoted to the academic or school activity side of college life. The men at this college live primarily so that they can participate in the activities of the weekend. To them, this is the meaningful

life. Neither Pookie nor Jerry are able to establish a significant meeting-ground in this atmosphere and their relationship disintegrates.

Another first novel by a recent college graduate, Girl with a Zebra, by Perdita Buchan, has as its setting, Cambridge, Massachusetts. The two main characters are Blaise (last name unknown), a student at Harvard, and Emily Ames, from Radcliffe. A romantic story, the novel reveals both the shallowness and the depth of the current college generation.

Blaise is a handsome, well-dressed young man who is always attempting to make the correct moves and say the right words in order that he might better himself. He wears Brooks Brothers shoes, striped shirts and uses Chanel Russian Leather Cologne. Having attended the "wrong" prep school, he has much to overcome. His every move is calculated to present himself in the best possible light. As the novel concludes, he shuns Emily in order to marry Margot, whose wealth is her primary asset.

Emily, on the other hand, is beautiful, intelligent, trusting, and sensitive. From a small town in Indiana, she does not mix easily with the more sophisticated women of Radcliffe. They are interested in dates, clothes, parties, and marriage. Emily is interested in her studies (Zoology) and in the beauty of life.

For Blaise and Emily, the dishonest and calculating world confronts the honest and trusting world. The meeting leaves scars upon both participants. Although Blaise rejects Emily, he recognizes that the honesty and sensitivity he found in her will not be present in his marriage to Margot. Emily in turn, finds that beauty is not perfection, and her efforts to force Blaise to look at himself and find a different and higher meaning to life prove fruitless.

The Harvard-Radcliffe life is not centered around the academic. Marijuana and LSD are integral parts of the student experience. At Blaise's club, Wednesday night is LSD night. One of Blaise's friends, Bimbo Parsons, always carries around a packet of Burple's Large Blue-White Morning Glory seeds in case he needs instant consciousness expansion.

Nor does sex represent a problem of values. For Blaise, it is necessary for his ego; for his friends it is merely a part of the male-female relationship. Weekend house parties are held at the Cape; and Blaise's club rents an apartment solely for the use of its members and their dates.

College activities were group oriented. At this particular time, no major issues, such as wars, faculty dismissals, or controversial expulsions are present to encourage student protest. To fill this void, Bimbo, with the assistance of Blaise, plans a welcome to spring. Emily and her Zebra (which she tends as part of a University research study) are rescued from becoming the evening offering.

At the conclusion of the novel, upon hearing of Blaise's decision to marry Margot, Emily takes the Zebra and vanishes. The attitude of the College officials is interesting to note:

> 'It's all the rules change,' thundered Prudence F. Aldrich, '07, the most reactionary of the Deans. 'Morals do not exist after midnight.'
>
> 'Where was she from again?' (Dean Brewster).
>
> 'Indiana,' Elsie answered promptly. 'Those ones from the Middle West always go haywire when they get to Cambridge.'
>
> (Dean Abercrombie) ' . . . Do you realize this is Commencement Week? What sort of image are we going to get? It'll knock the fund drive cock-eyed?' (5:206-7).

The deans agree to issue a statement that when Emily is found she will be expelled.

Mis Buchan, the authoress, presents a disturbing portrait of college life. Purity, concern about the meaning of life, and sensitivity, as personified by Emily, are callously trodden upon. In this novel, as in others, a cautious note of optimism is present. Emily and her qualities do survive even though shunned by the unconcerned and the manipulators on the campus.

Richard Farina was killed in a motorcycle accident at the age of twenty-nine, just two days after the publication of his first novel, Been Down So Long It Looks Like Up To Me. A young man of versatile talents, he was regarded highly as a folk singer, appearing with his wife Mimi (sister of Joan Baez)

at the Newport Folk Festival and on national tour. His shorter works had previously appeared in major magazines and several of his plays had been produced at Cornell University and in Cambridge, Massachusetts.

Published in 1966, Been Down So Long follows a year (1958) in the life of Gnossas Pappadopoulis, a student at Mentor University. During that brief year, he assists in the overthrow of the University administration, steals cars, seduces (or is seduced by) the fiance of the new president of the University, and travels to Cuba to join the Castro revolt. Needless to say, academic work fails to intrude to any significant degree. Been Down So Long offers interesting insight into the hippie culture found on most campuses.

Gnossas returns to Mentor University for the spring term, 1958, after a period of absence. As he strolls from the bus terminal, his thoughts turn introspective.

> I am invisible, he thinks often.
> And Exempt. Immunity has been granted
> to me, for I do not lose my cool.
> Polarity is selected at will, for I
> am not ionized and I possess not valence.
> Call me inert and featureless but Beware,
> I am the Shadow, free to Cloud men's
> minds. Who knows what evil lurks in the
> hearts of man? I am the Dracula, look
> into my eye (17:4).

With him at all times is his rucksack,

> ". . . packed thickly with his only
> possessions and necessities of his life:
> a Captain Midnight Code-O-Graph, one
> hundred and sixty nine silver dollars,
> a current 1958 calendar, eight vials of
> paregoric, a plastic sack of exotic seeds,

> a packet of grapevine leaves in a special humidor, a jar of feta, sections of wire coathanger to be used as shish-kebab-skewers, a boy scout shirt, two cinnamon sticks, a bottlecap from Dr. Brown's Cel-Roy Tonic, a change of Fruit-of-the-Loom underwear from a foraging at Bloomingdale's, an extra pair of corduroy pants, a 1920's baseball cap, a Hohner F harmonica, six venison loin chops, and an arbitrary number of recently severed and salted rabbits' feet (17:4-5).

Been Down So Long follows its hero through a number of different experiences: pot parties, sex orgies, fraternity rush dinner, and a meeting with the Dean of Men. In each of these events, Gnosses remains the "free" individual, or as he states it, exempt and immune from the world. He becomes somewhat of an anti-hero, showing other students (and the reader) the "good life" free of burdensome responsibility and complexity.

He is contemptuous of the usual college activities and of students in general. Participating in a fraternity rush dinner (for purposes of gaining a free meal), he disrupts the entire activity, finally dashing from the house with a stolen bottle of scotch, Old Spice shaving lotion, and an enema bag. Called to speak before a huge gathering of students prepared to take over the university, he contemplates the crowd:

> Seven thousand ivy league smiles flickered and gleamed. Two hundred and twenty-four thousand calcium-white incisors, canines, bicuspids, premolars, eyeteeth, and molars, anxious to bite, ready for the bacchanal, hungry and drooling. A tremble of despotic power shuddered in his loins . . . .

> With exquisite deliberation he
> made two loose fists, held them up,
> and gave everyone the finger (17:322).

Mr. Farina is vivid in his description of the hippie-alienated segment of the campus culture--the world of paragoric cigarettes and marijuana, of sexual license, and estrangement from the larger society. Gnossas is a character apart from society. He does not seek to reform society, nor does he wish to be reformed by it.

To Gnossas, the university community is a refuge. He feels no love for its students, activities, environment, or faculty and administration. Each reference to the academic community is made in a condemnatory tone and manner. His characterization of the Dean of Men, and of the bumbling faculty members complete his disdain for the university.

What of the future of Gnossas Pappadopoulis? At the conclusion of the novel, Gnossas receives an invitation from the United States Army. His rucksack taken away, he thinks of the future.

> Old keeper of the flame, it
> seemed as if the asphalt seas were
> calling.
>
> Oh la.
>
> Bump bump bump,
>
> down the funny stairs (17:329).

John Hershey is the only novelist in this group of authors who comes to the college novel with a well-established

reputation. His first novel, A Bell for Adano won the Pulitzer Prize in 1945. Since that time he has completed seven novels, and following the publication of Too Far To Walk, wrote The Algiers Motel Incident, an historical novel about the racial disturbance in Detroit during the summer of 1967.

Too Far To Walk is a modern day version of the Faust legend about John Fist, who although a talented overachiever is his first year at Sheldon College, looses his drive, sense of purpose,and identity. John is frustrated with college. His dissatisfaction reaches its peak when, because its too far to walk, he decides not to go to class.

An interesting contrast to John is his roommate, Metlin T. Flock, of Helena, Montana. As a freshman, Metlin was a bewildered and shy westerner. Relying on others to guide him, it appeared that the boy from Montana would not adapt to the eastern college. As a sophomore, however, he began to change. He stocked button-down shirts, obtained a closet full of charcoal, oxford, hopsack, and glen plaid clothing. The zenith of his adjustment is shown by the fact that he now plays squash, the gentleman's sport.

Much of John's difficulty comes from his relationship with his parents. His father is the $38,000 per year owner of a large colonial furniture reproduction company in Worcester, Massachusetts. To John, his father is a disappointed and a disappointing man.

Mrs. Fist cannot understand her son's dramatic change. For him to consider dropping out of school is unheard of. She is appalled at his sloppy dress and refusal to get a haircut. She continues to react in the old way, such as calling him, "My darling Johnny cake," and ending her letters, "Snuckles and hugs, Mommy."

John was frustrated at the quality of instruction offered to him his first year. His teachers included one who was very, very dull; one new Ph.D.; one full professor who had been shunted off to the freshman courses by his more aggressive departmental colleagues; and three graduate students. Learning in his freshman year consisted of either too much reading or material that demanded rote memorization.

In his frustration with Sheldon, he turns to sexual activity. A friend fixes him up with a local "townie." John, quite nervous about this new experience, falls asleep while talking with her in a motel room. His next experience is with Mona, a local prostitute, who apparently has had quite a bit of experience with Sheldon men. She relates to John about the tweedy, pipe-smoking professors who visit her and afterwards are interested in quizzing her about her occupational motivation.

John decides that it would be an interesting experience to take Mona home with him for a weekend. This incident turns out to be an interesting masquerade between an unkempt, rebellious college student, his prostitute-friend, and his

middle-class parents. Although not knowing her profession, his parents are suspicious of her background primarily because the cap on one of her teeth looks as though it were made of tin. For John, the weekend confirms the growing gulf between himself and his parents.

In this period of frustration, he accepts the offer of LSD from one of his friends. The experience is a vivid one for him, and tends to confirm his rejection of his parents' middle-class values. During his "trip," he becomes a beachcomber, begging for sustinence, and he later imagines himself in a mental institution. He comes to the conclusion that Sheldon is something of an asylum in that the College certifies one as educated, and the mental asylum certifies one as being unbalanced.

The author does not leave John Fist in that condition. He confronts his parents in a further attempt to reconcile their differences. Finding a lack of understanding, he resolves to continue his search for meaning, realizing that this search is best conducted alone, without the aid of friends or drugs.

Dink's Blues, by Marilyn Hoff, is another first novel by a recent college graduate. In many respects this novel differs from others written during this period. Protests, the use of drugs, and college activities are not mentioned. The novel deals with the experiences of Dink St. Clair and her roommate, Sarah Lodge.

Dink is a fragile and sensitive young woman who is plagued by the possibility that she is part Negro. Although born and raised in the South, her family moved to the Midwest when her father received a federal judgeship. A great deal of the story revolved around a father-daughter conflict and the differences that their two generations can produce.

Sarah is an intelligent young woman whose rebellion comes in her rejection of her religious views. This religious denial was not entirely satisfying.

> We agreed, too, on total religious rebellion, finding our most exquisite pleasure in our sublimely intellectual defenses of our position. We were all blasé, unemotional, afraid to be sophmoric, and lonely as hell despite our fellowship of cynicism (32:17).

Dink becomes involved with Mr. Jefferson, an unhappily married English professor, who looks to Dink for his salvation. He is convinced that the first child born to his marriage (the second was adopted) was fathered by another man. As a result, he has fears about his masculinity, and uses Dink to restore to him a sense of manliness.

Dink discovers that she is pregnant and asks Sarah to assist her in hiding this fact. Although Jefferson denies that he could have possibly made Dink pregnant, he is pleased with this discovery. At the conclusion of the novel, some doubt is aroused in Sarah's mind as to whether or not Dink is pregnant. The reader of the novel cannot ascertain whether or not Dink is pregnant, feigning pregnancy to bolster Jefferson, or

is so psychologically confused that she imagines she is pregnant.

Sarah, in the meantime, has her first affair with a Negro student, Boots Bradley. Through this experience, she discovers that this decision has more serious ramification than she first imagined and finds that she, in fact, has serious feelings of guilt about the affair.

In this novel, the college administration becomes involved. Upon discovering Dink's disappearance, the Dean of Women summons Sarah. Their confrontation leads the reader to believe that the main concern of the Dean is not for Dink and her emotional stability, but rather the necessity of thwarting any scandal at the institution. Dean Maybelle's responsibility is not to Dink, but rather to the school and to Dink's parents.

Miss Hoff, the authoress, reveals some of the concerns and fears of college women through her novel. They do not enter into sexual affairs as a whim, but only after considerable thought. Nor is such an affair easily forgotten. The two young women in this novel are forced to recognize the impact of their behavior on their lives.

The major issues raised in this novel were sex, parent-child conflict, and inner-racial relationships. Miss Hoff attempts to show her reader that these matters are not regarded flippantly, but are serious concerns of the present college generation.

Like The Sterile Cuckoo, A Madras-Type Jacket, by Evelyn Hawes, appears to have little in common with this period. This novel purports to answer the questions, "Are there still college students who could be called nice, normal, unspoiled? Who, without being smug, are reasonably happy, and without being naive, capable of falling in love the way their parents did?" (from the book jacket) with a resounding, "Yes."

Margo Brown, the heroine, comes from a small town in Washington to attend the University of Washington. She is attractive, intelligent, loves, and understands her parents (they also love, and understand her), can handle men either verbally or with the use of Judo, and even has carefree hair.

> Me, I'm lucky because my hair does what I want it to, which isn't much. It just lies there. I cut it at shoulder length . . . and wash it every other day, and that's that . . . . No trouble (28:39).

In essence, Miss Brown is the All-American girl from the All-American family.

This novel tells of Margo's impressions of her first year at the University. To Margo, sororities do not discriminate, except in the proper sense of that word. The true bond of sisterhood makes life pleasant and satisfying. Nor do coeds protest or demonstrate. Margo recognizes that demonstraters are publicity-seekers and "great big human guys (who) draw and quarter anyone who honestly disagrees." (28:58).

Sex does enter Margo's life. After an exchange dinner with the Beta Sigs, she goes to a movie and afterward to an

apartment with her date. The rooms were dirty and unsanitary and so she begins a discourse on the Romans and water purification, and on Pasteur, Liston, and Koch. Her date lures her into the bedroom where he attacks her.

> Fortunately, at camp we were always greeted that way whenever we went into our cabins, and I used my overhead flip and got him down on the bed, both his arms pinned . . . . I reached up and got a dirty shirt that was hanging on the headboard, and tied him (28:62).

She then called her brother, a handsome young lawyer working in the town, to come and get her. He promptly lectures her on placing herself in that type of compromising situation.

Later in the year, Margo discovers that one of her sorority sisters is meeting a married man. Margo feels that it is her responsibility to correct this evil, and so she meets the man and tells him to stay away. He does.

The images portrayed in this novel about faculty, parents, and school administration are basically wholesome ones. Margo is sensible, realizes why she is in school, and knows how to achieve what she is seeking. This novel is a reassuring one for parents who are concerned about the reports regarding college and university life. Margos do exist on college campuses; but they are as typical as Dink in Dink's Blues or as Emily Ames in Girl with a Zebra.

Richard Walton wrote his first novel, No Transfer, while still a junior in college. In many respects, this work stands

apart from the other novels studied during this period. Mr. Walton appears to satirize higher education and its values. John Wakeman, in his review of the book, states, "An admirably sardonic comment on the insane competitiveness of the American educational system, the dangers of the 'pursuit of excellence' . . . ." (64:45).

The novel relates the experiences of Gary Fort, a freshman at Modern University. "Modern" is an appropriate name for the institution. A University of high repute, it consists of a single building--a tall tower which represents a self-contained world. Within a single building are found all of the necessary components of the modern university--student rooms, dining areas from snack bars to cocktail lounges, library, faculty offices, and classrooms. The impression is clear to the reader, that once a student enters "Modern" he need never leave. Everything necessary to the "good life" is available to him, and at reasonable cost.

Unique to this university, and a component in Mr. Walton's satire, is the school's Self Discipline Plan which imposes a complete and final authority. Under this Plan, students find that they must regulate their lives carefully or else meet the penalty of failure. Academic failure does not mean merely withdrawal from the university; it means death by guillotine in a public ceremony. "Modern" is a world that one enters voluntarily but one from which there is no transfer (book jacket).

Gary Fort enters Modern University as a freshman. His first impression as he arrives, is one of awe.

> Finally, it did appear: glass, stainless steel, and concrete, without ornamentation. He didn't know exactly how tall it was, although he supposed he should. Fifty floors at least. It was startling-not the size, but that it should come rising out of an otherwise unfeatured woodscape like this . . . . (65:14).

Efficiency and style are appropriate adjectives to apply to "Modern." The custodians are all attired in silver-gray uniforms; students wear black blazers with colored shoulder tags representing the class of the student. The size of the room is also based upon a class structure; larger rooms to upperclassmen and suites to student leaders. Student government is managed with a competence found on few university campuses.

A reader receives the impression that there is a great deal of freedom at "Modern." Students are treated as adults and are expected to assume responsibility for their own lives. As stated by the President of the University, Dr. John Clark:

> . . . You are provided here with the best faculty and facilities possible. You are bound only by the minimum rules necessary to maintain simple order. You are placed in an environment that may seem to some of you more like a country club, or perhaps even a red-light district, than a university. You are treated as adults. The price is responsibility, the responsibility of adults, which implies a certain risk. But you should not be gambling with yourselves (65:32).

Academically, "Modern" is an outstanding institution. Although little is mentioned about the faculty, they appear to be available to meet with students, teach in a stimulating fashion, and demand a great deal from their students. They do not intrude into students' lives and are rarely involved in student activities.

Extra-curricular activities are varied. Although there are no fraternities or sororities, approximately half of the men join eating clubs. These clubs meet for dinner one night a week and offer parties and other social activities for their members. Student publications, curricular clubs, and musical activities likewise are popular and fulfill the needs of the students involved. The picture presented of Modern University is that of a happy, stimulating environment, exempt from administrative restraint and free of protest or dissent.

A key feature of the institution is its Self Discipline Plan. Under this plan, selected students who fail to meet academic standards are executed by another student (of high academic rank) in a ceremony attended by all members of the student body and faculty. This public exhibition serves as a reminder to all students to exercise appropriate "self-discipline."

Although students are not permitted to marry, they may choose to live together if they desire. Birth-control pills are distributed free to all female students. Students choosing to live together declare their intent to do so on Paramour's

Day (apparently a holdover from fraternity pinning). The relationship may be broken at any time by either of the parties involved.

Life at "Modern" proceeds nicely for Gary Fort. He joins the best club, becomes involved with the literary magazine and goes from paramour to paramour. When his current paramour is executed, life for him makes a drastic reversal. He does poorly in his studies, drinks and smokes heavily, and begins his search for an "underground"--a group organized to fight the system.

His search proves fruitless. Student government is run efficiently and smoothly. Although there are a few students who oppose the Plan, they are unwilling to join a movement to overcome it. The novel ends with Gary's realization that each individual must find his own method for coping with life, and that this method is individual and is derived from one's own efforts.

Summary and Conclusions

Several general comments can be made about these nine novels. Not one would be considered a best seller. Only Been Down So Long has managed to survive much beyond its year of publication. This is probably due in part to the mystique that has surrounded its author, Richard Farina. The spring of 1969 brought a volume of his short stories, poetry, and music lyrics into publication. To the avant garde of the college generation, Farina has become the "in" person.

One of the novels, The Sterile Cuckoo, has been made into a motion picture scheduled for release in late 1969. Motion picture rights have been purchased for Too Far to Walk, and it is possible that a re-interest in this novel may be stimulated at release time.

Too Far to Walk is the only novel of the study which was written by an established novelist, John Hersey. Mr. Hersey's reputation was built primarily upon A Bell for Adano, a novel about World War II. Most reviewers indicated that Too Far to Walk did not enhance his declining reputation.

Only two of the novels, Drive, He Said and Been Down So Long, were reviewed favorably at publication. The failure of the other novels to achieve positive review may result, in part, from the age and experience of the author.

Seven of the nine novels in this study are "first novels," representing the first publication for general distribution for its author. The age range of the authors of first novels was early to mid-twenties. Most of these first novels were written while the author was attending college or shortly after his or her graduation. In this regard, the novels reviewed represented experiences fresh to the author's mind, and should reflect a close relationship with the author to the college generation of this particular period. John Hersey and Evelyn Hawes represent the older generation attempting to assess the younger.

Although not mentioned specifically in each case, seven of the novels use as their setting, an eastern college or university (New England-New York area). A review of the authors' backgrounds reveals that the majority of them either attended college in the east or are currently employed in that area. This geographical distribution rejects, to some extent, the concept that these novels could be considered representative of the national student population. Only Dink's Blues, with a midwestern setting, and A Madras-Type Jacket, Washington State, deviate from the pattern.

Similarly, a high number of the novels studied use the private institution as their setting. Although he is a private university graduate, Mr. Larner (Drive, He Said) places his novel in a public institution. Mr. Ford (Now Comes Theodora), who is employed at New Hampshire State College, uses the public university as does Mrs. Hawes (Madras-Type Jacket). The remaining six novels use the private college or university as the background for their novel.

For reasons which will be noted later, formal student activities do not play a significant role in the majority of the novels. Only A Madras-Type Jacket places a heavy emphasis upon the range of extra-curricular activities available to students. The other novels note the availability of student activities, but place little emphasis upon them unless the central figure of the novel is closely involved in a particular activity. In this sense, athletics is important to Hector

Bloom in Drive, He Said, drama to Dink in Dink's Blues, and the literary magazine to Gary Fort in No Transfer. Mrs. Hawes (A Madras-Type Jacket) goes into significant detail regarding student activities and their contribution to the college or university student. This emphasis in her novel is not found in the other novels reviewed.

The types of informal activities vary greatly with the individual novel and tend to reflect the student's own needs in terms of personality and desire for association. For Hector Bloom (Drive, He Said) and Gnossas Pappadopoulis (Been Down So Long), it meant marijuana parties. For others, drinking was a significant activity. Each novel constructs the activities necessary for the well-being of its individual central character. The primary "informal activity" consists of the interpersonal relationships established by the main figure in the novel. Once again, however, Madras-Type Jacket stands alone. For Margo Brown, parties, dances, trips with friends, are all significant and meaningful. These activities are generally supportive in their contribution to her "well-rounded education."

With two exceptions, Madras-Type Jacket and No Transfer, little is said positively regarding the student and his relationship to the college or university. In all other cases, the administration and institution is pictured as oppressive and unsympathetic. The general picture presented is that of an institution more concerned about its image than the

educational experiences offered to its students. The administration stands ready to discipline the rule-breaker, without concern for the problems of the student. Thus, with Emily Ames in Girl With a Zebra and Dink, in Dink's Blues, the attempt is made by the administration to punish, and thereby rid themselves of any responsibility or concern for the student.

In three novels, Now Comes Theodora, Been Down so Long, and Too Far to Walk, anti-administration demonstrations develop. In each case the administration is portrayed as bungling and inept in its attempt to deal effectively with either the demonstrators or the problems presented through the demonstration.

For Gary Fort, in No Transfer, the administration is considered positively because of its permissive attitude. The student assumes responsibility for his own life, and the administration either stands aside or offers assistance, such as no parietal rules and free birth control pills. In Madras-Type Jacket, the University is portrayed as firm but understanding. Standards are established and maintained, but with a sympathetic attitude toward the growing maturity of its students. Once again, this novel stands alone in its portrayal of student attitude.

The nature of the peer group experience likewise varies with the novel. In four of the novels, Drive, He Said, Girl With a Zebra, Been Down So Long, and Dink's Blues, the central character goes against the accepted values of the peer group.

In these cases, the main figure attempts to establish an identity of his own, and this often brings him into conflict with fellow students. In Girl With a Zebra, Blaise is very much conscious of his peer group, and he attempts to dress like them, emulate their values, and, in fact, seeks complete assimilation with them. The main character, Emily, however, goes against the "standards of acceptance" used by her fellow students and seeks a meaning for life apart from the group.

In the remaining novels, the peer group relationship tends to be supportive. There is a subtle pressure to shift value patterns in order to conform to group expectations. With the exception of Madras-Type Jacket, the peer group pressure tends to exert an influence toward a more free attitude in behaviors such as drinking, sex, and drugs. In Madras-Type Jacket the emphasis is upon the reinforcement of existing attitudes and mores. If a sorority sister is observed drinking too much, she is helped back to a proper standard.

Very little is mentioned regarding the student's attitude toward the faculty and academic requirements. In seven of the novels reviewed, the faculty and academic requirements are reviewed cynically or as a "necessary evil" within the collegiate experience. Of particular note is the irregular class attendance practiced by the main characters of the novels. John Fist decides not to go to class because it is "too far to walk." Gnossas Pappadopoulis attends class only to retreat from his other concerns.

The attitudes expressed regarding the administration are carried over to the faculty. Where mentioned, they are pictured as presenting obstacles to education, and to one's search for meaning. Even those faculty members who are activist oriented are seen as self-serving individuals, seeking publicity and status. The two exceptions to this attitude toward the academic life and faculty are No Transfer and Madras-Type Jacket. In No Transfer the faculty is regarded as outstanding and the quality of instruction, excellent. Margo finds, in Madras-Type Jacket, that most of the faculty is quite good and stimulating -- a few, however, are old and boring.

Parents are likewise rarely mentioned. With the exception of Madras-Type Jacket, they are viewed negatively, as not understanding the way things have changed. In three particular instances, there is an attempt to break away completely from parental influence. Hector Bloom, in Drive, He Said, left home as a freshman and refused contact with his parents after that time; Dink (Dink's Blues) forces a fight with her father to gain her freedom; in Too Far to Walk, John Fist brings a prostitute home for a weekend in order to show his contempt for his parent's standards. Only in Madras-Type Jacket do we find parents viewed positively. (It should be noted that Mrs. Hawes, the author, was the parent of a college-age girl at the time the novel was written). In this work, parents are viewed as supportive and loving. Mention is made of the careful and positive way in which the parents had prepared their daughter for the demands of college life.

An interesting consistency is also shown with regard to student values. The authors generally assume a different value standard from that of the typical middle-class American. The use of alcohol is regarded as a normal part of the college experience. Therefore, there is no condemnation placed upon excessive drinking. The parties portrayed in the novels display drunken behavior as normal and accepted. In several novels drinking is viewed as an escape. Even as an escape mechanism, it is presented as normal and in no fashion condemned.

A similar viewpoint is presented regarding sexual behavior. The college students portrayed in these novels are not in the process of deciding how they shall act; they act; the decision had been made prior to the time of college or sexual opportunity. Feeling of guilt is absent. Sex, like drinking, is considered a normal part of the college experience.

Several novels may be used to illustrate this attitude. Hector Bloom (Drive, He Said) carries on a relationship with the wife of one of his instructors. In No Transfer, birth control pills are distributed in the freshman orientation packet and students of the opposite sex are encouraged to share living quarters. Marriage, however, is not permitted. Blaise, in Girl With a Zebra, judges his own worth in part by the girls with whom he has sexual relations.

Drug use is mentioned explicitly in five novels. Here again, this "prohibited activity" is viewed as normal and not as illegal or wrong. The LSD experience in Too Far to Walk

is a vivid one, and although not condemned, is seen as unsatisfactory in the quest for meaning.

The major exception to the pattern of the other novels is Madras-Type Jacket. Evelyn Hawes, the author, assumes what would be regarded as the "normal stance" by the older generation. Drunkenness, illicit sexual behavior, and the use of drugs are soundly condemned. Students who participate in these activities are, therefore, viewed in a condemnatory fashion. Margo Brown, the central character, not only opposes, but corrects her friends when they fall prey or are tempted by these activities.

What insight do these novels shed upon our knowledge of the college generation? As noted previously, one would not assume that we are dealing with a random sample of college youth. Seven of the nine novels studied have as their setting the New England-New York State area. To generalize the attitudes of the students portrayed in these novels to the general student population would indeed be hazardous.

These novels do provide us with insight into individual types of college students. Individuals familiar with the contemporary college student would easily recognize a Hector Bloom, a John Fist, a Dink, and perhaps a Gnossas Pappadopoulis and Margo Brown. The attitudes displayed through these characters are valuable to the educator in that they go beyond a statistical analysis. The questions of John Fist cannot be easily registered by means of a questionnaire -- nor can the

sometimes bizzare thoughts of Gnossas be recorded in a meaningful manner.

Five of the novels are written by relatively recent college graduates; a sixth by one still in his undergraduate years; and a seventh by an employee of a university. The two remaining novels are by older writers and individuals for whom this does not represent a first effort. Evelyn Hawes, the oldest of the authors, writes from her experiences as a mother of a college-age daughter. Her insight into the college environment could best be termed as expectative -- what she wishes to see. Her main character, Margo Brown represents the wholesome, moral model for the college girl.

The other main characters are atypical in the sense that they do not represent the general student population. They are, however, represented in the campus culture. Even though the characters are diverse in nature, there is a central theme in eight of the nine novels (Madras-Type Jacket excepted). Each of the characters, in his own way, is involved in a search for a meaning to life. Explicitly stated in some novels, alluded to in others, this theme points to a frustration with life as they have found it. Hector quits school; Emily rides off on her zebra; John Fist finds his LSD experiences lacking. The significant question for these young novelists is of a profound nature. They care little for the moral questions, but focus upon the concerns of greatest consequence. What is life? and How can I find meaning for my existence?

The characters in these novels seek their answers individually. Generally speaking, they do not involve themselves in active revolt, but rather passive contemplation. As noted in the introduction to this chapter, the college student of this generation is concerned about the issues of life -- where does he fit into this society? These fictional characters are consistent with the quest and concern evidenced by their "real life" counterparts.

In this chapter, nine significant college novels of the 1964-1967 period have been reviewed. The attitudes and concerns of the central characters have been examined in order to determine their relationship to one another and to their present-day counterpart. In general, consistent with one another, they reflect also the prevailing mood of the contemporary college generation. Perhaps not as "activist" oriented, they are asking the same questions and expressing the same concerns. They provide insight that goes beyond a mere statistical analysis; they show us feeling and depth of motivation.

CHAPTER V

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Introduction

In this chapter, the major conclusions and observations regarding the student in the American novel in the periods under investigation will be presented. Important differences in student attitudes between the two periods will be noted, as well as recommendations for further study of this particular topic.

A general introduction to the two periods of study was presented in Chapters III and IV. The decade prior to the thirties was a period of prosperity. The Coolidge and Hoover administrations brought a measure of peace and affluence to the nation. To the college students of that generation, the future was bright and life was enjoyable.

Gallagher points out that there was little that was more important than the hip flask and football game. Racial discrimination and labor problems were ignored by the college student of the twenties. He states:

> But the generation of the flapper and the Charleston and jazz was having a happy fling, didn't want to be bothered too much over the profundities of faculty old fogies, and delighted in inventing new ways to flout or at least circumvent the rules of the establishment. In our general euphoria, we didn't revolt--we merely enjoyed ourselves (24:369).

Then, the crash and a period of depression hit the nation. Fortune (21) and Davis (12) point out some of the effects of

this change in national circumstance upon the college students. They assumed, generally, an attitude of hopelessness, of timidity. They lost their sense of gaiety and adventure. They sought security.

A few, however, were more aggressive in their condemnation of the capitalistic system and advocated a new program. Draper (14) and Wechsler (68) note the rise of such organizations as the Student League for Industrial Democracy, the National Student League and the Young Communist League. Pacifist organizations sponsored student strikes and rallies to secure the attention of the nation and to gain support for their cause.

The forties and fifties were relatively quiet years for the college student and his campus. World War II and the Korean conflict tended to obscure other concerns as the nation geared itself to fight for "freedom, democracy and the American way of life." The depression and the failure of American capitalism were forgotten as the nation regained a sense of purpose and identity.

College students of the late forties and early fifties have been called the "silent generation." The lack of activity on the college campus is due partly to the large number of veterans seeking a college education. These men, many with wives and families, were oriented to a down-to-earth practicality -- they had to make up for lost time (24:370).

The late fifties and early sixties found the nation involved in an internal struggle--that of civil rights for all of the people. Young Negro students began to seek equal education, equal opportunity, and their rights as citizens of the United States. The college student became involved in this struggle with the Negro. They joined, white and black, in sit-ins, marches, voter registration drives, and Freedom rides.

Many of the tactics learned in the south in assisting the Negro were employed on the college campuses by the mid-sixties. Students made known their objections about higher education through sit-ins, student strikes, and other non-violent methods of demonstration. As the Negroes shifted to more aggressive tactics, so also did the student rebel. Destruction of property and personal injury was evidenced at Stanford, Berkeley, Columbia, and other well known institutions.

Student concerns were diverse. Focusing initially upon internal issues, such as parietal rules, impersonalization of higher education, and the inadequacy of undergraduate education, later demonstrations centered upon the alleged racist practices of the university, the war and the draft, and the alliance of the university with the federal government and the military-industrial complex. The students of the sixties had, as had the students of the thirties, lost faith in the American way of life. Rather than assume the

hopeless attitude of students of the thirties, today's student protestor speaks of revolution. Although relatively small in number, their weight seems significant as they attract the attention of the nation.

Film, Music and Literature:The Thirties and The Sixties

In view of the national circumstances of the thirties and the sixties, how have the film makers, music writers, and novelists reacted?

The Depression years hit the motion picture industry just as sound was reaching its development. This technological advance made possible a new range of opportunities for the film director and producer. A history of the motion picture industry reveals a great deal about the way the film makers used technology and the social issues of the day. The first reaction was to help make the country forget its difficulty. Lavish musicals, love stories, westerns and gangster tales, the introduction of monster movies, and the rise of the sex siren attempted to provide an escape from the realities of economic difficulty (26:261-363).

A review of the stars of that period shows clearly this emphasis upon escapism: W. C. Fields, Boris Karloff, Edward G. Robinson, James Cagney, Clark Gable, Joan Crawford, Gary Cooper, Mae West, Judy Garland, Mickey Rooney, Bing Crosby, Fred Astaire and Ginger Rogers, Jimmy Durante, the Marx Brothers, Gene Autry, Greta Garbo and many others, sang, danced,murdered, laughed, and loved on the screen for

the American public. The films of Walt Disney captured the country's immagination and people went about humming, "Heigh-ho," and "Whistle While You Work." (1:223). In reviewing the pictures of the thirties, Allen states,

> . . . that if a dozen or two feature pictures selected at random, were to be shown to an audience of 1960, that audience would probably derive from them not the faintest idea of the ordeal through which the United States went in the nineteen-thirties (1:222).

Movies which dealt with the depression were rare; the nation asked for at least two hours of joy.

Popular music of the 1930's followed the same pattern. H. F. Mooney notes, ". . . the prevailing taste in popular music was shaped by a white middle class, self-consciously hedonistic, relatively prosperous at a time when . . . income was so narrowly distributed as to prevent many people from acquiring even necessities." (47:68). Negro jazz had only a small portion of the market as the public sought smoothly harmonized arrangements and intense, lovelorn ballads. Sex, as pictured in song, was good and beautiful only if accompanied by romantic love. It was not until the late thirties that "swing," a subdued and controlled jazz, began to grow in popularity. Benny Goodman, Tommy Dorsey, Artie Shaw, and "Count" Basie led a slow but steady revolt against the rigid musical forms of the early depression years (1:213-215, 47:68-72).

As was noted in Chapter III, the American novel of the thirties could be characterized as romantic and escapist. A few playwrights and novelists were able, however, to penetrate this literary optimism. The play "Tobacco Road," by Jack Kirkland (from the book by Erskine Caldwell) and The Grapes of Wrath, by John Steinbeck were able to awaken the public by showing the worst that America could offer (1:204-205).

In the mid-sixties, the market that movie producers and popular music programmers aim for is the teen-age, young adult population. This market has rejected the super star of the movie industry and the lavish, expensive production in favor of low budget films and non-"name" casts. Vincent Canby has noted that 1969 saw the realization of motion picture management to this phenomenon by increasing their support of younger writers and directors (7:1).

The movie-going public seeks out motion pictures that provoke thought rather than merely entertain. The success of "The Graduate" has reenforced that point. Directed by a relatively inexperienced director and starring an unknown actor, Dustin Hoffman, "The Graduate" is expected to become one of the three or four most profitable pictures ever made (2:14).

"The Graduate" served to introduce a new concept to the motion picture industry--the market wanted to see life as it is, not as someone hoped it would be. Thus, in the later

sixties, the film industry had found significant success in such pictures as "Easy Rider," "Last Summer," "Putney Swope," "Midnight Cowboy," "Goodby, Columbus," and "Romeo and Juliet." Only two of these films star actors who have been featured in earlier films. Most of these films cost less than one million dollars to produce (7:1).

"The Graduate" spoke to the younger generation about their conflict with the society. Benjamin Braddock, the film's hero finds himself rejecting the values that are meaningful to his parents. At a time when he is struggling for an answer, a friend of the family offers a solution--plastics. An empty answer to the young (2:15).

Similarly, the popular music of the sixties has turned from the harmonious orchestration and the love ballad, to the protest song, to "soul," and to "hard rock." The opposition of the young to the values of the "establishment" is seen in the rise of such signers as Joan Baez, Simon and Garfunkel, and Bob Dylan. Mooney notes that classicism, polish, formal discipline, adherence to the accepted rules of music is regarded now as cold, lacking spontaneity, and hypocritical (47:84).

The youth of the nation in the late sixties has, to an extent, lost confidence in the American way. They act out their disenchantment by the films and recording artists they support, and by their active concern about their own future. They are more aggressive in their search, and they appear to

possess more determination in their attempt to establish a better future for themselves.

Relationship of College Novel to Periods of Study

One important question must be asked at this point: Do the novels of this study reflect the characteristics of their respective periods? For the thirties, the answer is not clear. In general, the existence of a period of depression is ignored. The novels are primarily optimistic in outlook. Only in To The Victor and Parable of the Virgins are the main characters left in a hopeless position. The other novels admit difficulty and hard times, but always with the hope of a clearer and brighter future.

The novels of the thirties appear to point out that the good in man will carry him through the difficult times. They offer a measure of encouragement as they center upon the college student's concerns for his future and his personal development. These novels are not escapist, however, in the sense that they treat the college scene in a light-hearted or humorous manner -- they deal with student problems, and offer strength to face the future. In most cases, however, their success depends upon the ability of the student to fight the existing system and to strike out on his own path. The novels are virtually unanimous in their condemnation of the failure of higher education to assist the student in his struggle.

The anwer is more clear in a review of the novels of the later period. Students are seen as involved in a serious, inner quest for a meaning to life. Drugs, sex, and student revolt are not the significant issues. The college student in the later novels is seen as involved in an intense struggle to find a meaningful existence. This search is a personal one, and each must engage in it alone.

These novels differ from those of the thirties in that the outlook is generally pessimistic. The reader may feel that the hero of the novel will complete his quest, but the outcome is in doubt. The hope is present, but the victory has not been won. Thus, with John Fist in Too Far to Walk, and Hector Bloom in Drive, He Said, the difficult struggle remains after the conclusion of the novel. Similar to the novels of the thirties, these novels cite the failure of higher education to offer meaningful alternatives and direction to these fictional students.

Attitudes of College Students in the American Novel

A study of the novels of these two periods offers interesting insight into the attitudes of college students. For reasons mentioned in Chapter I, these conclusions cannot be considered representative, but are an indication as to the thinking of some students regarding sex, drugs, drinking, future expectations, parents, and higher education.

A clear-cut difference emerges between these two periods with regard to sexual activity. The novels of the thirties picture the sexual relationship as primarily for those who are in love. Most of the novels tend to view sexual activity as inappropriate and best reserved for married persons. A rather restrictive stance is taken in such novels as Bachelor -- of Arts, Winds over the Campus, Not to Eat, Not for Love, and I Lived This Story. Only in Altogether Now does one find a less restraining attitude on the part of the men in the story. The individuals who do consider breaking the "code" of the day find themselves so overcome by guilt that the act loses pleasure and meaning.

For the sixties, however, this restrictiveness appears to have been abandoned. The question is not "Should I?" That question has been answered. In most of the novels, sexual activity is commonplace and viewed as a normal part of the campus culture. The only exceptions to this attitude occur in the novels authored by women. For Mrs. Hawes (Madras-Type Jacket), sex is reserved for the married. For Miss Hoff (Dink's Blues) and Miss Buchan (Girl With a Zebra), the sexual relationship is entered into only after serious thought. Even here, some guilt is evident. The female authors retain the concept that the sexual relationship is meaningful and should not be undertaken without thoughtful consideration.

Drug usage is rarely mentioned in the novels of the 1930s. In To the Victor, Jerry Fleet is horrified when he

sees needle scars on the arm of a Hollywood movie star. Professor Grant, In Winds Over the Campus, is not aware of the existence or use of marijuana.

The novels of the sixties note the presence and use of drugs on the college campus, but generally attach little significance to them. In most of the novels which mention drugs, no condemnation is placed upon their use. In addition, drug usage is not presented in an affirmative manner. For John Fist, in Too Far to Walk, an LSD trip proves inadequate for his search for meaning of life. Only in Been Down So Long and Girl With a Zebra is drug usage viewed as common and prevalent. No cases of drug addiction are noted.

Drinking, or the use of alcohol, does not appear to be a significant issue in either period of study. The novels of the thirties note the "first drink" occasion in several novels, but in the later novels, drinking is an accepted way of life. Excessive use of alcohol is noted more often in the later period, but is not condemned or looked upon with disdain.

The major difference with respect to drinking is the attitudes of the colleges and universities of the two periods. Possession or use of alcohol is generally against the rules of the colleges portrayed in the thirties. Violators, if apprehended, are usually suspended. For the later period, a more relaxed attitude by college and university administrations is displayed and the students are not bound by rules against drinking.

Little is said in either period regarding parents or parental influence. Some rebellion on the part of the fictional students is noted in both periods with perhaps a little more emphasis noted in the earlier novels. A generation gap is seen in novels of both periods as students rebel against their parents' concepts of affluence (Too Far to Walk, Winds Over the Campus) or against the values of a college education (Cane Juice).

Interesting to note was the failure of student activities to provide a meaningful experience for the students of either period. The highly touted social and educational values voiced by fraternity and sorority organizations are not noted by the authors of either period. Fraternity and sorority life was, in fact, ridiculed in virtually every novel. In only one novel, Madras-Type Jacket, is the "Greek" experience seen as important and viable. A devastating view is pictured in several such novels as I Lived This Story, Altogether Now, and Sterile Cuckoo.

Nor are athletics portrayed as offering a meaningful option for the students' time. In both To the Victor and Drive, He Said, an attitude is presented that athletics is more valuable to the institution than to the individual. In these two novels, the student's concerns are sacrificed in favor of their publicity value as athletes.

A striking consistency within the two periods is the attitude of the novelists toward higher education. In only

three novels, No Transfer, Madras-Type Jacket, and Winds Over the Campus, is the university administration pictured in a positive manner. In the first case, the administration is appreciated by students because it excludes itself from any attempt to regulate student behavior. The latter two novels were both written by older individuals who had some teaching or administrative experience at the higher education level.

In most of the novels mentioning college and university administrations, those administrations are pictured as more concerned about discipline and upholding the reputation of the institution than with the needs and problems of students. Administrative officers are pictured as bumbling and inept, and, more significantly, unconcerned.

This attitude toward administrative officials is likewise carried over to faculty members. The novels of both periods picture faculty members as ill-prepared and irrelevant. One important exception is made, however. In eight of the ten novels of the thirties, one faculty member stands out as truly able to lead his students to a more meaningful education. This faculty member often must go against the pattern of his colleagues and his administration. The student of the thirties had one person who was able to offer encouragement and guidance. This one faculty member is able to lead his students to a clearer meaning of the educational experience and into the process of self-development.

The students in novels of the sixties do not have this significant faculty person to assist them. Faculty members portrayed in these novels are seen as either out of touch with the times or self-seeking in their involvement with issues. In several cases, they are subject to open ridicule by their students.

In neither period is higher education viewed favorably. For students of the thirties, a college offered them the opportunity to meet that one person who could help them. Higher education did provide an avenue for self-development, but only if one could survive the rigid structure and out-of-date curriculum. To most of the novelists of the thirties, colleges and universities stood in the way of education.

The attitude is no different as viewed by the novelists of the sixties. For the student searching for meaning and substance, college or university life offers no viable option to him. As in the thirties, the structured experiences, social or educational, are more often roadblocks to their quest.

Why have institutions of higher education been so roundly condemned by the novelists of both periods? The answer is unclear. In the minds of these authors, most of them young and recent college graduates, their college or university life has failed to offer to them worthwhile opportunities. The picture they present would not be considered representative of the attitude of all college students. The case may be,

however, that these novelists do represent the feelings of a creative minority whom the university has ignored or forgotten in its planning.

One additional student attitude as seen in these novels merits examination -- that of the student's attitude toward life. As noted previously, the novels of the thirties exhibit an optimistic attitude toward future success. Although there may be adversity and depression, one can survive if he works diligently. In only two novels of this period does the conclusion find the main character in a hopeless circumstance. In the other eight novels, two ingredients insure the success of the central figure -- determination to succeed and assistance from one who has discovered fulfillment through a hard and arduous process. The student is not left in a hopeless state; a goal is available to him; and he is carefully encouraged and guided toward that goal. The reader is left with the impression that the student will find success and fulfillment.

The outlook is less certain in the novels of the later period. The struggle here is an individual one -- no one is present to offer encouragement and guidance. A general pessimism pervades these novels as the central character is often left to continue his struggle alone. Although steadfast determination is present, so also is a future of difficult struggle -- to be fought alone.

General Observations

The novels in this study present several interesting characteristics. For a significant majority of the novelists, their novel represents the first published work in their writing career. For many, it represents their only success. In general, the authors are young and are recent graduates of a college or university. Their novels, therefore, tend to be autobiographical in nature and reflect their own college experiences. As noted above, they were generally dissatisfied with the options available to them through their years on a college campus.

In neither period would the colleges or universities be considered representative in terms of geographical location. The colleges characterized in the thirties are more widespread than are those of the sixties. Although the actual identity of the colleges represented in the novels of the sixties is cleverly disguised, those noted in the thirties are more often named. For the earlier period, then, we have a broader sampling of college life.

A more intense personal struggle is portrayed by the authors of the later period. For the earlier period, the novelists picture the student as involved in fraternity and sorority life, athletics, and other college activities. This emphasis upon activities is significantly absent in the novels of the later period as the main characters turn inward in their struggle to find meaning for their lives.

A majority of the novels of both periods failed to achieve any notable success either in sales or reviews. The conclusion voiced by other researchers in this field continues to carry weight: the significant college novel has yet to be written.

The failure of the student-oriented college novel to achieve favorable reception is a difficult problem which may have several causes. Most of the novels have been written by inexperienced novelists who do not possess mature ability. As a novelist gains additional experience, he becomes farther removed from the day of his college life and, as a result, less knowledgeable about the newer college generation.

The college novel is tied to a relatively specific time and place. The concerns of the eastern student may have little meaning for the adult who has spent his life in the south. The reader might be tempted to say, "Why, that's not what happened when I was in college!" Finally, it may be that the dilemma faced by the college student is so temporary that it will have no universal significance.

Recommendations for Further Study

In Chapter II, it was noted that little research has been done with regard to the college novel or the student in American fiction. The failure of the college novel to capture significant interest may be due to a lack of good literature with which to work. This paucity of research may be due also

to the failure of investigators to understand the usefulness and value of the college novel to those involved in higher education.

The student-oriented college novel presents an exciting complement to the statistical study. The statistical study can report on the number of student activists, how many disruptions occurred during a given period, and the sex, major, parental background, and religious and political values of the protestor. The novel adds to that picture in that the reader is able to experience more vividly the concerns of the college student as he interacts with his environment.

As the college and university student activist receives greater publicity, so also does interest in higher education increase. If the two periods of this study may be cited as examples, the public may anticipate that a greater number of college novels of higher quality will be written and published. If this occurs, the study of the college novel will become more important. For future researchers, several suggestions are presented for study:

1. What effect does the college novel have upon the reader's understanding of higher education?
2. In what ways might misconceptions about college life be corrected?
3. Is there a significant correlation between the statistical evidence regarding the college student and his fictional counterpart?

4. In what ways might the college novel be used as an educational tool in the training of college and university personnel?
5. Is there a significant correlation between the themes found in novels written by college students or recent graduates and the themes of other artistic expressions (films, drama, poetry) by students or graduates?
6. What are the reasons for the failure of the college novel to attract popular attention?

Higher education has been an important part of the lives of many individuals. It is the opinion of this investigator that the novelist who is able to capture the meaning of college and university life would fill a significant void.

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