

WASHINGTON AND LEE UNIVERSITY IN FICTION

By William W. Pusey III

Fortnightly Club, October 2, 1987

THE PUBLICATION LAST YEAR of Philippe Labro's *L'étudiant étranger* ("The Foreign Student"), clearly an autobiographical novel dealing with the author's experiences as a first-year student at a college in the Valley of Virginia, led me to an examination of how Washington and Lee had been treated in other novels. I immediately thought of Professor Larry Watkin's *Geese in the Forum* (1940), Millard Lampell's *The Hero* (1949), and Glenn Scott's *A Sound of Voices Dying* (1954, later appearing also as a paperback with a semi-lurid cover and entitled *Farewell My Young Lover*). I also remembered two novels of the nineteenth century that, at least tangentially, dealt with Washington College and I also recalled having read some years ago autobiographical accounts of the university by two alumni, Harvey Fergusson (1944) and Thomas Sugrue (1948), which in their approach border on fiction.

First of all, it should be stated that there are no truly great American college novels, possibly because they do not deal with truly great themes. The academic

novel in this country goes back to Nathaniel Hawthorne's 1828 *Fanshawe*, which is set in a college like Bowdoin. The best known examples of this genre, however, did not appear until about a hundred years or more later, and would include, I think, Scott Fitzgerald's *This Side of Paradise* (1920, Princeton), Thomas Wolfe's *Look Homeward, Angel* (1929; "Pulpit Hill" = Chapel Hill), and possibly Mary McCarthy's *The Groves of Academe* (1952, Bard or Sarah Lawrence), Randall Jarrell's *Pictures from an Institution* (1954, UNC at Greensboro) and Carlos Baker's *A Friend in Power* (1958, Princeton). As critics have pointed out, college novels are either "student-centered" or "staff-centered"; most do not concern themselves with the interplay between faculty and students.¹

As far as I know, the earliest appearance of Washington College/Washington and Lee University in fiction is in the first installment of Dr. William A. Caruthers's lachrymose novel *Love and Consumption* (a medical term, not economic). The novel was published in 1842, but its opening scene takes place about twenty-five years earlier, when Caruthers himself was a student at Washington College. Eliza, a "beautiful creature at the boarding-school of L——— village, a charming and romantic place, just under the shadows of the Blue Ridge" (obviously Ann Smith Academy), is courted by Fred Fauquier, a pupil at the local college (Washington College). When he learns that she reciprocates his affection, he is exuberant and wants to shave the tail of the President's favorite old horse and shoot the old "swirel" under the president's portico, both favorite student pranks. His friend (the narrator) finally gets Fred home that night three-quarters drunk and puts him to bed, "hippcupping the most loving things of Eliza." We learn nothing further about the college except that certain students are permitted to visit the young ladies of the school on Saturday and accompany them to church on Sunday. Years later, vacationing at Salt Sulphur Springs, the narrator encounters Fred and Eliza again, unhappily married but not to each other. The novel concludes with a touching depiction of her death.²

Junius M. Fishburn, a professor of Latin at Washington College from 1852 until his untimely death in 1858, was portrayed by the pseudonymous Marion Harland as the protagonist of her novel *Jessamine* (1873). The author of the best seller *Alone* (1854, 100,000 copies), as Ginnie Hawes, before her marriage to Edward Payson Terhune, she had "a monumental friendship" with Fishburn. She "affectionately" dedicated *Jessamine* to his sister-in-law, Margaret Junkin Preston, not only as a tribute to her "but as another seal set upon the dear and sad memory we hold in

Mr. Pusey taught German at Washington and Lee from 1939 until his retirement in 1981. For many years he was dean of The College (Washington and Lee's principal academic officer) and, in 1967–68, acting president. He died in 1994.



Mary Virginia Terhune about 1903. Under the pen name Marion Harland, she wrote the novel *Jessamine*.

common, and which cannot fail of renewal in writing or reading” of the book’s hero, Roy Fordham. A college professor and a “merciless logician,” Fordham petitions the trustees of his college, for instance, for a leave of absence to study abroad in Germany, just as Fishburn had done in 1855.³

Sent by his father, who had been one of General Lee’s boys, to Washington and Lee apparently much against his will, Harvey Fergusson devoted a part of his 1944 autobiography, *Home in the West*, to a scathing denunciation of college life in Lexington around 1910. He writes that his “three years . . . were for [him] a period of gloom and stagnation, relieved by some moments of drunken delight.” He thought Lexington had not changed much since his father went there, except that “bitter memories had become wistful and history had taken on the glamor of a myth.” Coming from the territory of New Mexico, he felt uncomfortable in an environment in which all the habits and values of the ante-bellum regime were still in force, in which “the full use of the consonant *r* was considered a mark of ill breeding.”



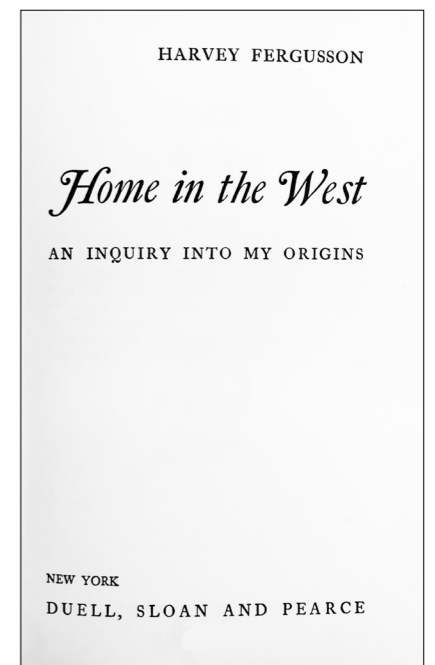
Fraternity men spoke with condescension to non-fraternity men, and to climb the social ladder you needed a great talent for conformity and sufficient intelligence to get through classes without studying much.

“The institution,” he wrote, “avowedly existed to produce

Harvey Fergusson, author of the autobiography *Home in the West*.

Southern gentlemen and it did so.” Lee he called a “romantic Puritan, who believed firmly that woman’s function was to elevate the spirit of men.” There were few acceptable white girls in town, which abounded with formidable old ladies, nearly all of whom had been belles of the Confederacy. “Negro girls,” he reported “bore the weight of male desire.”⁴

Failing to conform to the accepted norms of student life, young Fergusson went hunting or escaped to the library in self-defense. After college a journalist and a writer of novels and history of the southwest, he bitterly concluded that “if my alma mater taught me nothing else, she taught me how to drink . . . If I could have stayed drunk most of the time, I might have achieved the social success I longed for,” incidentally a theme treated at great length in Charles Wertenbaker’s *Boojum!* (1929), a startling novel about college life at the University of Virginia in the earlier 1920s.⁵



IN HIS AUTOBIOGRAPHICAL *Stranger in the Earth* (1946), Thomas Sugrue gives a glowing and quite different picture of Lexington and the college as he saw them fifteen years after Fergusson. Although he is an Irish Catholic from Connecticut, he has little trouble adjusting to a completely new environment. The dean smiles at him when they first meet and becomes a friend and adviser. He feels exalted after hearing President Henry Louis Smith speak in the chapel on “Gentlemen of Washington and Lee.” Sugrue finds students with whom he can hold philosophical, religious, and scientific conversations, and, like Thomas Wolfe at the Widener, he wishes he had the contents of every book in the library transferred to his mind. He makes friends with new faculty member Fitz Flournoy,* whose lectures are a “wonder and a delight,” and he helps revive the Southern Collegian student literary magazine.

And Sugrue is charmed by Lexington: “So small a town I could hold it in my arms,” he writes. He stops by the gift shop where Marshall Penick works, who tells “long, fantastic, completely unbelievable stories that invariably turn out to be true.” Absent from home is her sister, Mary Monroe, “a mysterious, romantic figure, play-

* Fitzgerald Flournoy, 1899–1964; Shakespearean scholar and professor of English

Stranger in the Earth

THE STORY OF A SEARCH

by

THOMAS SUGRUE

Henry Holt and Company, Publishers, New York

ing an organ in a Fifth Avenue church.” He notices a friend standing on a Main Street corner talking to Ollie Crenshaw,* “the best tennis player in town, who habitually carries a staggering number of books under his right arm.”

The high point of *Stranger* is the stuff good fiction is made of. Sugrue and Fitz go swimming in the North River without bathing suits, are apprehended by the entire, heavily armed, two-man Lexington police department, and arrested for indecent exposure. The next morning, despite a stirring appeal by Professor Flournoy on how sunlight nourishes the body, they are found guilty and fined \$5 and costs (\$2).

Stranger in the Earth received generally favorable reviews. Occasionally the writing may seem a bit pre-

tentious, but over all the book is eloquent and thoughtful.

Seven years after leaving Washington and Lee, Thomas Sugrue was stricken with a crippling disease and never walked again. Sugrue received an honorary degree from his alma mater in 1947.

Finally, it seems fitting in making the transition to the four Washington and Lee novels to quote a warning Sugrue gives to himself:

Memory is a dream in whose reality we believe because once we walked through it awake. Yet the things we touched and saw and put our lips against then, the words we heard, the pleasures we purchased, the disciplines we endured, the faces we watched and which watched us, are not in our recollection as they seemed in their happening.⁶



GEESSE IN THE FORUM begins in 1931, a year after Sugrue left the university, and reaches its dramatic climax at the final faculty meeting the following June.[†] Its author, Lawrence Edward (henceforth “Larry”) Watkin, received an A.B. from Syracuse University in 1924 and a master’s degree from Harvard in

* Ollinger Crenshaw, 1904–1970; professor of history

† The book’s title derives from a letter from Elizabeth Barrett to Robert Browning, dated February 17, 1845, which Watkins quotes as a foreword: “The curious thing in this world is not the stupidity, but

1925. From 1926 until he entered the Navy in 1942 he, like Fitz Flournoy, was a member of Washington and Lee’s English department. I knew him fairly well during his last three years at the college, and was sometimes invited to parties at his house, Castle Hill, where bourbon and branch were abundant, and to the manifest displeasure of the dean, the revelry often lasted far into the night.

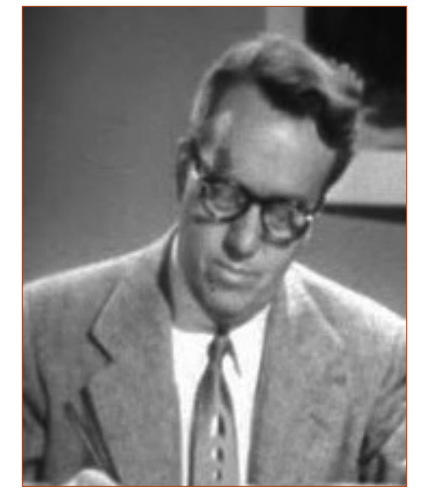
Someone later told me that Larry drank very little himself but found that, as they relaxed, his guests became more interesting to him, particularly for the tales they related. His book is dedicated to Dorothy (his wife), Charley and Catherine McDowell, Mary Desha, Leonard Helderman, Jimmy Barnes, Sally Jackson, and “Johnny” (Raymon Johnson) — “who tell me stories.”[‡] *Geese*, however, is no roman à clef, and, with one or two exceptions, it is hardly worth trying to identify the originals for his characters. There is merit in the author’s disclaimer that they “do not portray, and are not intended to portray, any actual persons.”

After six “long” years in the north, the novel’s protagonist, John Burgess, accompanied by his aristocratic Yankee wife, Conover, joins the history department of “Beauregard University” in “Stillwater,” Virginia. The history department, “a rugged, rough, hard-bitten, cynical, sarcastic, yet sweet-spirited group,” is headed by Professor Samuel Worthington, the only faculty member who is not afraid of President Burkholder. Watkin depicts the president without mercy and almost gleefully as a duplicitous, pompous, hypocritical autocrat who wants to make the “quiet, sleepy little school” into “something big, something modern.” Burkholder attacked the curriculum, adding departments of engineering, commerce, and journalism. Mathematics, philosophy, and foreign languages were pruned, English was “raped,” and beginning history was replaced by a survey of modern civilization. Burkholder tries unsuccessfully to recruit John as head of the new “school of citizenship” he plans to introduce.

The June faculty meeting begins with “droning” reports from the executive committee, courses and degrees committee, and social functions committee. But as

the upper-handism of the stupidity. The geese are in the capitol and the Romans in the farmyard, and it seems all quite natural that it should be so, both to geese and Romans.”

‡ Charles R. McDowell was a professor of law; Mary Desha was the wife of Lucius Junius Desha, professor of chemistry; Leonard C. Helderman taught history; Fletcher James Barnes was a professor of political science; Sally Jackson may refer to the wife of George S. Jackson, instructor in English; Raymon Johnson was a professor of law.



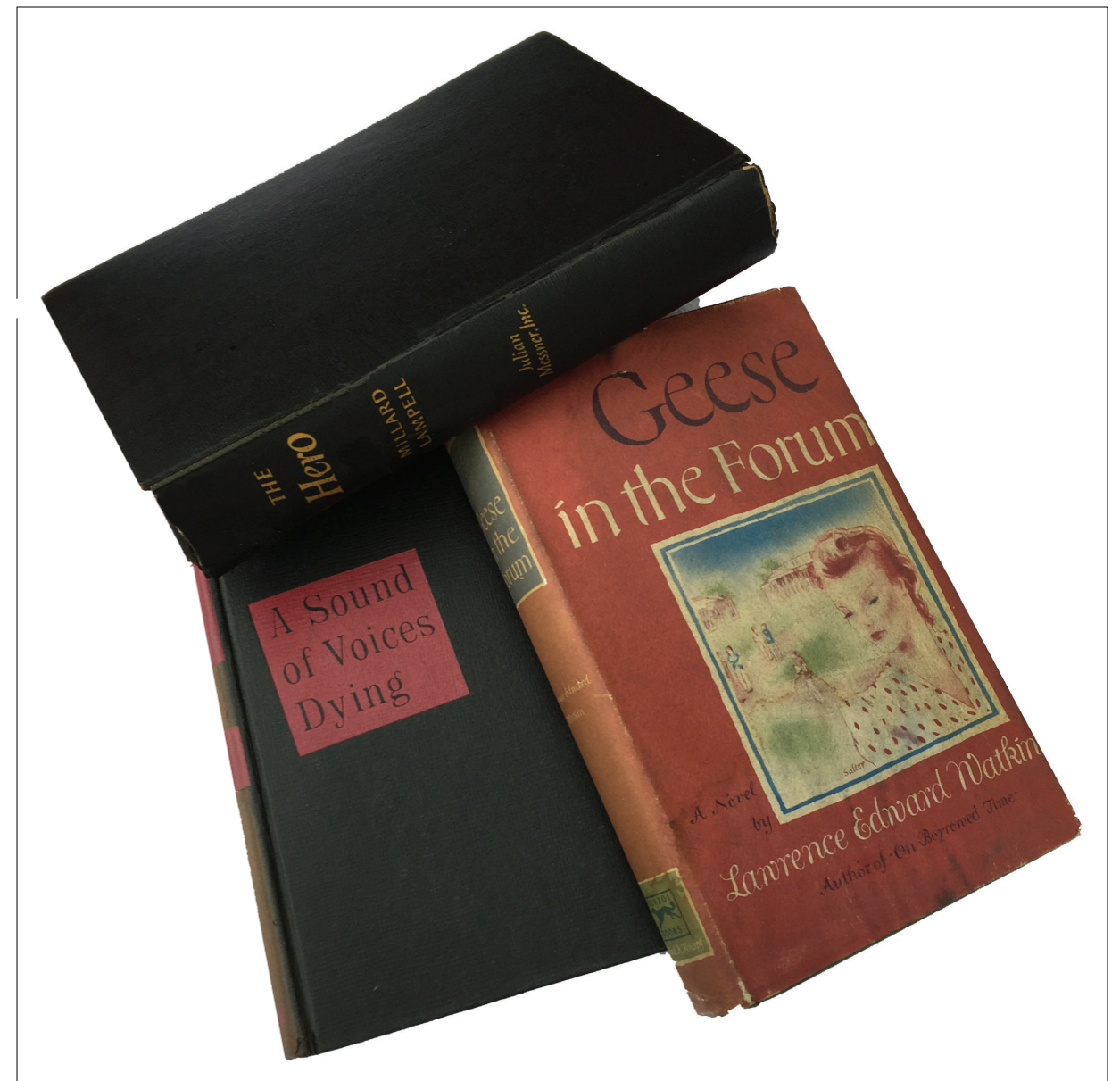
Lawrence E. Watkin

the meeting is about to adjourn, the young professor moves that this new “school” be referred to the committee on courses and degrees and reported back to the general faculty. Burkholder is furious and tries to “cow” the ranks with his eye (“Let’m speak if they dared,” he mused). Dr. Worthington calls for a secret ballot, staunchly returns the president’s glare, and offers to give him a brief history of the Australian ballot. In secret ballot the motion for referral is (you’ve guessed it) passed, 19–14. And at a subsequent meeting of the university’s board of trustees, the school for citizenship dies, “alas, for lack of a sponsor.”

The concluding chapters of the novel are neat — and melodramatic. Jack’s wife, Conover, runs off with a visiting novelist–professor, and Jack himself discovers that he still loves the novelist’s wife, Anne, “who was the voice of the South” [sic].

Both President Burkholder and his faculty antagonist, Dr. Worthington, are composite figures, neither being patterned on any individual or individuals. Worthington reflects the academic integrity, the forthrightness, and the courage that characterized Professor Leonard Helderman and other members of the history department in the 1930s viz., [William G.] Bean, Crenshaw, and [Allen W.] Moger, but I find no precise similarities. Burkholder strikes me as a kind of storybook villain, arguably too bad to be true. And his people came South, down from Pennsylvania, while Dr. Gaines* and his predecessor, Henry Louis Smith, came up from the Carolinas. Dr. Smith did, to be sure, bring journalism to Washington and Lee and try unsuccessfully to remodel Lee Chapel. Possibly Dr. Gaines’s proud oratory was not always transformed into reality, but I know from twenty years of association with him (and from having read and inventoried about fifty library boxes of Gaines material) that he was a competent administrator and above all a kind and compassionate man. Like many professors, Larry Watkin just didn’t like administrators and thus saw little good in them.

Finally, I would agree with a 1940 critic of *Geese in the Forum* that it is “a lively and well-told narrative filled with good southern stories and atmosphere,” a happy, if curious, blend of Southern discursiveness and Heminwayesque concision. To my way of thinking, it is every bit as good a college novel as Carlos Baker’s better-known *A Friend in Power* — and more fun to read.⁷



MILLARD LAMPELL’S *The Hero* (1949) is dedicated in part to “an old comrade, Richard Pinck, for the things he remembered.” Dick Pinck was the football star at Washington and Lee in the late thirties, and it is reasonable to believe that (to some degree) the author patterned his “Jackson University” in southern Virginia on Washington and Lee.

Steve Novak, a 1945 all-state halfback from a mill town in northeastern New Jersey, is persuaded by a smooth-talking recruiter to enroll at Jackson, where athletics are supposedly secondary to education and a code of honor. At first, Steve is impressed with the honor system and by the chapel with its torn Confederate battle flags and the portrait of Lee. Before long, however, he notices that athletes are set apart in a student body consisting mainly of students from southern military academies and eastern prep schools.

* Francis Pendleton Gaines, 1892–1963, president of Washington and Lee from 1930 to 1959



On the football field, to be sure, Steve Novak has style, and the freshman team ends its season unbeaten. In addition, to the surprise of a cynical professor of English, he can even quote poetry. All to no avail; he is mortified when he doesn't get a bid to a fraternity because he is a Catholic.

Steve interrupts his second Christmas at home to see Melissa, the adopted niece (in-law) of his Svangali-like alumni patron, T. C. McCabe. As spring comes down “gently” from the mountains, Steve divides his time between reading Zola, London, and Zane Grey, the social whirl in Richmond, Lynchburg, and Roanoke, and his romance with Melissa. Reluctantly, he cuts morning classes in order to participate in spring football practice.

The following year, in an important game against Tulane, Steve is so badly hurt that he has to be carried off the field twice, the victim of vicious and undetected fouls by a Tulane player paid \$150 to incapacitate him. In the next game, against Alabama, Steve is given codeine pills but soon has to be taken out and Jackson is brutally defeated. In the meanwhile, another member of the football squad, in great need, steals \$18 from the Chapel, where he works. An influential student who has helped regular members of the student body in such matters refuses to intercede for him. Abandoned by everyone but Steve he takes his own life there, leaving his clothes to the Red Cross and his beloved saxophone to the Salvation Army.

The Hero will play no more, and disgusted with the university's exploitation of the athletes and the dissimulation and social arrogance of the rest of the student body, he throws away the famous All-American jersey he has been given. For the author and for Steve, Jackson University has become “an ironic memorial to a dead legend.”

Steve returns home to the banks of the Passaic River, again feeling comfortable there and planning to finish school in Newark or at New York University. It is left open whether he will see Melissa again or whether she will be unable to free herself from the incubus of McCabe. The novel ends, possibly echoing the final passage in Joyce's *The Dead*, with “large white flakes [of snow], falling in enormous silence. . . . It was covering the sparse, strewn yards. It was covering the slanted roofs” After a while the snow stops, the stars come out, and Steve looks toward his future with promise.

The Hero is clearly a “roman à thèse,” attacking the ruthless exploitation of subsidized athletes by universities and colleges. In this respect, Lampell appears to be picturing more his own alma mater — the University of West Virginia — than Washington and Lee. His charges of snobbery, hypocrisy, and inequality in regard to the honor code seem rightly or wrongly (mostly wrongly, I think) to be leveled at Washington and Lee.

Millard Lampell was born in Paterson, N.J. *The Hero* was his first novel and it received generally favorable reviews. The New York Herald found the football episodes “brisk and hard—bitten,” and the Christian Science Monitor hailed it for its “honesty” and “youthful idealism.” Lampell became better known as a song writer, radio producer, and film writer, and for his dramatization for Broadway of John Hersey's *The Wall*. In 1951 his novel was made into a pretty good movie entitled *Saturday's Hero*, starring John Derek, with Donna Reid and Sidney Blackmer.



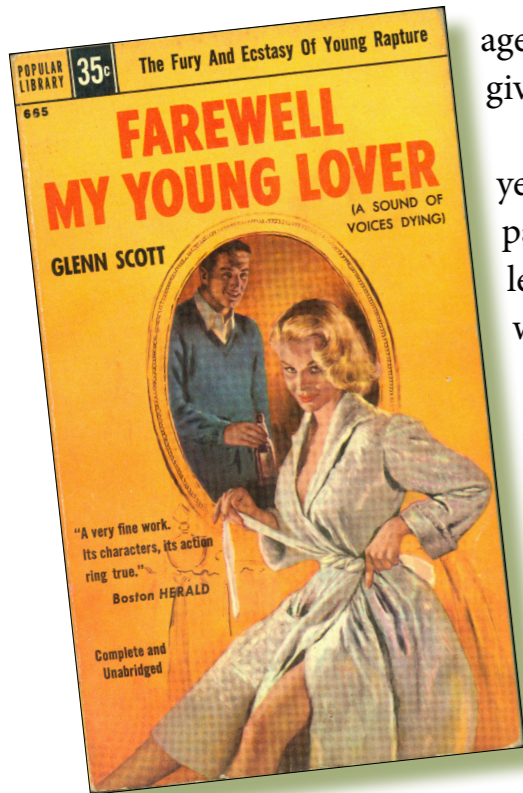
DESPITE THE EXPECTED DISCLAIMER, the setting of Glenn Scott's *A Sound of Voices Dying* (1954), written when he was a student here, is unmistakably Washington and Lee University. The protagonist, Reid Carrington, from a small town in the Commonwealth, enters Philips-Whitehead University, a “gentleman's school” in Concord Bridge, Virginia. For the most part, his story is unexceptional. He goes through fraternity rush, engages in a bit of “necking” — I know the word is now woefully out of date — in the back seat of a car, enjoys studying for the first time in his life, especially history, and listens attentively to friends discussing religion, politics, and art. In the admonishing voice of one of his companions, he hears the sounds of his dying adolescence.

After his return to Philips-Whitehead from Christmas vacation Reid falls madly in love with Laura, who is six or seven years older than he is and the wife of an obnoxious law student. His initiation into a fraternity is described at length and in minute and unpleasant detail. His grief at the death of a friend in an automobile accident, on the other hand, is movingly told.

In a climactic scene at the end of the school year Laura terminates her affair with her young lover, telling him that she will not marry him because of the difference in their



Glenn Scott. Photo courtesy of the Norfolk Virginian-Pilot.



ages. He goes back to his old and faithful girlfriend, giving her his fraternity pin as a token of his love.

Reid realizes that he has learned a lot during his year at Philips-Whitehead. His fraternity friends depart for the summer, and as their voices die away, leaving him alone in the house, he is uncertain whether he will be back in college next fall.

Clearly autobiographical, *The Sound of Voices Dying* depicts the maturing of one freshman at Washington and Lee in the period after the departure of most of the World War II veterans and before the Korean War draft became a threat. The novel is no masterpiece by any means, but it is competently and sympathetically written. The New York Herald opined that “its occasional superficiality and glibness is balanced by abundant energy and persuasive sincerity,” while the

Times praised the author’s “stamina” and called his book “an awkward but sincere first novel.”

Too bad that Scott, now an editor of the Norfolk Virginian-Pilot, has written no other work of fiction.*



GLANCING THROUGH an old Washington and Lee *Calyx* [student yearbook] in search of a friend who thirty years before had hanged himself in the freshman dorm, Philippe Labro, the first-person narrator of *L'étudiant étranger* — like Proust with his famous madeleine (cookie)[†] — is drawn to recall the “music” of the year he spent at an unnamed college in the “green and white” Shenandoah Valley.

The novel is arranged by seasons and consists of a series of carefully observed vignettes that are frequently linked together in episodic form. In the fall, Labro

* Scott retired from the newspaper in 2001 and died in 2016 at the age of 83, still not having written another book.

† Mr. Pusey’s handwritten note: “Light cake, made of sugar, flour, lemon juice, eau de vie, lemon juice [sic], eggs, spices.”

visits “Douce Brière” College with a friend, is charmed by the reverberations under the columns while classes are changing, and is summoned before the assimilation committee[‡] because he doesn’t smile (sic) when saying hello on campus. He is saddened and haunted by his friend’s suicide, learns the football cheer, and listens in amazement as Coach Williams vulgarly bawls out the team in the locker room between halves.

The first *major* event in the French student’s college life is his necessarily clandestine affair with April, a black girl several years older than he. He borrows a car from a friend for their illicit meetings, and quickly learns to drive it. During Christmas vacation he is invited to visit Texas (Irving), where he attends a round of parties, understandably refuses to accompany his host into a black brothel, and resolves any dubiety about his manhood by a ludicrous (and vulgar) assignation with a society girl.

Back from Texas, Labro is warned not to wreck his American experience by Old Zack, the legendary and enigmatic dean of liberal arts and decorated OSS agent. Old Zack is a fictitious character, it seems to me a bizarre mixture of Professor Tom Riegel and Deans Gilliam and Leyburn.[§] Later in the term Labro goes to Charlottesville to hear William Faulkner speak.[¶] En route he meets Elizabeth, a strangely neurotic girl who is trying to deglamorize herself. Concluding his lecture on psychological warfare, Vieux Zack solemnly and jubilantly announces that “le printemps est arrivé” (spring is here).

The students at the small college are attuned to the rhythms of nature: Fall is a mutation; winter is a struggle, and spring a blossoming (“épanouissement”). Labro is aware that he has achieved one of his goals: While maintaining his identity, he is integrated into the student body. He belongs. His American experiences continue.

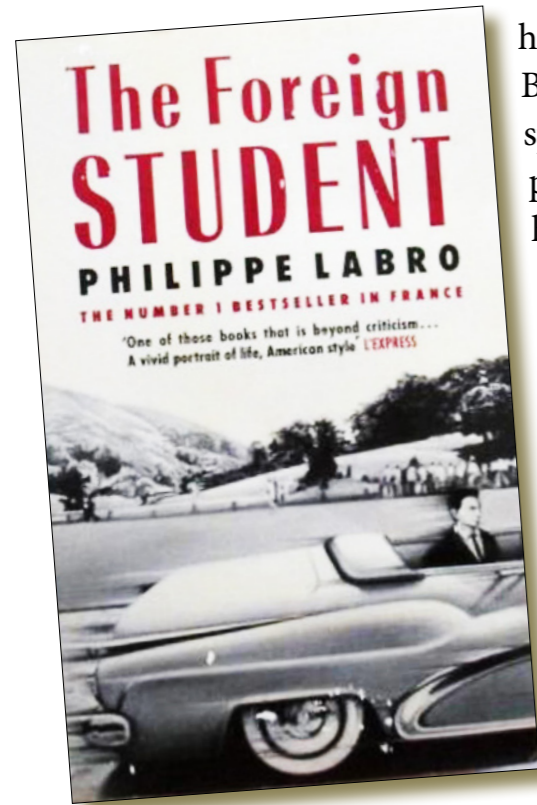
Meeting middle America, he successfully negotiates a bank loan to buy second-hand car and, caught in the wrong (= black) part of town, he lies to and outsmarts the local sheriff (southern variety). Although nothing is easy between them,

‡ Until around 1970, an actual Washington and Lee student agency charged with upholding standards of civility.

§ O. W. (Tom) Riegel, longtime professor of journalism; Frank J. Gilliam, legendary dean of students and admissions; and James G. Leyburn, a predecessor of Mr. Pusey’s as chief academic officer.

¶ As Faulkner indeed did in 1957.





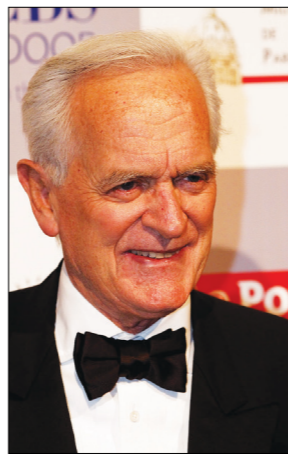
he takes Elizabeth to the spring dance (Dorsey Brothers orchestra), in the midst of which she is spirited away by her overbearing, upper-yuppy parents. Admitting that she had played a part in his life, he is glad that she has gone back to Boston.

As the school year winds down, alumni stream onto the campus. Labro is annoyed that the college will not (or cannot) support him any longer. Full of bourbon, he complains in the hotel bar of his plight to an elderly, undistinguished-looking alumnus. Called in next morning, he is informed by Old Zack that the alumnus, Bland Terry, is setting up a special scholarship to enable him to return to college next fall.

In a brief epilogue the *Foreign Student* is seen confidently thumbing his way to Colorado, where he has found a summer job with

the U.S. Forestry Service. He is no longer hesitant. America has taught him self-assurance and the need to take action.

L'étudiant étranger is the work of a middle-aged French intellectual recalling experiences of thirty years before, and its author is quite aware that “the past is a foreign land, where things are done differently from here.” Philippe Labro has written several other books, three of which, like *L'étudiant*, were published by the prestigious Editions Gallimard firm, the original publishers of Proust's *À la recherche du temps perdu*. Labro has also produced films, one of which contains a scene shot at Lee-Hi Truck Stop* (with Tom Riegel speaking voluble French). *The Foreign Student*, I understand, has had considerable success in France and is scheduled to come out next year in English translation.† Some American readers may find the scope of the novel too limited, while others may be displeased or offended by some of its episodes. At any rate, the tone of the book is affirmative, and it is pleasing to encounter a foreign writer whose views on the United States are favorable.



Philippe Labro, 2012.
Photo courtesy of Photocall.

THE SIX Washington and Lee novels and autobiographies I have discussed were written between 1940 (*Geese in the Forum*) and 1986 (*L'étudiant étranger*.) With the exception of *A Sound of Voices Dying*, they are all retrospective, all founded on memories of earlier periods. Oversimplifying (I think), all six writers tended to perceive the Washington and Lee of the first five or six decades of this century primarily as a “gentleman's school,” whose values were repudiated as hypocrisy by Fergusson and Lampell, welcomed as civility by Sugrue, Labro, and with a tinge of irony, Watkin, and accepted more or less with indifference by Scott.

Will Washington and Lee novels be written in the future? That the college is much more diverse than it was thirty years ago may make the novelist's task more difficult. On the other hand, maybe a student or faculty member will accept the challenge of portraying in fiction the manifold changes that have taken place here since 1955.

Quien sabe? ■

NOTES

1. John E. Kramer, Jr. *The American College Novel: An Annotated Bibliography* (New York and London, 1981), p. xii, etc.; John O. Lyons, *The College Novel in America* (Carbondale, Ill., 1962), p. vi, etc.
2. William W. Pusey III, *Elusive Aspirations: The History of the Female Academy in Lexington, Virginia* (Lexington, Va, 1983), pp. 25–26.
3. Pusey, “Junius M. Fishburne, 1830–1858: Professor of Latin,” in *Proceedings of the Rockbridge Historical Society IX*, 142–43.
4. My attention was first called to Harvey Fergusson by Ollinger Crenshaw; see Crenshaw, *General Lee's College* (New York, 1969), pp. 312 ff.
5. My attention was called to *Boojum!* by Taylor Sanders. According to Virginius Dabney in *Across the Years* (New York, 1978), p. 77, by giving “a grossly distorted picture of boozing” at the University of Virginia, *Boojum!* “helped to create the image of a rum-soaked university.” In this novel even the goldfish become intoxicated (sic).
6. Sugrue writes provocative prose, viz.: He noted that, on going from New England into Virginia, “the red clay of the land has a wet look, as if the blood shed into it at Bull Run and Petersburg and the Wilderness had not all been absorbed and sent into the redbud trees” (p. 154).
7. Baker's well-written 309-page book deals chiefly with the deliberations of a faculty committee charged with recommending a new president (Robert F. Goheen [1957-72]). *Mirabile dictum*, there were no bad guys at Princeton.

For reviews of the novels and autobiographies, see *The Book Review Digest* (New York: H.W. Wilson Company).

* Five miles north of Lexington.

† It did.

WASHINGTON AND LEE UNIVERSITY IN FICTION

(WWP)

<u>Date of publication</u>	<u>Author</u>	<u>Title</u>	<u>Period</u>
1842	William A. Caruthers	<i>Love and Consumption</i>	1817–19
1873	“Marion Harland”	<i>Jessamine</i>	1852–55
1944	Harvey Fergusson	<i>Home in the West</i>	1908–11
1948	Thomas Sugrue	<i>Stranger in the Earth</i>	1926–30
1940	Lawrence E. Watkin	<i>Geese in the Forum</i>	1931–32
1949	Millard Lampell	<i>The Hero</i>	1946–48
1954	Glenn Scott	<i>A Sound of Voices Dying</i>	1950–51
1986	Philippe Labro	<i>L'étudiant étranger</i> (“The Foreign Student”)	1954–55

OTHER AMERICAN COLLEGE NOVELS MENTIONED

1828	N. Hawthorne	<i>Fanshawe</i>
1920	Scott Fitzgerald	<i>This Side of Paradise</i>
1928	Ch. Wertebaker	<i>Boojum!</i>
1929	Thomas Wolfe	<i>Look Homeward, Angel</i>
1952	Mary McCarthy	<i>The Groves of Academe</i>
1954	Randall Jarrell	<i>Pictures from an Institution</i>
1958	Carlos Baker	<i>A Friend in Power</i>

WASHINGTON AND LEE AS THE SETTING

Watkin, Lawrence Edward. *Geese In the Forum*. New York: Alfred A. Knopf, 1940.
Period: 1931–32.

Lampell, Millard. *The Hero*. New York: Julian Messner, Inc., 1949. Period: 1946–48.

Scott, Glenn. *A Sound of Voices Dying*. New York: E.P. Dutton and Co., 1954. Period: 1950–51.

Labro, Phillipe. *L'étudiant étranger*. Paris: Gallimard, 1986. Period: 1954–55.

WASHINGTON AND LEE MENTIONED

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