

CLARENCE SHEPARD DAY, JR.
A BIBLIOGRAPHIC AND CRITICAL STUDY

COYNE, W. P.

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Clarence Shepard Day, Jr.:
A Bibliographic and Critical Study

by

William Patrick Coyne

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Abstract

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Clarence Shepard Day, Jr. (November 18, 1874 – December 28, 1935), was an American humorist whose popularity in the 1920s and 1930s was primarily the result of the publication of *God and My Father* (1932), *Life With Father* (1935), and *Life With Mother* (published posthumously in 1937). Despite the fact that Day was a popular author in his own era, there has been little substantive and no comprehensive research done on Day. There is no Day bibliography available to researchers and scholars. The absence of Day research may be because The Clarence Day Papers have not been available for study; the Papers were donated to The New York Public Library 1996–2001 by Day's daughter, Mrs. Wilhelmine Blower. Significant and substantive research on Day and his work is now possible. The absence of a comprehensive Day bibliography of manuscript collections, primary and secondary sources, has limited the possibility for Day research and has produced a critical, historical and literary gap in American literature and popular culture of the 1920s and 1930s. This thesis includes a biography of Day, including previously unpublished information provided by his daughter; a representative literature review of critical opinion; key findings resulting from the compilation of the bibliography; and, finally, a comprehensive bibliography of manuscript collections, primary and secondary sources, and eight appendices of chronological bibliographies which document Day's published work in periodicals. It is certainly arguable that Day, whose work was so critically and

commercially successful in his own time, deserves re-discovery and re-evaluation in ours. Consequently, a comprehensive Day bibliography will make possible subsequent steps in the re-discovery and re-evaluation process.

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Declaration

The main text of this thesis, "Clarence Shepard Day, Jr.: A Bibliographic and Critical Study," is an original work. Any use of material from other text sources is cited.

Signed:

Signature Redacted

William Patrick Coyne

One:

Clarence Shepard Day, Jr., 1874–1935

American author and humorist Clarence Shepard Day, Jr. (1874–1935), achieved his greatest critical and popular success with three books about his childhood and family life, *God and My Father* (1932), *Life With Father* (1935), and *Life With Mother* (1937). When Day was born at 263 Madison Avenue, New York City, on 18 November 1874, his family had been prominent New Yorkers for three generations; through his books and the Broadway stage and Hollywood screen adaptations of them, the Day family became famous, a “first family,” to a several generations of American audiences in the 1930s, 1940s, and 1950s.

Day’s paternal grandfather Benjamin Henry Day (1810–89) was a printer who was born in Springfield, Massachusetts, and who worked for the *Springfield Republican* before moving to New York City in 1830. He founded the *New York Sun* newspaper in 1833, and by 1835, B. H. Day could claim a circulation of nearly 20,000, said to be the largest of any newspaper in the world. B. H. Day sold the *New York Sun* to his brother-in-law, Moses Y. Beach (1800–68), in 1838, and together with Nathaniel Currier (1813–88) he later founded the monthly *Brother Jonathan*, which became the first illustrated weekly in the United States. The Day bibliography documents an interesting footnote to the history of the *New York Sun* and the Day family: in the centennial issue of the *New York Sun*, 2 September 1933, Clarence Shepard Day, Jr.,

published a tribute to his paternal grandfather, "Mr. Day Viewed by a Grandson."

B. H. Day and his wife, Evelina Shepard Day (1805–85), had four children. Henry Day (1832–1902) founded the New York stockbrokerage firm of Gwynne, Johnson & Day, later Gwynne & Day and Lummis & Day, and he was a member of the New York Stock Exchange for nearly thirty-five years. H. Day is referred to as "Uncle Hal" in Day's three books about his family. Benjamin Day (1833–1916) studied art in Paris as a young man, and on his return to America pursued a career as a printer and lithographer. He invented the famous "Ben Day" or "Benday" process for reproduction of photographs in newspapers and headed his own firm, Ben Day, Inc. A daughter, Mary Ely Day (1838–43), died at age five. The youngest child of B. H. Day and Evelina Shepard Day, Clarence Shepard Day (1844–1927), was the father of Clarence Shepard Day, Jr.

As a young man, Clarence [Sr.] worked in a hardware store and later in the stockbrokerage firm of Gwynne & Day, the firm in which his elder brother H. Day was a founding partner. During the American Civil War 1861–65, Clarence [Sr.] joined the Seventh Regiment, New York State Militia Infantry, at age seventeen. He returned to Gwynne & Day after being mustered out in 1863, and he became an expert in various bank notes of the time and their value. This was vitally important expertise, for the value of the bank notes in circulation in that era often depended on the standing of the issuing bank. John A. Gwynne (n.d.) and Clarence [Sr.] published *The Descriptive Register of Genuine Bank Notes* (New York: 1859–63).

Clarence [Sr.] borrowed \$3,000 from his father—which he repaid with interest—and bought a seat on the New York Stock Exchange in 1866, and he became a partner in the firm of Gwynne & Day. Following the retirement of Gwynne in 1887, he continued business under his own name, and in 1897–98 the firm became Clarence S. Day & Co., on the admission of his son, Clarence Shepard Day, Jr., to partnership. In January 1903, the firm became Day, Adams & Co., with Clarence [Sr.] as one of the special partners. He sold his seat on the New York Stock Exchange in May 1905. Day, Adams & Co. became the firm of Adams, Livingston & Davis in 1912. Clarence [Sr.] had a long, highly successful career on Wall Street, and served for twenty years as one of the Governors of the New York Stock Exchange.

Clarence Shepard Day, Jr.'s, maternal grandmother, Elizabeth (Betsey) Burrage (1815–1906), migrated with her family from Vermont to Painesville, Ohio, in the early nineteenth century, and she married Brutus Stockwell (1802–86), a farmer in Painesville. Day's maternal grandparents had five children. Alden B. Stockwell (1834–1905) became a multi-millionaire New York businessman who eventually incurred enormous losses—in the millions of dollars—in a financial contest with the notorious nineteenth-century American “robber baron” Jay Gould (1836–92), involving the Erie Railroad and the Pacific Mail steamship line. It is less well known that he was exceptionally generous to his brothers and sister, educating and ‘placing’ his brothers in business and supporting his sister in some style. Alden married Julia Elizabeth Howe (1846–69), a daughter of Elias Howe, Jr. (1819–76), the inventor of the sewing machine. Levi S. Stockwell (1838–79) served in the Un-

ion navy under Admiral David G. Farragut (1801–70) during the American Civil War 1861–65 and married Jane K. Howe (1842–1912), Julia Howe’s elder sister. Norris P. Stockwell (1844–87) served in the Union army during the American Civil War under General William T. Sherman (1820–91). On the famous march through Georgia, he suffered sunstroke, and as a result he was afflicted with severe headaches for the rest of his life. He managed the Howe Machine Company in the UK for a period of time. Norris married Mary Augusta Avery (n.d.–1923), who is referred to as “Auntie Gussie” in Day’s three books about his family, and their daughter, Florence Stockwell (n.d.), is referred to as “Cousin Flossie.” Brutus Stockwell (n.d.), the youngest son of Brutus and Elizabeth Burr ridge Stockwell, studied in France as a young man at his brother Alden’s expense. He worked erratically and traveled extensively, and he died in Chicago as a result of complications from a badly broken leg. Lavinia Elizabeth Stockwell (1852–1929), the youngest of the five Stockwell children, was the mother of Clarence Shepard Day, Jr.

It was in 1868, when Lavinia was sixteen, that she left Painesville, Ohio, to attend Miss Haines School in Gramercy Park, New York City. She was living with her brother Alden and his wife Julia in New York City when Julia gave birth to a daughter, also named Julia Howe Stockwell (1868–1949), who is referred to as “Cousin Julia” or “Cousin Julie” in Day’s books about his family. When the child Julia was eleven months old, her mother died, and Elizabeth (Betsey) Burr ridge Stockwell, young Julia’s grandmother, came to New York City from Painesville, Ohio, to care for the child. It was decided that Lavina would accompany her brother Levi Stockwell to Europe in 1870,

to visit their brother Norris, who was then managing the London office of the Howe Machine Company.

It was on this European trip, when she was seventeen years old, that Lavinia Stockwell first met Clarence S. Day [Sr.] who was then twenty-five. Clarence [Sr.] was also bound for Europe, and had booked a passage on the same ship, the *St. Laurent*. Alden Stockwell, who was seeing off his brother and sister, knew Clarence [Sr.] and introduced him to Levi and Lavinia. Clarence [Sr.] had expected to be traveling to Europe alone, but decided to accompany the Stockwells, staying at the same hotel in Paris.

Lavinia returned to New York after her trip to Europe and continued to live with her brother Alden. After the death of his wife, Alden wished Lavinia to learn to act as hostess for his social gatherings; she made her New York début in 1872. Alden, however, lost most of his fortune in the Wall Street panic of 1873, and Lavinia returned to Painesville, Ohio, with her mother and Alden's young daughter, Julia.

Clarence [Sr.] had fallen in love with Lavinia, and he traveled to Painesville and asked her to marry him. The courtship of his parents is charmingly chronicled by Day in "Mother and Father Meet" and "Father's Methods of Courtship," two of the stories in the 1937 collection *Life With Mother*. The couple were married on 25 June 1873 at Alden Stockwell's home at 263 Madison Avenue, New York City, and they traveled to France for their honeymoon.

Clarence Shepard Day, Jr., the eldest son of Clarence S. Day, Sr., and Lavinia Stockwell Day, was born at 263 Madison Avenue on 18 November 1874.

Clarence S. Day, Sr., and Lavinia Stockwell Day had four other sons. George Parmly Day (1876–1954) graduated from Yale University and was a partner in Day, Adams & Co. for ten years. He founded the Yale University Press in 1908 and was Treasurer of Yale University for thirty-two years. He published several brief works on university presses and on Yale University Press in particular: *The Function and Organization of University Presses* (New Haven: Yale UP, 1915); *The New Era of Publishing at Yale: Being an Address Delivered on Alumni Day, February Twenty-third, Nineteen Hundred and Fourteen* (New Haven: Yale UP, 1914); and *The Yale University Press* (New Haven: Yale UP, 1915).

Julian Day (1878–1947) left his partnership in Day, Adams & Co. in December 1912 to make his career as a banker in London. At the outbreak of World War I in 1914, he joined the Ambulance Corps in France, and he eventually obtained a commission in the British Army. He served in Gallipoli, Egypt, and Palestine, rose to the rank of major, was Mentioned in Despatches and was awarded the Military Cross for bravery. He later made his home in London and worked as a banker, serving as director of the Anglo-International Bank and of the British Trade Council. He founded his own merchant banking firm, Dawnay, Day & Co., in 1928, and he remained its head until his death.

A fourth son, Herbert Day (1881–82), died at eleven months of age of an unidentified illness. Herbert apparently suffered from an intestinal birth

defect and may have had other health problems that led to his early death. The Day family mourned his loss by observing the date of Herbert's death each year.

The fifth and youngest son, Harold Currier Day (1883–1931), had traumatic epilepsy due to a childhood accident. The cause of his seizures—a splinter of bone lodged in his brain—was not diagnosed for many years, until it was too late to repair the damage. Epilepsy was thought, at that time, to be a form of insanity, and was treated accordingly. Harold had a ranch in Sierra Madre, California, later lived in Riverside, and spent his last years at Compton Sanitarium in California, where he had his own small cottage and where he died of a seizure and heart complications in 1931.

Clarence Shepard Day, Jr.'s, godfather was Nathaniel Currier (1813–88), famed for his lithographs and for the firm he founded with James M. Ives (1824–95), Currier & Ives, and Day's brother Harold Currier Day was named after him.

Day attended the Columbia Grammar School 1878–87, a boys' preparatory school for King's College [later Columbia University] founded by King George III in 1764, which was located 1857–84 at Madison Avenue at Twenty-third Street, and from 1884 at Fifty-first Street between Madison and Park Avenues, New York City. During Day's school years, the Day family lived at 251 Madison Avenue at Thirtieth Street 1875–79, and at 420 Madison Avenue at Forty-eighth Street 1879–1909.

Following his confirmation in the Episcopal church at age thirteen, Day was unable to reconcile his duty to confess to God with his lack of belief.

This led to a crisis. He was a sensitive child, and this made him ill; as a result, he was tutored at home 1888–90.

Day went to St. Paul's School, Concord, New Hampshire, 1891–92, a private Episcopal boarding school founded in 1856, in order to prepare for entrance to Yale University, New Haven, Connecticut. He attended Yale 1892–96 and was elected Class Secretary for his graduating class.

Following his graduation from Yale, Day worked in his father's office, Clarence S. Day & Co., 1896–97, and he was admitted as a member of the New York Stock Exchange in 1897. He enjoyed certain aspects of his work in the office, but he was not particularly comfortable with the tough hurly-burly on the floor of the New York Stock Exchange. He was promoted to positions of responsibility in his father's firm, and his father named him a partner in 1898. In what might be termed a youthful burst of patriotism, not unlike that demonstrated by his father at the time of the American Civil War, Day joined the United States Navy as a cadet 1897–98, and in 1898 he enlisted in the Navy. He was assigned to the New York Naval Reserve during the Spanish-American War of 1898 and served as paymaster on the Civil War monitor *Nahant* and on the *S.S. New Hampshire*. In what was to be a life-altering illness, however, Day was stricken with rheumatoid arthritis in 1899 and mustered out of the Navy when he could no longer complete his duties.

After his honorable discharge from the Navy, Day returned to work in his father's firm, Clarence S. Day & Co., from 1899 to 1902. The severity of his arthritis, however, prompted him to seek treatment in Glenwood Springs, Colorado, in the hope that the therapy might result in some relief or improve-

ment in his condition. This did not occur, and in 1902 Day resigned from his father's firm and transferred his seat on the New York Stock Exchange to his brother, Julian Day. The Day family purchased a ranch in Arizona for Day and his brother Harold in 1904, when it was thought the dry climate would improve Day's arthritis and that ranch life would be of benefit to both Day and his brother Harold. The climate of Arizona ultimately helped Day's condition no more than the treatments he received in Colorado. The ranch was sold in 1906, and Day moved back to his parents' home at 420 Madison Avenue at Forty-eighth Street in New York City.

The Day family moved to 43 East Sixty-eighth Street, New York City, in 1909, and Day continued to live with his parents until 1917, when he bought an apartment in the Peter Stuyvesant Building at 258 Riverside Drive, New York City.

The years 1902–12 saw Day become more and more immobilized by arthritis; he sought treatment in the Battle Creek Sanatorium in Michigan, for example, in 1908. It was during this period that he first began to turn to work in writing and publishing. Day learned that the *Yale Alumni Weekly* was in financial difficulty, and he purchased it in 1906; through astute management of the publication and the building up of capital, he turned it into a stable enterprise. After running the weekly for four years, he turned the publication over to a body of representative alumni.

As Class Secretary for his graduating class, Day was responsible for compiling the Yale University Class of 1896 *Sexennial Record, Class of Eighteen Hundred and Ninety-Six, Yale College*, published in 1902; the *De-*

cennial Record of the Class of 1896, Yale College, published in 1907; and *A Record of the Quindecennial Reunion of the Class of 1896, Yale College*, published in 1912. His work on these publications eventually resulted in the publication of *The '96 Half-Way Book* in 1915. Day wished to create a remarkably original class book comprising realistic and vivid portraits of his classmates halfway through their lives. It took him nearly four years to write, and it was a highly successful book notable for his clever drawings and memorable characterizations of his classmates.

Day's earliest documented prose and verse publications other than the Yale University class of 1896 publications are the poem "To Phoebe," published in *Metropolitan Magazine* in October 1910 and reprinted in *Current Literature* in February 1911, and the prose work "Common Sense and Life-Saving," published in *Harper's Monthly Magazine* in March 1912.

After 1912, Day went on to publish extensively in *Harper's Monthly Magazine*, *Metropolitan Magazine*, *New Republic*, *New York American*, *New Yorker* and *Saturday Review of Literature*; the Day bibliography documents the steady increase in the volume of his published cartoons and drawings, essays, financial articles, reviews, short stories and verse, year after year. Day was associated with *Metropolitan Magazine* 1915–22 and with the *New York American* 1933–35, and he contributed a substantial number of works to the *New Yorker* 1933–37; the majority of his work was published in these three periodicals. The Day bibliography also documents several key years of low or non-publication of his work in periodicals.

In 1920, Alfred A. Knopf published Day's first book, *This Simian World*, illustrated with Day's own drawings, a satirical work speculating on how human characteristics might have varied had humans evolved from a non-simian species. Day's second book, *The Crow's Nest*, a book of humorous essays illustrated with his drawings, was published in 1921, and was followed by *Thoughts Without Words*, a book of humorous verse illustrated by Day's drawings, in 1928; both books were also published by Knopf.

Despite increasing physical difficulties as a result of his arthritis, Day published more and more work and his reputation as an author grew during the years 1912–28. Compilation of the Day bibliography has revealed what might be termed a rather interesting footnote to Day's publications during the early years of his career: two of Day's 'letters to the editor' during the early 1920s were on the subject of traffic safety, indicating perhaps his feelings of increasing vulnerability as his movements were being compromised by his worsening arthritic condition and by heavier traffic in New York City.

Day was virtually bedridden for the last decade of his life, but he remained physically able to draw and write and kept up an active correspondence, though it required extraordinary effort. During these years Day gradually began using the quiet hours of the night for work, the day for sleeping and massage, and the evening for seeing his friends.

Day's cheerfulness and optimism, despite his incapacity from arthritis, were noted by virtually all who came in contact with him. He retained his humor and his creative temper to the end of his life; indeed, the last few years of his life were those of his greatest physical difficulty and his greatest crea-

tive output. In his January 1936 *New Yorker* "Talk of the Town" obituary tribute, "Clarence Day," Day's friend, E. B. White (1899–1985), captures the essentials of his lifestyle as well as something of the power of Day's personality:

The sympathy and admiration which writers and artists among his acquaintances felt for Clarence Day were tainted with a secret feeling of envy, for he had established, partly by force of circumstance, partly by force of character, an almost perfect setup for the creative life—if such there be. Instead of turning his home into a hospital and himself into a hypochondriac, he turned his home into a reference library and himself into a prolific author. He saw no one he didn't want to see, and was able to work without interruption and (in recent years) without pain. He dedicated the morning to sleep, the afternoon to waking up, and the night to work. He breakfasted at four, dined at midnight, and went to sleep at five in the morning in a disorderly nest of filing cabinets, portfolios, and the tangible dregs of memorabilia. He could hold a pencil between thumb and third finger and push it by flexing his shoulder muscles. [. . .]

An evening with Clarence Day was an inspiring experience. He was always hungry for bulletins from the world outside. If you told him something which amused him, he sometimes asked you (almost as a child might) to repeat parts of it, to be sure he hadn't missed a detail. He had big voice, which carried through the apartment and kept servants and family in a mild state of amicable turmoil.¹

White apparently believed that if there was any positive aspect to be found in Day's disability, it was that it contributed, in fact, to his creativity. Day's capacity for reflection and creation, for the use of the mental over the physical, was in a sense enhanced because of a crippling illness that confined him to his bed.

Clarence S. Day, Sr., died of pneumonia in January 1927, and at Day's suggestion, he and his mother bought adjoining apartments, 15A and 15B, at 1170 Fifth Avenue, New York City. It was at 1170 Fifth Avenue that Day

married Katharine Briggs Dodge (1900–95) in 1928. Katharine and Day first met in 1922 while she was a student at Radcliffe College, Cambridge, Massachusetts. She was offered a job in the Fine Arts Department of the Boston Athenaeum, and she left college without finishing her final year. By 1925 she had become head of the Fine Arts Department and worked to establish the Frick Collection at the Frick mansion in New York City, which involved frequent travel from Boston to New York and enabled her and Day to meet each other often, for by this time the couple had fallen in love. Katharine and Day continued their courtship 1925–28, and they married 17 July 1928.

1929 was a year that began and ended unhappily for Day, for his mother died of heart disease in January, and in October the stock market crash caused financial hardships for Day and his wife. He had invested in several New York City properties and carried mortgages on them, but he was unable to sell them due to the onset of the Depression.

A daughter, Wilhemine Day—known as Wendy—was born in 1931. Increasing financial pressure forced the Days to rent out both apartments at 1170 Fifth Avenue, and they moved to less expensive quarters at 230 West Fifty-ninth Street, New York City, on a three-year lease in September 1932.

Day had begun writing stories drawn from his childhood memories of his parents and family life as early as 1920. “These Everlasting Armenians,” the first of many humorous stories about the Day family that were to become enormously popular and eventually to make Day a top ten best-selling author 1935–37, was published in the “Editor’s Drawer” department of *Harper’s Monthly Magazine* in January 1920. Day’s second published family story,

“Anecdote about My Father,” appeared in the column “The New Curiosity Shop” in the *New York Evening Post*. “The New Curiosity Shop” emerged in 1920–21 as a regular feature in the “Literary Review” section of the *Evening Post* and was written by a variety of guest columnists, including Day. Day published a brief anecdote of his father’s method of training a dog as a subsection of his 9 October 1920 column “Leaves from My Notebook.”

The third and fourth family stories were published in *Harper’s Monthly Magazine*: in March 1923, “Earthquakes and Rugs”; and in January 1924, “The Noblest Instrument.” It was not until seven more years had passed, in 1931–32, that *Harper’s Monthly Magazine* accepted two more of Day’s humorous stories based on his parents, family life and childhood experiences that had as their focus the character and personalities of his father and mother.

What is noteworthy from a bibliographic perspective is that Day’s first published family story appeared in 1920, more than a decade before publication of two of the stories that brought him fame: “God and My Father” appeared in two parts in the December 1931 and January 1932 issues of *Harper’s Monthly Magazine*. These two stories were a commercial and critical success, and they served to stimulate a rapidly growing market for more stories about the Day family.

Day began by publishing humorous stories relating to his father’s attitude towards churches and religion, and one characteristic of the stories—and no small part of their appeal—from the beginning was that they not only captured the unforgettable characters of Day’s parents, but that they also captured

the vanished past of the Gilded Age of New York City in the 1880s and 1890s, an era looked back on with some nostalgia from the perspective of the economically uncertain 1930s. *God and My Father*, a collection of these stories, was published in 1932.

In 1933, Day's "Father" and "Mother" stories began to appear in the *New Yorker*, which published one in virtually every issue from January 1933 through July 1937 [publication of the "Father" and "Mother" pieces continued in the *New Yorker* for nineteen months after Day's death in December 1935]. Day published two books in 1935; the first was *Scenes from the Mesozoic*, a collection of humorous verses illustrated by Day's drawings and published by Yale University Press. The second was the hugely successful collection of stories about his family, *Life With Father*, published by Knopf.

Day died of pneumonia on 28 December 1935 at his apartment at 130 East End Avenue, New York City, where he and his family had just moved in October. His death came only a few months after *Life With Father* had been selected by the Book-of-the-Month Club, after sales of the book had exceeded 110,000 copies and after it had reached third place on the list of the top ten best-selling nonfiction books of 1935. *Life With Father* was the ninth best-selling nonfiction book of 1936. *After All*, a revised edition of the earlier work *The Crow's Nest*, was published posthumously in 1936 by Knopf; and a third collection of family sketches, *Life With Mother*, edited by Day's widow, Katharine B. Day, was published by Knopf in 1937. *Life With Mother* was the eighth best-selling nonfiction book of 1937.

Howard Lindsay (1889–1968) and Russel Crouse (1893–1966) adapted Day's stories about his parents into the enormously successful Broadway play *Life With Father*, which opened in November 1939. The play remains the longest running non-musical play in New York theater history: it ran for nearly eight years, from 8 November 1939 to 12 July 1947, a total of 3,224 performances, and the Broadway and road versions of the play grossed more than \$10,000,000. The success of the play resulted in the film rights being sold to Warner Brothers for \$500,000, more than any studio had previously paid for the film rights to a literary work.

The film version of *Life With Father*, starring William Powell and Irene Dunne, appeared in 1947 and received nominations for four Academy Awards. *Life With Father* was also adapted for a television series that aired on CBS in the USA for two seasons 1953–55, starring Leon Ames and Lurene Tuttle. An interesting historical footnote to this series is that *Life With Father* was the first American network television show to be made in color.

Life With Mother was also adapted for the stage by Lindsay and Crouse, and the play ran on Broadway for 262 performances, from 20 October 1948 to 4 June 1949. Though less commercially successful than *Life With Father*, the play enjoyed critical success, receiving highly complimentary reviews and comments in the press.

Two:

Why a Day Bibliography?

There has been no previous attempt to conduct comprehensive research on Clarence Shepard Day, Jr., and his work. A search of *Dissertation Abstracts*, for example, reveals that no thesis or dissertation has even been written on Day. No scholarly book has ever been published which was devoted solely to Day and his work. No full-length biography of Day has ever been published. No collection, full or partial, of Day's letters has ever been published. As Day is arguably an important early twentieth-century American author, the reason for the absence of Day research may be that the Day family papers have only become available in recent years.

The Clarence Day Papers, 1796-1993, collection was donated to The New York Public Library, New York City, by Day's daughter, Mrs. Wilhelmine Blower, 1996-2001. NYPL Archivist James Moske spent several years cataloging the 110 linear feet, 249 boxes of materials, and it is now possible, for the first time, to conduct comprehensive research on Day and his work.

Previous critical work on Day, for example, has been limited to entries in literary dictionaries and encyclopedia entries, to brief sections of books and to even briefer reviews of his work. The absence of a Day bibliography—and of any comprehensive Day research and a collection of his letters—has produced a critical, historical and literary gap in the study of American literature and popular culture of the 1920s and 1930s. Day was an important literary

figure in those decades of the last century. Researchers and scholars have been handicapped in their study of this period because of a lack of access to key bibliographic and biographic Day materials. The Day bibliography includes all manuscript collections as well as primary and secondary sources and will enable researchers and scholars to recognize, first of all, that the sheer volume of Day's published drawings, prose and verse is far more substantial than may have previously been assumed. Day is famous primarily for three collections of sketches about his family life, *God and My Father*, *Life With Father*, and *Life With Mother*, but his other published work, in books and periodicals from 1910 until his death in 1935—and after, for his work continued to appear frequently in periodicals for several years after his death, and new and omnibus editions of his books were issued regularly through the 1960s—represents an enormous artistic and literary output that has not been previously documented.

Second, the Day bibliography will permit researchers and scholars to identify and access key primary and secondary source materials and will thus facilitate future research on Day. The contemporary critical reception when Day's work was published was extraordinarily positive, and he was an extraordinarily prolific and popular cartoonist and author in his own era; the Day bibliography documents these facts.

Why a bibliography of Clarence Shepard Day, Jr.? Surely an author whose work was so critically and commercially successful in his own time deserves re-discovery and re-evaluation in ours. The Day bibliography makes this possible. Day has things to say to us today: neglect of Day research has

been the unfortunate result of a lack of appreciation and understanding of just how important a role Day played in his age and just how important it is that his place in American literature be reconsidered in ours.

Three:

Day and the Critics

Although criticism of Clarence Shepard Day, Jr.'s, work has been limited to entries in biographical and literary dictionaries and to generally brief reviews in periodicals, there is a substantial volume of Day criticism, when taken as a whole. What is remarkable to note, when viewing the available Day criticism globally, is the almost complete absence of any unfavorable assessments of Day's work. In compiling the Day secondary sources section of the bibliography, which includes all critical reviews of Day's works from books and periodicals and covers both Day's published books and the stage adaptations of *Life With Father* and *Life With Mother* by Howard Lindsay and Russel Crouse, only two less than highly positive and enthusiastic reviews have been identified. Day appears to be one of those rare authors whose work found favor with virtually every contemporary critic.

A representative literature review of criticism of Day's work makes clear the generally admiring tone and the positive character of the critical opinion on Day that is documented in the bibliography.

Day is generally—and quite rightly—characterized as a humorist. Richard Alan Schwartz clearly identifies Day with the American comic tradition, but he also points out that Day's humor represents a shift in the traditional targets employed as the object of American humor:

However, while most of Day's comic techniques appear in earlier American literature, especially American humor written between the Civil War and World War I, the targets to which he applies these techniques represent something significantly dif-

ferent in American humor. While earlier humor might satirize particular types (the Yankee, the Irishman, the backwoodsman, the bumpkin, or the dandy, for example), or criticize particular political views (as did, for instance, James Russell Lowell's attacks on the Mexican-American War or Petroleum Nasby's deflation of the South during the Civil War), it rarely commented on society as a whole or on human nature, *per se*. These, however, are precisely Day's targets.²

It may be stated unequivocally that while Day is squarely within the American comic tradition, his humor is painted on a larger canvas than that employed by his humorist predecessors; rather than focusing on particular cultural or ethnic character types, Day's focus is on human nature and human society. There is no better illustration of this than his first published book, *This Simian World* (1920).

This Simian World is a satirical speculation on how human evolution might have been different had man evolved from non-simian species. The book prompted United States Supreme Court Associate Justice Oliver Wendell Holmes, Jr. (1841–1935), to write to Day's publisher, Alfred A. Knopf: "I think it is a very noticeable book. It puts deep and just aperçus in the garb of wit and teaches many lessons we need to learn."³

The evolution controversy was raging in the United States in the 1920s, and climaxed famously in the trial of the State of Tennessee v. John Scopes (1900–70), a teacher who was charged with teaching Charles Darwin's (1809–82) theory of evolution from the text *Civic Biology* (1914). The trial is often referred to as the "Scopes monkey trial," and it took place from 10 to 25 July 1925.⁴

Day's fanciful interpretation of human evolution in *This Simian World* appeared a full five years before the Scopes trial, and it is clear that Day was keenly aware of the controversial issue, sensed its increasing importance to the American public, and satirized it before it became the focus of intense national attention during the 1925 Scopes trial in Tennessee.

Day was clearly sensitive to the social change occurring in America, change which might be characterized in simple terms as a conflict between traditionalists and modernists, a conflict evident in virtually every aspect of changing American cultural, political, religious and social values.

The critic Carl Van Doren writes of Day in regard to *This Simian World*: "He [Day] is primarily an anthropologist," and Van Doren feels that Day's particular strength is that he "talks always as if he had just come into this universe and was reporting it for other persons as intelligent as he. What a compliment to mankind! And what a compliment, too, that he should find it unnecessary to lecture it!"⁵

Day's detachment, his narrative stance as a bemused—and sometimes, perhaps, self-consciously bewildered—observer of human nature, is a theme which runs through published criticism of his work from first to last. The viewpoint of detached observer allows Day to assume the guise of one who is reporting human behavior—with all its foolishness and quirkiness—objectively, allowing the reader to draw his/her own conclusions about the behavior of human beings. The reader never feels that Day is "lecturing"; rather, one feels that Day's cartoons and drawings, his prose and verse, simply draw

attention to human follies and foibles in a companionable—"Just look at what they're up to now!"—and thoroughly engaging manner.

Van Doren describes Day's detached perspective metaphorically in his comments on Day's second published book, *The Crow's Nest* (1921): "Having a perfect temper he [Day] sits at ease in his crow's nest and surveys the deck, the sailors, rival ships, the waves, the horizon, and the sky, without heat, of course, but also without pride in his position or in his self-control." ⁶

One of the central humorous themes of Day's third book, *Thoughts Without Words* (1928), is the relationship between men and women—cultural, marital and social. Richard Alan Schwartz notes that, "Like his contemporaries, James Thurber and Robert Benchley, Day also pokes fun at domestic life. He frequently depicts men as excessively constrained by social obligations and by women." Schwarz goes on to point out that, "Unlike Thurber and Benchley, though, Day acknowledges that women also suffer at the hands of men." ⁷

Again, this focus of Day's places him in the mainstream of the American comic tradition and puts him in step with his contemporaries; the difference, however, is that the target of Day's humor is writ larger than the individual American man or American woman—or type, or stereotype—and the relationship between them. Day's target is not the traditional stereotype of the henpecked husband and/or the domineering wife; his target is the far larger one of human nature and human society. His humor is, in a sense, therefore, far more even-handed, in that it targets men and women equally, though a certain hint of misogyny has been noted in some of his early work.

The Day bibliography clearly illustrates that Day published an enormous number of cartoons and drawings during his career, both in several of his published books and in various periodicals. He published drawings primarily to accompany his own work, but he also published a number of them to illustrate periodical pieces by others. Day illustrated several books by others as well: Charles A. Bennett's 1924 work, *At a Venture*, for example; Lee Wilson Dodd's *Pegeen and the Potamus, or The Sly Giraffe*, published in 1925; and Florence Guy Seabury's 1926 feminist work, *The Delicatessen Husband*.

There is, however, very little substantial critical comment on Day as an artist, cartoonist, and illustrator. Few critics have discussed Day's drawings, but some rather perceptive critical comments have been noted. Day's drawings were quite popular and enjoyed a high profile in periodicals such as *Metropolitan Magazine*, *New Republic*, *New York American*, *New Yorker* and *Saturday Review*:

In a style described in the *New Yorker* as "weirdly parabolical because they were a compromise between his genius and his arthritis," the drawings often depict powerless, small men dominated by women or intimidated by social obligations, and have been found by some critics to resemble the drawings of James Thurber in subject matter and execution.⁸

The critic Henry Seidel Canby was an enthusiastic admirer of both Day the man and his work, and his assessment of Day's drawings again touches on Day as the detached—and calm, and thoughtful—observer of human behavior:

But it is Clarence Day's modest, yet alarming insights into the incongruities of human nature that make him unique. Those who have taken the time to go beyond the laugh in his drawings that appear so often in *The New Yorker* and *The Saturday Review*, know that sometimes he can be cruel and often profound. He can put the cussedness of the male animal and the sexual

greed of the female into the simplest of curving lines. He is proof of the Oriental principle that he who sits quietly learns what the hustlers never discover. He might be the original of that disputed quotation from Emerson about the man who made the best mousetrap so a path was worn to his door.⁹

There has as yet been no comparative assessment of the cartoons and drawings of Day and American humorist James Thurber (1894–1961). Thurber's work has enjoyed a wider audience for a longer period than has Day's, and it is perhaps interesting to speculate on the possible influence that Day and Thurber had on each other's work. There is no denying that there is a remarkable similarity of subject matter and artistic style in their cartoons and drawings. As Thurber was the younger of the two men by twenty years—Day was born in 1874, Thurber in 1894—it might seem logical that Day was the more established artist who influenced the younger Thurber.

There are interesting parallels in the careers of Day and Thurber; Thurber joined the staff of the *New Yorker* in 1927, and he began to make his artistic and literary reputation there, publishing his first book in 1929. Day did not begin to publish in the *New Yorker* until 1933, but Day's first published books—which contain a number of his drawings to illustrate his prose and verse—appeared in 1920, 1921 and 1928. Day had been publishing his drawings in periodicals for more than a full decade before Thurber began to publish his, and Day was publishing in prominent and popular periodicals such as *Metropolitan Magazine* and the *New Republic*. The Day bibliography documents, for example, quite substantial publication of Day drawings in *Metropolitan Magazine*—multiple drawings in single issues—as early as 1915; and the *New Republic* serialized Day's *The Crow's Nest* over sixteen issues from

April 1922 to November 1922, essays accompanied by a total of eighty-one drawings.

Thurber makes no mention of Day as an artist, cartoonist, and illustrator in his memoir of Harold Ross, founder and publisher of the *New Yorker*, but confines his few references to Day's "Father" and "Mother" stories.¹⁰

In his 1995 biography of James Thurber, Harrison Kinney includes an excerpt from a letter written by Thurber to a graduate student who was conducting research on Thurber's work, a letter in which Thurber comments on his reaction to the discovery of Day's drawings:

I [Thurber] picked up a copy of [Day's] *Thoughts Without Words* [1928] in a bookstore and sweated at the close similarity there is, both in line, and in the attitude toward men and women. On further examination I was convinced, however, that this was more apparent than real, and Day and myself are the first to insist on our difference. I am far closer to him, however, than to anybody, in drawing, in our concept of the animal world, and in our separate studies of our families. His stories about his mother and father arrived at the *New Yorker* about a month ahead of the first six chapters of *My Life and Hard Times*.¹¹

No comments by Day on Thurber's work have thus far been identified, however, in Day's published work or correspondence; therefore, any possible Day/Thurber connection or influence they may have had or not had on each other's work is a topic that is speculative at best.

Day's greatest fame as a critically and commercially successful author began with the publication of *God and My Father* in 1932. Compilation of the Day bibliography has documented the fact that this book was enthusiastically received by contemporary critics, and Day's two subsequent books about his

family, *Life With Father* (1935) and *Life With Mother* (posthumously, 1937), were even more enthusiastically received.

As Richard Alan Schwartz correctly points out, “*God and My Father*, *Life With Father*, and *Life With Mother* are indebted to a long-standing tradition of domestic humor.”¹² There is much more substance to Day’s stories of his family life, however, than stereotypical husband and wife humorous bickering and squabbles; Day’s view of his family life—and the Day family cast of characters are all taken quite accurately from life—is a literary accomplishment, for he is able to represent himself and his family, particularly his father and mother, in a manner quite different from that of ordinary autobiography or biography.

Day’s narrative technique is episodic; he selects situations—episodes—in which the Day family members are in conflict with each other, with the world, and, in the case of his father, with God, mixing humanity with humor in equal degrees. The reader feels and senses the character of Day’s father and mother in a way quite different from a typical biography. The reader knows the Days as genuine individuals, as people deeply engaged with each other and the world, as people who are in every sense real. Day’s technique of revealing his family through dramatic episodes, with dialogue—and Day has an excellent ear for authentic and memorable dialogue—gives the stories extraordinary life.

Day’s innovation as a stylist in the writing of autobiography and biography is one that has not been properly acknowledged. It might be argued, in fact, that Day’s work about his family—in both content and format—is one of

the earliest and best examples of a genre that later, in the television age, has come to be known the "situation comedy." The episodic quality of Day's family stories helps explain their remarkable adaptability for, and great success on, the stage and screen.

One minor lexical problem faced by the critic or researcher in any discussion of *God and My Father*, *Life With Father*, and *Life With Mother* is that of terminology. The works are usually called "stories," and this is the term that Day himself used in referring to them; it seems appropriate, therefore, to characterize them in this way. However, the works are certainly not short stories in the sense of fictional tales, for they are nonfiction; they are autobiographical and biographical. Ought they, then, to be termed autobiography or biography? A term that has been used by some critics to describe the stories is "sketches," which alludes, of course, to the idea of character sketches—and to portraiture—but to call the works stories seems the most practical and usefully descriptive terminology.

The stories are, in fact, dramatic episodes that do not follow a linear or chronological pattern as a typical autobiography or biography does. Day's work in the three books defies easy definition. What is not in doubt is that the combination of Day's narrative style and his subject matter genuinely represents a literary innovation.

Henry Seidel Canby praises Day's literary style: "His simple, terse sentences, where every phrase counts, are excellent. As a style it is unmistakable. I would recognize one of his paragraphs in the midst of an encyclopedia." ¹³

The literary style brings the Days to life, certainly. While the Day family members are real to the reader—it is typical to read that reviewers or critics felt they knew the Days, as one might family friends—they are also American characters whom the reader follows from the 1880s to the 1920s, that is, from the late nineteenth to the early twentieth century, Americans who are not only deeply engaged with each other and with life, but who are so engaged against the background of a New York City—an America, a world—in transition.

In becoming involved with the lives of the Day family, the reader also becomes involved in the transition from an old world to a new one, a transition that was, at times, perhaps, somewhat disquieting for the Day family—especially Father—and one can feel the nostalgic, almost magnetic attraction of the old world at the same time that one senses the exciting—though at times confusing—attraction of the new.

One unifying theme is apparent in the highly positive reviews of Day's books about his family, and that is the fascination with Father. Henry Seidel Canby summarizes the general tone of the criticism well:

“Father,” that domestic autocrat with a great heart and a hot temper, that cultivated gentleman and realist in religion and finance, that complete egotist who understood many things, but not his wife, nor his sons, nor (particularly) himself, is one of the truly humorous figures in modern American literature.¹⁴

It is important to note the broad nature of Canby's comments, for they serve to place Clarence Shepard Day, Sr., Father, in the context of humorous figures in modern American literature. Contemporary critics of Day's work were virtu-

ally unanimous in their appreciation of the vividness of his characterization of his father, and were highly appreciative of Day's talent for comedy.

There was a deeper perception, however—and a quite accurate one—of Father as not merely a figure of fun, but also as a complex, genuine and fully realized character who, in his world view and in his personality, represents essential elements of the American character in transition from the nineteenth century to the twentieth. This transition was often characterized by challenges and clashes, and these are typified in Father's conflicts with his wife, his sons, his world and his God.

It seems clear that in a number of ways Father is representative of the tension caused by social change in the United States from the nineteenth century to the twentieth, tension that is often described as that between Victorian traditionalists and modernists. It is possible to postulate, in fact, that the character of Father may be one of the best and clearest representations of this tension in American literature of the first half of the twentieth century.

Isabel Paterson points out one aspect of Father's complexity of character as a nineteenth-century man in her review of *God and My Father*:

In form it [*God and My Father*] is a reminiscence, a character sketch; but the main point illustrates a baffling psychological problem: the cleavage between creeds and conduct, which widened to a yawning gulf during the orthodox nineteenth century. Mr. Day recalls his father as a walking *reductio ad absurdum* in regard to religion. And yet there is no unfilial disrespect in the portrait. The elder Day was a man of character and integrity, and of a fantastic charm. He was also a regular churchgoer, a pew-owner. He went to church because he felt it his duty as a pillar of society.¹⁵

The nineteenth-century Father regarded himself as having satisfied the demands of religion because he complied with its outward forms; one went to church because it was the proper thing for a proper gentleman to do. It was the moral equivalent of wearing a top hat on appropriate occasions, and this attitude of Father's has been perceived and interpreted by a few critics as lacking a genuine spiritual dimension.

There is a certain intriguing irony that is apparent in Father's attitude to churches and religion that should be noted, an irony that is often overlooked by critics who point out that Father attended church chiefly because it was expected by the society in which he lived. While society demanded conformity of him in matters of worship within the Episcopal tradition, it seems clear that he was more inclined towards a personal expression of belief than the formal rites and rituals of that tradition. There is no better example of this than Father's reaction on learning that he had never been baptized and the response of his wife on the matter, a dramatic episode that is at the very heart of *God and My Father* and which provides the key conflict in this episode.

Father was deeply concerned about what others would think should he consent to the public rite of baptism, fearing he would never hear the end of it at his club; at the same time, he informed his wife that he would not be baptized and would be a Christian in his own way. This brought Father into conflict with his wife, for her faith was far more emotionally and spiritually based within the formal bounds of the Episcopal tradition.

There is a splendid irony to be found, therefore, in the conflict between Father and Mother that Father's unbaptized state gives rise to, and the eventual

resolution of the conflict through Father's baptism. The irony is that Father, a man of whom society demands absolute conformity in matters of religion and worship, is the same man who demonstrates a virtual Emersonian nonconformity in private, with his family. Father insisted that he would not be baptized and would be a Christian in his own way: Father's independence of thought and belief is one that Ralph Waldo Emerson (1803–82) would certainly have understood and affirmed.

One, of course, cannot know for an absolute certainty what is in another man's heart and what he believes in his soul, but it seems quite clear from all available evidence that Father was a man who believed in God; he was more comfortable, however, with personal and private expressions of this belief and was at times impatient with, and indeed even angered by, the rites, rituals, and dogmatism of formal religion.

As a corollary to this line of discussion, important evidence regarding the portrayal of Episcopal churches and clergy in *God and My Father*, *Life With Father*, and *Life With Mother* has been identified in the course of compiling the Day bibliography. While Day is remarkably accurate in identifying family members, people and New York City businesses and places in the three books about his family, he fictionalizes the names of several New York Episcopal churches and clergy.

For example, Day used "Church of the Peace Everlasting" as a fictional name for the Church of the Heavenly Rest, which was located 1865–1925 on Fifth Avenue. The Rector of Heavenly Rest 1887–1907, the Rev. Dr. David Parker Morgan (1844–1915), is given the fictional name of the Rev. Dr.

Owen Lloyd Garden. Episcopal churches and clergy play a central role in the events of Day's three books about his family, especially in regard to Father's relationship with the Episcopal church, his pastors and God. Day's fictionalization of particular churches and clergy in the books, therefore, is a vital point that needs to be considered. It is certainly possible to speculate that Day's fictionalization was prompted by his desire to deflect any direct criticism from, by avoiding any identification of, actual New York Episcopal churches and clergy.

It is interesting to note that Day did not fictionalize *all* Episcopal churches and clergy in his books, and an exception to this that ought to be remarked upon is that of the Rev. Richard Townsend Henshaw (1882–1938), who appears in the book under his own name, as the Rector 1910–38 of Christ Church, Rye, New York. The Rev. Henshaw appears to have been close to the Day family, for he officiated at the wedding of Clarence Shepard Day, Jr., and Katharine Briggs Dodge in New York City on 17 July 1928.

The fact that the Rev. Henshaw appears in Day's works under his own name, while other Episcopal clergy and their churches are given fictional ones, provides the key to understanding Day's approach to a delicate subject. Matters of faith and religion were quite important to Day, and he clearly did not want to use the actual names of churches and clergy when any criticism of them, however slight, could be inferred from his depiction of them. In the case of the Rev. Henshaw, a clergyman who found favor with Day and his family, it appears that no such disguising of identity was felt to be necessary.

In *God and My Father*, there is humor in the conflicts that arise when Father's wife and Episcopal pastors make spiritual demands on him; however, there is also represented in Father's character a nineteenth-century American type.

Father, as a successful nineteenth-century American business and family man, may be seen as a type of the successful nineteenth-century American business and family man: rigid in his thinking, proper in his social behavior, attentive to form and appearance, belonging to the right church and the right club, strict and demanding of himself and others, particularly his wife and sons.

This nineteenth-century stiffness of behavior, character, and values is what brings Father into constant conflict with the world: his nineteenth-century American world is giving way all around him to the twentieth, and it is not that Father is unwilling to adapt: he is constitutionally unable to adapt to a changing world. A life lived—and a character and personality developed—in conformity with nineteenth-century American cultural and social values, faced with a changing twentieth-century world which no longer recognizes those cultural and social values: this is a recipe for conflict, and this is the crux of Father's annoyances. Richard Alan Schwartz summarizes Father's predicament well:

He [Day] achieves humor by placing in a modern context a type that would have been highly successful in the nineteenth century. Father's dogmatism, independence, and complete self-confidence would have been seen as assets in times perceived to be less complicated, but in a society where relationships have become increasingly convoluted such uninhibited forthrightness becomes comic, if not ludicrous. Because Day appre-

ciates Father's impulse to want everything to succumb to reason and common sense, there is tenderness in his humor; but he reveals that impulse to be finally counter-productive. Day recognizes the limitations of human knowledge and certainty, and it is precisely Father's failure to perceive these limits that causes his problems and makes him comic.¹⁶

In the hands of an author not writing in the American comic tradition, the story of a late nineteenth-century man, a father, a businessman, and his difficulty in adapting to a changing world would take on a seriousness of theme and purpose that would produce an entirely different sort of literature. There is a tradition of portraying the late nineteenth- and early twentieth-century American businessman in the novels of William Dean Howells (1837–1920) and Theodore Dreiser (1871–1945), for example, but Richard Alan Schwartz is closer to the mark when he suggests that “Mark Twain appears to have had some influence on Day.”¹⁷ Day is clearly an American humorist in the Twain tradition, his place in the American literary tradition is as a humorist, and critics and reviewers have recognized this, almost without exception.

As noted earlier, contemporary critical assessments of Day were overwhelmingly positive, and the Day bibliography documents only two less than favorable reviews of his work. It is worth commenting on these briefly. The first was a review of *God and My Father* and *Life With Father* by George Lawrence Parker that appeared in *The Christian Century* on 18 March 1936. Parker's chief objection to Day's work is based on the premise that there was a falsehood about Father's Christianity: Parker perceives Father's outward conformity to religion and seeming lack of genuine spirituality as hypocritical. It is clear that Parker realizes that Day is attempting to portray his father's words

and actions humorously, but Parker regards this as a perversion of religion. It would appear from this review that Parker is simply unable to accept Day's mingling of humor and religion.

The second—and the only other—review that has been identified as less than favorable is from an interesting source and appeared thirteen years later, on 11 November 1939, in the *Daily Worker*, the newspaper of the American Communist party. The title of the review was “Stuffy Life Glorified in ‘Life With Father,’” and one would be correct in assuming that the review rounds up the usual suspects. This review of the stage play *Life With Father* appeared after the play opened on 8 November 1939, and the reviewer, identified only as N. C., finds objectionable the “glorification” of the “stuffy” capitalist life style of the Day family, upper middle-class nineteenth-century New Yorkers. In the play, Father is portrayed as peremptorily ordering his servants about, for example, and this was viewed by the critic as both boorish and bourgeois.

The mass of critical appraisal of Day's work is highly positive, unusually so, and his work—his three books about his family, in particular—was popular and commercially successful. The stage adaptations of his work—notably *Life With Father*, the longest-running non-musical play in Broadway history—were enormously successful.

What, then, is Day's place in American literature? What is the critical verdict on Day?

Day belongs, ultimately, to the American literary tradition, to the American comic tradition, but his work represents an original and unique con-

tribution to these traditions. As a literary stylist, as a writer who touched and tapped into the popular imagination as a humorist, Day is an important figure in American literature and popular culture in the first half of the twentieth century.

Henry Seidel Canby, in his 1935 essay on Day, summarizes it best:

I have never known a more truly characteristic American [Day]—a Yankee in spite of his birth in New York. For he is that homespun philosopher, a dogmatist without a system, a critic without cynicism, a shrewd idealist, of which Emerson possibly, but certainly Thoreau and the later Mark Twain were types. He wants to know everything, because he is endlessly curious as to why men and women are as they are, but unlike more pretentious philosophers his puzzle never ends in a doctrine. Instead he shows us the monkey man, the feline woman, Father getting baptized, Father on art or music, and lets us draw our own conclusions—which will probably not be his.¹⁸

Day has been praised as a humorist who is representative of the best talent in the American literary tradition; his innovations in the broader focus of his satire and humor, however, have been recognized as an original contribution to that tradition. Day's literary style and detached narrative perspective, commented on by Canby and others, have been recognized as two of the chief merits of his work. Day's cartoons and drawings have been recognized as artistically accomplished and as work that shares strong similarities to the work of James Thurber. The critical judgment on Day's work is overwhelmingly positive, and critics have touched on key aspects of Day's work, on its originality and uniqueness. These key aspects, however, have not been adequately explored in earlier Day criticism, and exploration of these points is essential in order to appraise his contribution to the American comic and literary canon.

Four:

The Day Bibliography: Methodology

In his standard work on the construction of bibliographies, Robert B. Harmon identifies the two general categories of bibliography in terms of their organization and structure:

Essentially there are two broad classes that serve to differentiate the main branches of the subject [bibliography]. *Analytical* or *critical bibliography* is the study of books as physical objects, the details of their production, the effects of the method of manufacture on the text, and the like. . . . By contrast, *enumerative* or *systematic bibliography* involves the listing of books in orderly arrangement.¹⁹

The Day bibliography compiled as the key component of this research project can be categorized as an enumerative or systematic bibliography. The Day bibliography is enumerative, in the sense that it contains both alphabetical and chronological arrangements of entries, but it is also systematic in that entries are grouped into specific categories and subcategories: primary works, for example, are separated into the various categories of collections, books, prose in anthologies, prose in periodicals, verse in anthologies, verse in periodicals, and drawings in anthologies and periodicals. Secondary works likewise are separated into categories of books and periodicals, and there are separate sections following the same systematic arrangement for primary and secondary works relating to the stage versions of Day's *Life With Father* and *Life With Mother*, the film version of *Life With Father*, the television series *Life With Father*, and translations of Day's works.

Because this bibliography is enumerative rather than descriptive, its scope is limited to the first editions of collections of Day's work and his books, and entries for these titles have been included in these sections of primary works. Reprints of Day's work under different titles have been included in separate entries, but, again, only first editions of these reprinted works.

Web sites have been consciously excluded from the bibliography, with one notable exception. Project Gutenberg has made Day's 1920 book *This Simian World* available online as an e-text, but this is the *only* one of Day's works so available. This e-text is included in the bibliography under primary works, books. There are scattered references to Day on any number of web sites, and use of quotations from his work by makers of web pages is distractingly ubiquitous. Until such time as more of Day's work becomes available online, however, or there is more competent and substantive critical material on Day and his works available to be found on web sites and pages, bibliographers and researchers who seek information on Day and his works need to rely on the more traditional print sources and not the web.

Robert B. Harmon also identifies the general objectives of an enumerative bibliographer:

Generally the enumerative bibliographer sets out to identify all the materials on a given topic, to range them in order of precedence to suggest their relationship to another, and in so doing to guide the user to those that are most likely to be important and valuable for his or her purposes whatever those purposes may be.²⁰

Harmon also notes that "The main objective of an enumerative bibliography is to collate and list information about books in a logical and useful or-

der.” He goes on to identify the three primary functions of an enumerative bibliography: “1) to identify and verify, 2) to locate, and 3) to select. The descriptions collected for the bibliography identify such things as author, title, edition, co-authors, publisher, and place and date of publication.”²¹ The descriptive formats employed in bibliographic work are also systematic; the bibliographic format of the Day bibliography is MLA [Modern Language Association], the standard bibliographic format for literary bibliographies.

The Day bibliography is classified as an “author” bibliography, one of the sub-types of enumerative and systematic bibliographies. A.M. Lewin Robinson lists the categories most commonly employed in author bibliographies:

- 1 Collected works (with full analysis of volumes).
- 2 Separate works (later editions and translations following original. Some bibliographers prefer to relegate translations to a separate section in order to show development of foreign attention to the author’s work more clearly). References to contemporary reviews are also useful.
- 3 Contributions to periodicals.
- 4 Books, symposia, etc., edited and with contributions by author.
- 5 Selection from works.
- 6 General studies, obituaries, etc.
- 7 Index of titles and proper names.²²

It is these general categories that have been employed in the gathering and collating of manuscript collections, primary, and secondary sources relating to Day. The Day bibliography, for example, lists all manuscript collections in various libraries that contain Day letters and manuscripts, and the listings include a description of the contents of the various collections as well.

The Day bibliography includes the first edition of collections of his works, and it includes the first editions of all books by him; but as the Day bibliography is enumerative rather than descriptive, it lists the first edition of each collection of and of each of Day's books only and does not include listings of all subsequent editions of his published books, nor does it contain physical descriptions of the various editions of his works. Collections and editions of Day's works that appeared under different titles have been included, but, as noted previously, only first editions are listed.

A descriptive bibliography including entries for all editions of Day's books would be certainly be useful to compile in future Day bibliographic research, as this would give researchers and scholars a comprehensive listing of Day's works which would in turn provide easy identification of and access to these. The objective of this enumerative bibliography, however, is to establish first editions of collections and of Day's individual titles, as well as first editions of reprints under different titles.

The Day primary bibliography includes all works by Day, but it systematically separates his prose, verse and drawings into the categories of books, periodicals, and anthologies. In addition to listing the works in separate categories by genre, Day's prose, verse and drawings in periodicals are listed chronologically in eight appendices: they are listed in separate chronological appendices for five key periodicals, and lists of all prose, verse and drawings are given chronologically by year in three separate appendices.

Day's prose and verse works were frequently anthologized and reprinted; therefore, the bibliography includes all anthologies in which his works

appeared. Revised and subsequent editions of these anthologies are also listed, not because of textual variations in Day's works, but because changes in pagination sometimes occur in these editions.

In addition, the Day bibliography includes Day's compilations, contributions, letters to the editor and pseudonymous works under the general heading of "Other Works."

The Day secondary sources are separated into the two broad categories of secondary works in books and in periodicals. The secondary lists include all general studies, reviews of Day's works, as well as obituaries of Day. Obituaries of Day's parents and brothers have likewise been included, due to the fact that Day's most famous and enduring work is based on his childhood and family life. The obituaries have a biographical and critical as well as a bibliographic significance. There is a separate section that lists the original performances, manuscript collections, primary works and secondary works relating to Howard Lindsay and Russel Crouse's stage adaptations of *Life With Father* and *Life With Mother*. Separate sections account for the film version and the television series *Life With Father*.

Finally, there is a category that includes all translations of Day's works in various languages. These translations have been grouped by original title, and include the stage and film versions in foreign languages as well.

Robert B. Harmon notes that "Over the past two decades, production of author bibliographies has accelerated many fold," and he goes on to point out that "these compilations vary in coverage from extensive to highly selective. They may include an author's full canon, works by and about an author,

criticism only, a special aspect of an author's life and works, or may be a listing of the holdings of a particular library or bookseller's collection." ²³

What is clear is that various permutations are possible in the design and construction of enumerative author bibliographies, but it is also clear that the organization and structure of the Day bibliography follows customary and traditional patterns: manuscript collections, primary sources according to genre, secondary sources according to source, stage and television adaptations of Day's work, translations and chronological appendices.

Harmon points to American author John Steinbeck (1902-68) as an example of an author for whom various types of bibliographies have been completed. So extensive has the bibliographic work on Steinbeck been that Harmon himself published a "bibliography of bibliographies," *Steinbeck Bibliographies: An Annotated Guide*. Also, Adrian Homer Goldstone and John R. Payne compiled a descriptive and enumerative bibliography, *John Steinbeck: A Bibliographic Catalogue*, and Morrow (Bradford) Bookseller Ltd. published *John Steinbeck: A Collection of Books and Manuscripts*. ²⁴

For purposes of comparison with the Day bibliography, it is also worth noting the design and organization of the enumerative author bibliographies that have been compiled and published for two of Day's American contemporaries, E.B. White (1899-1985) and Dorothy Parker (1893-1967). The design and organization of the Day bibliography follows quite closely the design of these two published author bibliographies.

E.B. White: A Bibliography is divided into two broad categories, "Writings by E.B. White," which includes sub-categories of books, verse, arti-

cles, short stories, editorials, reviews and miscellaneous writings, for example; and "Writings about E.B. White," which includes biographies, criticism and reviews of White's books.²⁵

Dorothy Parker: A Bio-Bibliography contains three sections: a biographical sketch, a primary bibliography and a secondary bibliography. The primary bibliography sub-sections include books, short stories, screenplays, published interviews, miscellaneous work and individual pieces from magazines and newspapers. The secondary bibliography is a chronological listing of all secondary works and does not separate secondary book and periodical sources. The work also contains an appendix consisting of reprints of three critical articles profiling Parker and her work.²⁶

What can be seen from these key examples is that the Day bibliography fully follows the traditional design and organizational arrangements of enumerative author bibliographies. Just as the Parker bibliography contains, as indicated, a biographical sketch of the author, so this thesis includes not only a traditionally designed and organized enumerative Day bibliography, but also includes a biography, a representative review of critical opinion and a discussion of the findings of the Day bibliography. These serve to frame the centerpiece of this thesis, the Day bibliography itself.

The Day bibliography completed in this thesis project is not a descriptive or analytical one, nor is it an annotated one. It is an enumerative author bibliography. Such a bibliography is customarily the first essential step in what will be, because of the organic and evolutionary nature of bibliographic research, a continuous bibliographic process. The enumerative Day bibliogra-

phy provides the firm foundation for future bibliographic work, such as descriptive or annotated bibliographies of Day's published books, of secondary sources, or of manuscript collections.

Five:

The Day Bibliography: Findings and Analysis

Compilation of the Day bibliography has made it possible, for the first time, to assess Day's contribution to twentieth-century American literature. The compiling of all primary source material, for example, has documented the fact that the volume of his artistic and literary output is far greater than has previously been recognized. It is also possible to draw some conclusions about key foci in Day's work from the primary source material, and it is possible to identify and characterize the general tenor of Day criticism through the compiling and analysis of the secondary sources bibliography. The Day bibliography will enable future researchers and scholars to identify and access Day manuscript collections, primary works and secondary works easily.

The Clarence Day Papers, 1796–1993, collection at the Manuscripts and Archives Division of the New York Public Library, New York City, is the largest and most significant of all the Day manuscript collections in various libraries. The 110 linear feet, 249 boxes of material—which includes everything from correspondence to published and unpublished manuscripts to school and college records to family photographs to eyeglasses and locks of hair—is so enormous as to be almost overwhelming.

As noted previously, the Day Papers collection was donated to NYPL 1996–2001 by Day's daughter, Mrs. Wilhelmine Blower, and NYPL Archivist James Moske arranged and cataloged this massive collection. In terms of

compiling the Day bibliography, use of this collection has been absolutely essential in identifying a number of key primary source materials.

One problem in the compilation of any bibliography, for example, is that full identification of all primary and secondary source material in periodicals, from available indexes—*Readers' Guide to Periodical Literature*, for instance, or *Short Story Index*, or *Poetry Index*—is impossible. Not all periodical publications are indexed in these publications, and in some cases, when source materials are listed, entries for them are incomplete—no page numbers, for example.

The NYPL Day Papers have made it possible to identify one critically important Day primary source that does not appear in any indexes. Day's career at *Metropolitan Magazine* from 1915 to 1922 represents both an enormous volume of drawings, prose and verse—although, interestingly enough, there are only two verses documented in the magazine during those seven years, in contrast to seventy-four prose pieces and a remarkable total of 373 drawings—and an important seven-year period in Day's career. *Metropolitan Magazine* is not indexed, and the Day Papers at NYPL have made it possible to document the volume and the scope of Day's published work in this magazine through tear sheets.

The tear sheets have also made it possible to identify, for the first time, five pseudonymous articles published by Day between December 1918 and April 1919 in *Metropolitan Magazine*. Under the pseudonym "B. H. Arkwright," Day published five financial advice columns. He ceased publishing the series after only five articles because he quickly sensed that the demands

of the column would distract him from other writing and drawing in which he was more interested. Why he used a pseudonym—and the explication of “B. H. Arkwright”—are questions that remain, and it is possible that editing Day’s correspondence and other personal papers may shed some light on his use of this pseudonym for this brief series.

One problem that arises in using tear sheets in the Day Papers collection in NYPL to identify Day primary sources is that of missing dates and/or page numbers on some tear sheets. For example, primary source data is incomplete for two prose works in periodicals, one verse in periodicals, four entries for drawings in periodicals and one letter to the editor in periodicals; data is also incomplete for three secondary works in periodicals. These have been identified in the bibliography as “n.d./n. page” [no date/no page] and as “tear sheet in NYPL.” Future Day bibliographic work may result in full entries for these works, but this may prove to be difficult since these periodicals are not indexed.

The Day Papers at NYPL also contain several unpublished manuscripts, including a virtually complete manuscript of a biography of British author Jonathan Swift (1667–1745). The Papers are not only a rich source of bibliographic material on published Day work, but they are also a potentially significant source of unpublished material that invites further exploration.

The second largest manuscript collection of Day material is in several different collections in the libraries of Yale University, New Haven, Connecticut: the Beinecke Rare Book and Manuscript Library and the Manuscripts and Archives contain three key collections of Day artwork, correspondence—

including 152 letters from Day to his publisher, Alfred A. Knopf—and the typescript for Day's 1935 work *Scenes from the Mesozoic*. One important part of these Yale University collections is the original artwork for Florence Guy Seabury's 1926 work *The Delicatessen Husband*. *The Delicatessen Husband* is an early minor feminist classic—and, it should be noted, one that has gone largely unnoticed and unappreciated—for which Day created the illustrations, and the documentation of this work demonstrates both the scope of Day's work as an illustrator and an aspect of his social conscience.

There are other manuscript collections that have been identified at Yale University which contain Day correspondence, and these collections of the papers of men who were classmates of Day in the Yale University class of 1896 are documented in the bibliography.

One interesting manuscript collection that has been documented is the Katharine Sergeant Angell White Papers in the Mariam Coffin Canaday Library at Bryn Mawr College in Bryn Mawr, Pennsylvania. Katharine S. White (1892–1977) was the Fiction Editor at the *New Yorker* during the period when Day was publishing drawings, prose and verse in virtually every issue of the magazine from 1933 to 1937. The material in this collection that may be of interest to future Day researchers and scholars is the fourteen typescripts of Day pieces with White's editorial comments and corrections.

One other manuscript collection that should be noted is the William Ernst Hocking Papers at the Houghton Library, Harvard University, Cambridge, Massachusetts. The collection contains approximately three folders of letters from/to Day and Hocking (1873–1966), but what is interesting is

that there are more than fifty folders of letters from 1911 through the late 1920s from/to Day and Hocking's wife, Agnes Boyle O'Reilly Hocking (1879–1955), currently uncataloged. The Houghton Library indicates that there are no plans currently (2003) to catalog this collection, and it is arguable that the substantial number of letters from/to Day represents an important collection of his letters that needs to be explored. In particular, the Day-Agnes Hocking correspondence needs to be examined, for it is noteworthy for its duration and volume.

It has been noted that the Yale University libraries have letters from Day to his publisher, Alfred A. Knopf, in their collections, and it should be pointed out that there are also letters from Day to Knopf in the Clarence Day Correspondence, Sketches, and Clippings, 1920–35, part of the Alfred A. Knopf Records, 1873–1996, at the Harry Ransom Humanities Research Center at the University of Texas at Austin, Texas. There are also presentation copies of several of Day's books in the Knopf collection, copies in which there is original artwork by Day, and there are several collections of clippings relating to Day's books.

Alfred A. Knopf was the publisher of Day's first book *This Simian World* and six others, including the three books Day wrote about his family, *God and My Father*, *Life With Father* and *Life With Mother*. The bibliography documents the first edition of the collections of Day's works and of each of his books, but it should be noted that Knopf—and other publishers—continued to bring out new and omnibus editions of Day's books through the 1980s, including a new edition of *Life With Father* by Ebury Press (UK) in

2002. Compilation of a descriptive bibliography of all editions of Day's books would document Day's book publication history and would be a particularly useful tool for Day researchers and scholars.

The Reader's Digest Association, for example, included a condensation of *God and My Father*, *Life With Father*, and *Life With Mother* under the title "Life With Father" in its 1967 autumn selections; and the Reader's Digest Fund for the Blind published a large-type reader which included "God and My Father" in 1995. In addition, G. K. Hall published a large-print edition of *Life With Father* in 1962.

Yale University Press published Day's *Scenes from the Mesozoic* and *Clarence Day and His Mesozoic Beasts* in 1935. The Day bibliography also documents several lesser-known Day books published by Yale University Press; one is *In the Green Mountain Country*, a tribute to United States President Calvin Coolidge (1872–1933), published in 1934. Another minor work by Day is the 1920 *The Story of the Yale University Press*. Day's brother George Parmly Day—whose papers are also in the Yale University libraries' collections and are documented in the bibliography—founded the Yale Publishing Association in 1907, which became the Yale University Press in 1908, and he later served as Treasurer of Yale University for many years.

What the Day bibliography documents about Day's anthologized prose is that his work—particularly the "Father" and "Mother" stories—appeared in a considerable number of literature anthologies from the 1930s to the 1960s.

In the case of Day's stories, the appearance of stories with the same title in different anthologies does not indicate textual variations. The stories are reprints of the original stories from his books.

Certain stories—"Father Hires a Cook," "Father Opens My Mail," and "Father Wakes Up the Village," for example—appear repeatedly in anthologies from this period. Day's work was clearly popular with anthologists for several decades, but this has not been the case in recent years.

What the bibliography also documents, then, is the fact that Day's work has been infrequently anthologized in recent years, an exception to this being the 2001 collection of Yale University writers, *Bright Pages: Yale Writers 1701–2001*, which honored two centuries of Yale writers and included another of Day's most frequently anthologized works, "Life with Father: The Noblest Instrument." "The Noblest Instrument," a memorable humorous treatment of Day's childhood anguish at being forced by his father to learn to play the violin, was also included in five other literature anthologies from the 1940s to the 1960s.

There are several other anthologies in which Day's work has appeared in recent years: "Father Wakes Up the Village" appeared in *The Oxford Book of Humorous Prose* in 1990, and "Mother and Our Wicked Mare" appeared in *The New Roger Caras Treasury of Great Horse Stories* in 1999; but there have been few Day works selected by anthologists since the 1960s.

Similarly, there have been few Day verses anthologized since the 1930s and 1940s—and, it should be noted, the bibliography documents the fact that the total number of Day's verse publications is far fewer than his pub-

lished prose works—when his poems appeared in several collections of humorous verse. One recent exception is the inclusion of three humorous poems by Day in *The Norton Book of Light Verse*, edited by Russell Baker, which appeared in 1986.

As has been the case with Day's popular family stories, a number of his verses have been reprinted under the same or slightly different title; as is the case with Day's prose texts, multiple appearances of verses of the same title does not indicate textual variations, but a reprinting of the original work. One example of this is the verse "The Egg," which has also been published under the title "Our Friend the Egg." The texts are identical. Two of Day's books that included verse and drawings, *The Crow's Nest* and *Scenes from the Mesozoic*, were serialized in periodicals. In the case of these two periodical serializations, the use of the same title indicates a series rather than reprints of the same text. When the two series are viewed chronologically in the context of the bibliography, this becomes clear.

Why has Day's work been neglected by anthologists in recent years? One may speculate that a key reason for the enormous popularity of Day's work in the 1930s and 1940s is what might be termed the "nostalgia factor"; audiences in the 1930s and 1940s were able to look back nostalgically on the period of the 1880s to 1920s, both because it was more recent historically and because the economic uncertainty of the 1930s and the horrors of World War II (1939–45) created a yearning for a return to a more stable past. Investigation of the "nostalgia factor" would contribute to a greater understanding of American attitudes and sentiments of the 1930s and 1940s era, in addition to

explicating the American public's—and anthologists'—responses to Day's work.

Returning via Day's work to what the headline of one review of the stage play *Life With Mother* in 1948 termed, in a rather clever pun, “The Good Old Days,” had a powerful appeal in the 1930s and 1940s. As the Day era has receded into more and more distant history, perhaps the appeal and attraction of Day's work has faded with time. In any event, the bibliography documents what might at first glance seem to be an anomaly: an author who published an enormous volume of work in the 1910s, 1920s and 1930s, and whose work was widely anthologized from the 1930s to 1960s, has virtually disappeared from anthologies since the 1960s. Exploration and fuller analysis of this phenomenon is needed because it must be factored in to any appraisal of Day's lasting place and status in the American comic and literary canon.

The most important findings resulting from the compilation of the Day bibliography, however, are those of Day prose in periodicals, verse in periodicals, and drawings in anthologies and periodicals. As noted earlier, the scope and volume of Day's publications in periodicals have not been previously documented, and this portion of the bibliography is significant both quantitatively and in terms of themes and topics that Day was clearly concerned with in his work.

Day's published work in *Metropolitan Magazine* has been noted; between April 1915 and February 1922, Day published a total of seventy-four articles in the monthly issues of *Metropolitan Magazine*, five of which appeared under the pseudonym “B. H. Arkwright.” He published 373 drawings

in the magazine during this same time period. Day also published, however, a significant body of work in other periodicals, and it is important to take note of this work as well.

The first major, national publication in which Day published was *Harper's Monthly Magazine*; he published his first work in this magazine in March 1912, and he went on to publish twenty-four prose works there, the last appearing in January 1932. Day also published one prose work in *Harper's Weekly*. As noted in the first chapter, Day had begun writing stories about his family as early as 1920. "These Everlasting Armenians," the first of many humorous stories about the Day family, was published in the "Editor's Drawer" department of *Harper's Monthly Magazine* in January 1920; and three of Day's drawings illustrated the story. Day's second published story, "Anecdote about My Father," appeared in the column "The New Curiosity Shop" in the *New York Evening Post*. Day published a brief anecdote of his father's method of training a dog as a sub-section of his 9 October 1920 column "Leaves from My Notebook."

The third and fourth family stories were published in *Harper's Monthly Magazine*: in March 1923, "Earthquakes and Rugs"; and in January 1924, "The Noblest Instrument."

One significant finding of the bibliographic research is that the "Father" and "Mother" story "The Noblest Instrument," which appeared in the January 1924 issue of *Harper's Monthly Magazine*, was in fact the fourth publication of a family story by Day, not the first as has been assumed by some critics. As noted, the earliest documented publication of a Day family story is

“These Everlasting Armenians,” which appeared in the January 1920 issue of *Harper’s Monthly Magazine*.

It is fair to say, however, that the fifth and sixth documented publications of Day’s family stories in *Harper’s Monthly Magazine*, “God and My Father,” published in the December 1931 and January 1932 issues of the magazine, generated considerable interest in the stories and led to the publication of the book *God and My Father* in 1932. The acceptance of Day’s family stories by *Harper’s Monthly Magazine* was instrumental in bringing his work to the attention of the public in 1931–32, and their publication in the magazine represents a key first step that led to the enormous commercial and critical success of Day’s family stories after 1932.

Another significant bibliographic finding is the serialization of Day’s *The Crow’s Nest* in the *New Republic*. The work appeared in sixteen issues from April 1922 to November 1922, and included eighty-three drawings. What is interesting to note is the fact that the *New Republic* serialized the work *after* it had already been published by Alfred A. Knopf as a book in 1921. In the publishing world, serialization often—and ordinarily—precedes publication in book form; therefore, one may draw the conclusion that the *New Republic* felt Day’s work to be sufficiently important and interesting enough to the reading public to warrant serial republication.

It should also be noted that there are essential differences between the published book *The Crow’s Nest* and the serialized version. The book version is essentially a text—a collection of essays, some of which have a few drawings to accompany them—while “The Crow’s Nest” *New Republic* articles are

in a variety of formats: some are text only, some are mixed text and drawings, and some are almost exclusively drawings with one-line captions. It seems clear that Day excerpted and adapted portions of *The Crow's Nest* for serialization in *New Republic*; he did not simply turn over his published book for reprinting. It would be fair to say that Day expended considerable creative energy to adapt his work for a periodical format.

Between August 1915 and September 1927, Day published eleven other prose works in *New Republic*, including two letters to the editor, for a total of twenty-seven prose works published in the *New Republic*.

The Day bibliography documents an important body of work published by Day in the *New Yorker*. It has been noted earlier that the first six "Father" and "Mother" stories appeared in *Harper's Monthly Magazine* and in the "Literary Review" section of the *New York Evening Post* between January 1920 and January 1932. Beginning in January 1933, however, and continuing through July 1937, Day published the increasingly popular family stories in the *New Yorker*. The *New Yorker* published a total of fifty-six prose works by Day, the vast majority of which—forty-eight—were "Father" and "Mother" selections. What is even more interesting to note is that during this same period, Day published forty-three verses in the *New Yorker*, most of which were accompanied by his own drawings. Day published a total of eighty-two drawings in the *New Yorker*; in eight issues, from June 1934 to November 1934, Day's *Scenes from the Mesozoic* verse was serialized in the magazine, and the series included twenty-eight of the total of eighty-two drawings that Day published in the *New Yorker*.

There are several points worth noting in regard to Day's work in the *New Yorker*. First, the *New Yorker* is a magazine that ordinarily publishes only the work of living authors, but Day's "Father" and "Mother" pieces continued to appear in the magazine for nineteen months after his death. Second, Day is certainly one of a very small number of authors—the only other author who comes immediately to mind is James Thurber—who published drawings, prose and verse in the magazine. The *New Yorker* published a total of ninety-nine prose and verse pieces by Day between January 1933 and July 1937, and published eighty-two of his drawings during this same period. Day is clearly in the first rank of *New Yorker* artists and authors of the 1930s.

In *About Town: The New Yorker and the World It Made*, Ben Yagoda notes that, "The need to fill space was also one important reason for the *New Yorker's* predilection for continuing series." Yagoda goes on to emphasize Day's particular importance to *New Yorker* publisher Harold Ross (1892–1951), who founded the magazine in 1925, as the author of the "Father" and "Mother" series:

But in the thirties the continuity [in continuing series] came mainly from *character*, in multi-part reminiscences and linked stories. The first notable series came from Clarence Day, who was so important to the magazine that [*New Yorker* author Frank] Sullivan remembered [Harold] Ross remarking, "If I had never done anything but publish Clarence Day, I would be satisfied." [. . .] In retrospect, Ross's enthusiasm bordering on veneration for Day (with whom he became close friends, making frequent visits to his apartment) makes perfect sense: not only were his [Day's] pieces casual, funny, and plentiful, but their indisputably authentic atmosphere of upper-class-turn-of-the-century New York was just what the magazine had always been looking for.²⁷

Ross's comments to Sullivan regarding Day's importance to the *New Yorker* are also noted by James Thurber in his 1957 memoir of Ross, *The Years with Ross*.²⁰

It may be possible to document—and this is perhaps a statistical point which could be explored—that Day may be, in fact, one of a very select group of authors who published drawings, prose *and* verse in the *New Yorker* and who published such a large number of works during a four-year period in the history of the magazine.

It is possible to note that the *New Yorker* circulation figures for 1932, the year before Day began to publish extensively in the magazine, were 56,751 subscriptions and 55,838 single copies, for a total of circulation of 112,589. By 1935, the year of Day's death, the figures had increased to 67,267 subscriptions and 60,943 single copies, for a total of 128,210; by 1937, the last year in which Day's work appeared in the magazine, the figures had risen to 78,459 subscriptions and 55,384 single copies, for a total of 133,843.²⁸

What is apparent is that during the period from January 1933 to July 1937, when Day's work featured frequently and prominently in the *New Yorker*, the magazine's circulation figures demonstrated steady and quite substantial growth. There were certainly, of course, factors other than Day's work appearing in the *New Yorker* that contributed to the magazine's success in the 1930s; but it is also clear that Day was a key artist and author in the winning formula for the magazine's growth. Harold Ross both recognized and valued highly Day's appeal to readers.

Another important group of primary sources identified in the bibliography is the prose, verse and drawings that Day published in the *New York American* from October 1933 to January 1935. Day published fifty-two prose works, eight verses and a total of forty-five drawings in the *New York American* during this period. This work has not been previously documented, and it has been possible to identify these sources from tear sheets in the Day Papers collection in The New York Public Library. It was during this same period that Day began to publish extensively in the *New Yorker*, June 1933 through July 1937, and the bibliography documents, therefore, that this period was the most active and productive one of Day's career in publishing his work in periodicals.

In addition to the volume of Day's periodical publications documented in the bibliography, his concern with important social issues may be noted as well. As indicated earlier, Day created the illustrations for Florence Guy Seabury's 1926 work *The Delicatessen Husband*, a minor early feminist classic. Day's work for this volume indicates clearly that he was sympathetic to the cause of women's rights, but there is further evidence in the bibliography of his concern with this issue. He published six drawings, for example, in *Women's Political World* from 15 February 1914 to 1 November 1914; one in *Judge* on 21 September 1918; and one in the *New York Tribune* on 29 September 1917. These drawings unmistakably demonstrate Day's unequivocal support of women's suffrage. He was closely associated with *Metropolitan Magazine*, an organ for many Progressives, including United States President

Theodore Roosevelt (1858–1919)—who served as President 1901–09—in the years 1914–19.

It is also clear from the Day bibliography of primary periodical works that Day was concerned with international politics, particularly during World War I (1914–18), and there are several subtle and not-so-subtle hints of pacifism to be found in some of his published work in 1914–16, though this is not to be found in the years 1917–18, when the USA entered the war.

In an interesting footnote to the Day bibliography and Day's association with *Metropolitan Magazine*, Theodore Roosevelt signed a three-year contract with the magazine in December 1914 at a salary of \$25,000 per year. After February 1917 Roosevelt still contributed a short monthly editorial to the magazine for a fee of \$5,000 per year, until his death in 1919. As noted earlier, Day began to publish in *Metropolitan Magazine* in April 1915 and continued to do so through February 1922, and so his association with the magazine coincided with the period of Roosevelt's contractual arrangement with it.

Day's seven-year association with a Progressive publication such as *Metropolitan Magazine* and his demonstrated support for Progressive issues such as women's suffrage—what would today be termed a feminist cause or issue—stand in interesting contrast to his own cultural and social background as an upper-middle class New Yorker. Day's social position was in "uptown society" in New York City, as opposed to the "downtown Greenwich Village bohemians," and so his stance on these issues, therefore, clearly represents a break with the values held by his family and class, values particularly well-

exemplified in the attitudes of his father as shown in the “Father” and “Mother” pieces.

The secondary sources section of the bibliography documents all secondary source material available on Day: all entries in biographical dictionaries, all contemporary reviews and all other critical articles on Day. One important finding of the bibliographic research is the 1936 book published by Knopf, *Clarence Day 1874–1935*. This is a seventeen-page memorial book published on Day’s death in 1935; it reprints previously published reviews and tributes to Day and his work, and it includes a memorial poem by E. B. White.

The most useful and perceptive Day criticism that has been documented is to be found in several reference works. Richard Alan Schwartz published two insightful critical essays on Day in *American Humorists, 1800–1950 Part 1: A–L*, volume 11 of the *Dictionary of Literary Biography*, and in the *Encyclopedia of American Humorists*, both works published by Gale Research, the former in 1982 and the latter in 1988. A useful representative collection of Day criticism is to be found in the 1988 reference work edited by Dennis Poupard, *Twentieth-Century Literary Criticism: Excerpts from Criticism of the Works of Novelists, Poets, Playwrights, Short Story Writers, and Other Creative Writers Who Died between 1900 and 1960, from the First Published Critical Appraisals to Current Evaluations*, volume 25. Schwartz’s essays are particularly useful for their synthesis of Day criticism, and the *Twentieth-Century Literary Criticism* volume is especially useful as it reprints excerpts from eleven reviews of Day’s work.

An additional significant essay on Day that has been documented is Norris W. Yates's "Life With Clarence Day, Jr." in his 1964 work *The American Humorist: Conscience of the Twentieth Century*. Yates's essay is particularly useful for its analysis of Day as a "humorist and liberal."

In addition to the Day primary and secondary sources documented in the bibliography, there is another important source of Day material relating to the stage adaptations of *Life With Father* and *Life With Mother* by Howard Lindsay and Russel Crouse.

The original stage performances of the two adaptations are documented in the bibliography, as are the quite substantial Lindsay and Crouse manuscript collections at The New York Public Library. The Dorothy Stickney Papers and Scrapbooks, 1931–85, is a key collection. Stickney was married to Howard Lindsay, and in the stage play *Life With Father*, Stickney played "Mother" to Howard Lindsay's "Father." The Stickney collection includes photographs, scrapbooks, clippings and reviews concerning the careers of Stickney and Lindsay. NYPL also has a *Life With Father* cast proof, clippings and photographs, page proof, prompt-book and typewritten manuscript, as well as a typescript for the stage adaptation of *Life With Mother*.

The bibliographic findings with regard to Lindsay and Crouse's stage adaptations have been noted earlier in the discussion of Day criticism; contemporary critics and reviewers reacted enthusiastically and positively to the plays. As noted previously, there was only one documented exception, that of the review of *Life With Father* which appeared in the American Communist party newspaper, the *Daily Worker*. What the bibliography also documents is

that the secondary sources available to researchers and scholars interested in pursuing research on the stage adaptations of Day's work consist primarily of contemporary reviews. Lindsay and Crouse and their stage adaptations of Day's books, however, are briefly discussed in a number of guides to, and studies of, twentieth-century American drama and theater, and these are documented in the bibliography.

As a result of the popularity of the stage play *Life With Father*, the film rights were sold to Warner Brothers, which produced the 1947 film *Life With Father* directed by Michael Curtiz—whose earlier career famously included direction of the 1942 Warner Brothers' classic *Casablanca*—and starring William Powell and Irene Dunne. Only six reviews of the film have been identified, but these reviews, which are included in the bibliography, all discuss the film favorably.

In addition to the 1947 film version, a 1953–55 television series that aired on CBS in the United States has been documented in the bibliography, but no reviews of this series have been identified. Future Day research may lead to the identification of reviews of the television series, making it possible to assess the contemporary critical reaction to it.

The bibliography also documents a number of translations of two of Day's works: Chinese, Dutch, French, German, Hindi, Italian, Japanese, Portuguese, Spanish and Turkish translations, for example, are available, but all are of either *Life With Father* or *Life With Mother*. It would appear that the works for which Day was best known, the books about "Father" and "Mother," are the works that have had the greatest international appeal as well.

There have also been several translations of the stage play *Life With Father*, and two examples worth noting are the Brazilian Portuguese version and the Italian one. A Brazilian Portuguese version of the Lindsay and Crouse play was produced in 1956, directed by Gianni Ratto and entitled *Nossa Vida com Papai*. The play starred Fernanda Montenegro, who won the 1956 Associação de Críticos Teatrais prize for her performance. *Vita col Padre* was produced on the Italian stage in 1947, directed by Piero Maccarini Gerardo Guierrieri, and the play was revived in 1994–96 and staged in Rome and Naples under the direction of Piero Maccarinelli.

The 1947 film version of *Life With Father* has been dubbed or subtitled in a number of languages, including Chinese, French, Japanese, Korean, Russian, Spanish, Swedish and Turkish.

Finally, there are eight appendices to the bibliography: Appendix A is a chronological bibliography of Day primary works 1912–34, prose, verse and drawings, in *Harper's Monthly Magazine* and *Harper's Weekly*; Appendix B is a chronological bibliography of Day primary works 1915–22, prose, verse and drawings, in *Metropolitan Magazine*; Appendix C is a chronological bibliography of Day primary works 1915–28, prose, verse and drawings, in *New Republic*; Appendix D is a chronological bibliography of Day primary works 1933–35, prose, verse and drawings, in *New York American*; Appendix E is a chronological bibliography of Day primary works 1933–37, prose, verse and drawings, in *New Yorker*; Appendix F is a chronological bibliography of all primary works, prose in periodicals, by year from 1912 to 1963; Appendix G is a chronological bibliography of all primary works, verse in periodicals, by

year from 1910 to 1935; and Appendix H is a chronological bibliography of all primary works, drawings in anthologies and periodicals, by year from 1911 to 1988.

The chronological bibliographies allow for cross-referencing and will facilitate identification and comparison of key periods in Day's career by researchers. For example, Day published twenty-five prose works in *Harper's Monthly Magazine* and *Harper's Weekly* 1912–34, but when viewing the list of these works chronologically, it becomes clear that Day published five works in 1920 alone, and the publication history includes two four-year gaps, January 1916 to January 1920 and March 1927 to July 1931. Day published five verses in *Harper's Monthly Magazine* and *Harper's Weekly* from January 1912 to November 1914, but there was a twenty-year gap before the sixth verse was published in March 1934.

Day's publication history in *Metropolitan Magazine*, on the other hand, is remarkable for its duration and consistency. From April 1915 to February 1922, Day's work appeared in sixty-nine of eighty-two issues, and the only significant period of non-publication is a ten-month gap between April 1921 and February 1922, when Day's last *Metropolitan Magazine* work was published. It is likewise possible to note that Day published no drawings in the magazine after January 1921, though he published 373 from April 1915 to January 1921.

When considering Day's *New Republic* work chronologically, it becomes possible to identify the probable reason for the April 1921 to February 1922 gap in his *Metropolitan Magazine* publications: from January 1921 to

November 1922, Day published twenty prose works and eighty-three drawings in *New Republic*. This number includes the sixteen-issue serialization of *The Crow's Nest* April 1922 to November 1922. Day published his work in the *New Republic* from August 1915 to September 1927.

Day's fifty-two prose works, eight verses and forty-five drawings in the *New York American* all appeared in the fifteen-month period from October 1933 to January 1935. When viewing the *New York American* bibliography chronologically, it becomes apparent that Day was writing weekly articles, but there are several months—October 1933 and December 1934, for example—when he published only one work in *New York American*. There is one n.d./n. pag. *New York American* prose work, however, and it is possible that this may have appeared in the publication during one of those periods.

Day's publications in the *New Yorker* are notable for their number and for their concentration in the period from January 1933 to August 1937. He published fifty-six prose works in the *New Yorker* during this period; the only gap in his published prose in the magazine was the five-month gap from July 1933 to December 1933. However, during these five months Day published four verses and sixteen drawings in the *New Yorker*. During another three-month gap in prose publications, from July to October, the *New Yorker* serialized Day's *Scenes from the Mesozoic* verse, accompanied by twenty-eight drawings, in eight issues from June to November 1934.

Appendices F, G, and H document both the most active and the most inactive of Day's career in publishing his work in periodicals. Some years of intense publishing activity can be noted, and several interesting periods of low

or non-publication in periodicals have been identified as well, and it is worth taking note of both. Total numbers of prose, verse and drawings in periodicals referred to in the following discussion do *not* include the n.d./n. pag. entries, though these are included in the chronological bibliographies.

Appendix F documents Day's periodical prose works chronologically by year, from 1912 to 1963, and it should be noted that he published 153 prose works in the twenty years from 1912 to 1932, which represents 54% of his total published periodical prose. During the two-year period from 1933 to 1935, Day published 102 prose works, which represents 37% of his total published periodical prose; and from 1936 to 1963, twenty-five Day prose works were published, or 9% of his total published periodical prose. It is worth noting that a substantial 37% of Day's periodical prose work was published in just a two-year period, and that most of the work appeared in the *New Yorker* during that time.

What is also clear is that there are some significant dates of non-publication in periodicals: in the years 1925–26, for example, and in 1929–30, Day published no prose in periodicals at all; and he published three prose works in 1923, five in 1924, two in 1927, three in 1928, two in 1931, and one in 1932. During this ten-year period from 1923–1932, then, Day published only sixteen prose works, and for four of those years published no prose in periodicals at all.

When considering the chronological bibliography of Day's published verse in Appendix G, a somewhat unusual publication pattern is evident. Day published a total of fourteen verses in periodicals during the twenty-two years

from 1910 to 1932, which represents 18% of his total verse in periodicals. From 1933 to 1935, during just a two-year period, however, Day published sixty-two verses, or 82% of his total published verse in periodicals, and virtually all of this verse appeared in the *New Yorker*.

It is also possible to identify key years of low or non-publication of verse in periodicals; Day published no verse from 1921 to 1927, three verses in 1928, and no verse in the years 1929–32.

The chronological bibliography of Day's drawings in periodicals documents 219 entries in this category—it should be noted that the figure 219 refers to the total number of entries, *not* the total number of individual drawings.

From 1911 to 1932, Day published 141 single or multiple drawings in periodicals to accompany his prose or verse, or to illustrate the work of others; this twenty-year period total represents 64% of Day's published drawings in periodicals. What is again evident is that the years 1933–35, when Day published seventy-four documented single or multiple drawings, or 32% of his total published drawings, were the most active years of Day's publication of drawings in periodicals. These two years were also the most active of his publication of prose and verse in periodicals as well. Just 4% of Day's drawings were published in periodicals after his death in 1935, from 1936 to 1988.

It can be stated categorically, therefore, that the most active and productive years of Day's career in publishing his prose, verse and drawings in periodicals were the key ones 1933–35. Day published 37% of his prose in

periodicals, 82% of his verse in periodicals and 32% of his drawings in periodicals during those two critical years.

Some key periods of low or non-publication of drawings may be noted as well. In 1923–24, for example, Day published no drawings at all; he published only twenty-two drawings 1925–28, and again no drawings at all 1929–31.

It is possible, therefore, to document a ten-year period of low or non-publication in periodicals in Day's career from 1923 to 1932: in 1923 Day published three prose works, no verse and no drawings; in 1924, five prose works, no verse and no drawings; in 1925, no prose, no verse and eight drawings; in 1926, prose, no verse and four drawings; in 1927, two prose works, no verse and two drawings; in 1928, three prose works, three verses and twenty-eight drawings; in 1929 and 1930, no prose, no verse and no drawings; in 1931, two prose works, no verse and no drawings; and in 1932, one prose work, no verse and one drawing. This ten-year period is certainly notable for both the low numbers of periodical publications and for the irregularity of their publication.

These low and non-publication findings of the chronological bibliographies stand in sharp contrast to the years that followed, 1933–35. Such an abrupt and astonishing change in the scope and volume of Day's published work in periodicals is certainly noteworthy—he published substantially more work in periodicals in the two-year period 1933–35 than in all of the previous twenty-two years combined.

Some possible reasons for low or non-publication in periodicals during certain years may be noted. Day's father died in January 1927; Day and his mother moved to adjoining apartments in New York City in 1927; Day married Katharine Briggs Dodge in July 1928; Day's mother died in January 1929; Day's daughter was born in 1931; and the years 1930–31 were years when Day was often ill. In addition, the crash of the New York stock market in October 1929 set in motion economic forces that led to the Great Depression of the 1930s; Day and his family experienced financial difficulties during the Depression.

It is certainly reasonable to speculate that Day family events, economic problems resulting from the Depression and health problems all had an impact on Day's artistic and literary career. He was also occupied with the writing, editing and publishing of *Thoughts Without Words* during some of this period. It is therefore likely that the volume of his published work in periodicals was quite low or nil during these particular years for specific personal rather than creative reasons.

Because this period of low or infrequent publication was followed in 1933–35 by the most active and productive of Day's literary career, it is also possible to speculate that during the late 1920s and early 1930s Day was in the process of finding his "voice." One may also speculate that the deaths of his parents and a happy marriage helped to stimulate and free his creativity in writing about his parents and childhood, that he had at last found his voice, that he had hit his stride as a writer. It is clear from the bibliographic record that Day was writing "Father" and "Mother" stories from 1920 onwards. He

was devoting his creative energies to developing and perfecting multi-part family reminiscences in a continuing series as a literary form. This helps to explain how he was able to publish such astonishingly large numbers of these stories 1933–35, stories that were to be so commercially and critically successful.

Four:

Clarence Shepard Day, Jr.: A Bibliography

Manuscript Collections

Clarence Day Papers, 1796–1993, Manuscripts and Archives Division, Astor, Lenox, and Tilden Foundations, The New York Public Library, New York, New York.

The Clarence Day Papers, 1796–1993, held the Manuscripts and Archives Division of The New York Public Library is the most extensive collection of documents relating to Clarence Shepard Day, Jr., and his family. The 110 linear feet, 249 boxes of papers include personal and professional correspondence, business and financial records, family papers, news clippings and literary reference files, school and college records, photographs and artifacts. Day's career as an artist and writer is documented in his notebooks, published and unpublished manuscripts, typescripts, galley proofs, and publication tear sheets, as well as in his correspondence with fellow artists and authors.

Clarence Shepard Day Papers, c. 1892–1962, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.

The second-largest single collection of Clarence Day papers to be found outside The New York Public Library is at the Rare Book and Manuscript Library, Beinecke Library, Yale University, part of the Yale Collection of American Literature. The approximately five linear feet of material comprises

correspondence, writings, personal papers, several manuscripts and artwork, including the typescript of *Scenes from the Mesozoic* and the original illustrations for Florence Guy Seabury's *The Delicatessen Husband*.

Clarence Shepard Day Papers, 1894–1928, Manuscripts and Archives, Yale University, New Haven, Connecticut.

The .25 linear feet of papers in this collection at Manuscripts and Archives at Yale University consists of letters, many with ink drawings, to family and friends on personal matters and on business relating to the class of 1896 of Yale University, of which Day was the Class Secretary. Also included is the record book of the Raleigh Pipe Club (1894–1907).

Clarence Day Letters 1892–1935 (inclusive), 1914–29 (bulk), Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.

In addition to the other collections of Day papers at Yale University, the Beinecke Rare Book and Manuscript Library's collections also include 154 items comprising letters, postcards and drawings. These materials by or relating to Day are not collected as an entity, but are in several other collections in the library. They include 152 letters from Day to his publisher, Alfred A. Knopf (1892–1984), one letter to his brother, George Parmly Day (1876–1959), and one to William Lyon Phelps (1865–1943).

Clarence Day Papers, 1900–25, Clifton Walter Barrett Library, University of Virginia, Charlottesville, Virginia.

The Day papers at the University of Virginia consist of 152 items, including sixty-five letters from Day to Mary Lyon (1890–1977), two letters to Arthur Johnson (1881–1936), and an untitled manuscript on a crescograph by Day.

Clarence Day Correspondence, Sketches, and Clippings, 1920–35, Alfred A. Knopf, Inc. Records 1873–1996, Harry Ransom Humanities Research Center, University of Texas, Austin, Texas.

There are Day items in the papers of Alfred A. Knopf, Inc. Records 1873–1996, at the Harry Ransom Humanities Research Center at the University of Texas at Austin. The Knopf Records is a very large collection of 1,526 boxes, 635.8 linear feet, of documents and records. They include several letters from Day to Alfred A. Knopf (1892–1984), letters between Katharine B. Day (1900–95) and Blanche Knopf (1894–1966) in the 1930s, and presentation copies of several of Day's works containing original sketches. Day correspondence is located in boxes/folders 348.1, 482.2, 501.3, 501.6, 653.3, 674.5, 689.11, 887.8, and 958.5. Katharine Day correspondence is located in boxes/folders 348.1, 432.8, 495.8, 501.1, 586.7, 653.2–3, 689.11, and 719.5. In addition, George Parmly Day correspondence is located in boxes/folders 102.10, 502.6, and 653.2–3. There are Day press clippings in boxes/folders 1335.7 and 1336.1–5.

Papers of Clarence Day, 1935, Manuscript Division, Library of Congress, Washington, DC.

This small collection of five items consists of correspondence between Day and Robert H. Davis (1869–1942) and includes a poem written and signed by Day.

George Parmly Day Papers, 1894–1960, Manuscripts and Archives, Yale University, New Haven, Connecticut.

George Parmly Day (1876–1959), the brother of Clarence Day, Jr., also graduated from Yale University, in 1897. In 1907 he organized the Yale Publishing Association, which became the Yale University Press in 1908, and he served as its president until 1944. He also served as Treasurer of Yale University. The George Parmly Day Papers collection consists of his personal and professional correspondence and other materials relating to his positions at Yale University.

Account Book Collection, Rye Historical Society, Rye, New York.

This collection of account books includes expense account books of Clarence S. Day from 1908 to 1916.

Albert Galloway Keller Papers, 1888–1956, Manuscripts and Archives, Yale University, New Haven, Connecticut.

Albert Galloway Keller (1874–1956) was Day's classmate in the Yale University class of 1896. He joined the Yale faculty and taught from 1899 to 1942,

and published many sociological works. This is a large collection of correspondence, writing, student and teaching files, and miscellanea, 26.5 linear feet, which includes correspondence with Day.

**Alexander Woollcott Papers, c. 1856–1943 (inclusive), 1920–43 (bulk),
Houghton Library, Harvard University, Cambridge, Massachusetts.**

Alexander Woollcott (1887–1943) was an American author, drama critic and radio commentator. This is a large collection of nine linear feet, and the Day materials consist of two 1935 letters from Day to Woollcott.

Anson Phelps Stokes Family Papers, 1761–1960, Manuscripts and Archives, Yale University, New Haven, Connecticut.

Anson Phelps Stokes (1874–1958) was Day's classmate in the Yale University class of 1896. He served as Secretary of Yale University from 1899–1921, was active on university committees and organizations, and was also active on a variety of educational commissions and as a trustee of the Stokes Fund (1924–46). This is a vast collection of family papers covering two centuries which Phelps-includes Day correspondence.

Autograph File, Houghton Library, Harvard University, Cambridge, Massachusetts.

The Autograph File at the Houghton Library of Harvard University contains one letter with a self-caricature drawing from Day to Denning Miller (1901–n.d.).

Cassius Jackson Keyser Papers, 1884–1945, Rare Book and Manuscript Library, Columbia University, New York, New York.

Cassius Jackson Keyser (1862–1947) was a mathematics professor at Columbia University, and this collection includes Day correspondence.

Dudley Landon Vaill Papers, 1897–1959, Manuscripts and Archives, Yale University, New Haven, Connecticut.

Dudley Landon Vaill (1873–1967) was Day's roommate at Yale University and graduated with him in the class of 1896. Vaill served as Class Secretary from 1916 until his death. This .75 linear feet collection consists primarily of correspondence to Vaill from Day dealing with personal matters and alumni activities. There are approximately 254 letters from Day in this collection.

Editorial Correspondence, *The Golden Book Magazine*, 1921–35, Houghton Library, Harvard University, Cambridge, Massachusetts.

The Golden Book Magazine (1921–35) was a monthly periodical devoted to reprinting the best short stories of the past. Day material in this collection consists of one letter from Day to the magazine and one from the magazine to him.

Edmond Coblentz Papers, c. 1917–60, Bancroft Library, University of California, Berkeley, California.

Edmond Coblentz (1889–1959) was a journalist whose entire career was associated with the Hearst newspapers. The Coblentz Papers, Incoming General

Correspondence, collection contains one letter from Day to Bernard A. Bergman, 1934.

Edwin Rogers Embree Papers, 1903–56, Manuscripts and Archives, Yale University, New Haven, Connecticut.

Edwin Rogers Embree (1883–1950) served as Secretary, Director of the Division of Studies, and Vice-President of the Rockefeller Foundation. Between 1928 and 1948, he was Vice-President, Director of the Division of Human Biology, and President of the Julius Rosenwald Fund. The collection includes forty Day letters.

Elsie Clews Parsons Papers, c. 1882–1978, American Philosophical Society Library, Philadelphia, Pennsylvania.

Elsie Worthington Clews Parsons (1875–1941) was a sociologist, anthropologist and folklorist, and the collection includes more than seventy letters from Day to Parsons, original drawings by Day, handwritten copies of several verses, and a typed manuscript for Day's prose work "The Sorrows of a Chukro."

Katharine Sergeant Angell White Papers, 1929–76, Mariam Coffin Canaday Library, Bryn Mawr College, Bryn Mawr, Pennsylvania.

Katherine Sergeant Angell White (1892–1977) served as Fiction Editor of the New Yorker magazine. This collection consists of personal correspondence with authors and editors, including one original letter from Day to White and

photocopies of nine letters from Day to White. The collection also includes typescripts of fourteen of Day's stories with White's editorial comments and corrections.

The New Yorker Records, c. 1924–84, The New York Public Library, New York, New York.

This enormous collection of 875.8 linear feet includes general and editorial correspondence; editorial memoranda; holograph and edited nonfiction, fiction and verse manuscripts; critical notes on writings and ideas for articles; files, called "Copy and Source," containing materials to be published in each week's issue; reprint and permissions requests; letters to the editor; press releases Day correspondence has been identified in III. and news clippings; original art work called "spots" and tear sheets of thousands of cartoons; photographs, posters, and sound recordings. Day material has been identified in the following boxes/folders: I. Editor, 1.1 Harold Ross General Files: 1933, 14.2; 1936, 20.4; and 1941–51, 33.6. Editorial Correspondence 1928–80, 3.1; General Correspondence 1928–51: 1933, 181.5; 1934, 199.9–10; 1935, 226.2–5; 1937, 272.33. Katharine B. Day correspondence has been identified in 1936, 249.19.

The Piercy Mss. 1911–42, Manuscripts Department, Lilly Library, Indiana University, Bloomington, Indiana.

The Piercy Mss. are letters from British and American authors to Josephine Ketcham Piercy (1895–1995). These are primarily answers to letters from

Piercy asking for advice for her students in English composition, for a specimen of what each author considered to be his or her best writing, and later for permission to include the letters written to her by the authors, other writings of the authors, and facsimile signatures in a projected textbook. This work was published under the title *Modern Writers at Work*, ed. Josephine K. Piercy. New York: Macmillan, 1939. Included in the Piercy Mss. collection is correspondence from Day and from his wife, Katharine B. Day; there are three letters to Piercy from Day and one letter to Piercy from Katharine B. Day. The collection also includes two letters from Day to American author Upton Sinclair (1878–1968).

Raymond Pearl Papers, c. 1895–1940, American Philosophical Society Library, Philadelphia, Pennsylvania.

The papers of Raymond Pearl (1879–1940), a biologist and statistician, contain one letter from Day.

Robert Harry Lowie Papers, 1872–1968, Bancroft Library, University of California, Berkeley, California.

Robert Harry Lowie (1883–1957) was a professor of anthropology at the University of California, Berkeley, and the collection includes professional papers and correspondence. It includes field notes of his work on native North Americans and native North American linguistics, particularly the Crow, as well as the Chipewyan, Hidatsa, Hopi, Kiowa and Washo languages; lecture notes; diaries; manuscripts of his writings; subject files and personalia. The

collection contains one letter from Day to Lowie dated 21 April 1921, enclosing a letter by Carl Hovey (1875–1956), editor of *Metropolitan Magazine*.

Papers of Scudder Klyce, 1911–33, Manuscript Division, Library of Congress, Washington, DC.

Scudder Klyce (1879–1933) was an author and naval officer, and this collection includes correspondence, drafts of articles, and a typescript of Klyce's book *Universe*. Box 3 contains six letters from Day to Klyce.

Sonya Levien Papers, 1908–60, Manuscripts Department, Huntington Library, San Marino, California.

Sonya Levien (1898–1960) was a Russian immigrant who is thought to have been born in 1888, though her "official" birth date is usually given as 25 December 1898. Her family emigrated to the United States when she was eight years old, and Levien worked her way through New York University Law School and was admitted to the bar in 1909. She was on the staff of *Metropolitan Magazine* and *Woman's Journal*, two of the periodicals in which Day published. She also worked as a screenwriter for Fox Film Corporation and Metro-Goldwyn-Mayer from the 1930s to 1950s. Levien and her co-author William Ludwig won the 1955 Academy Award for Best Story and Screenplay for "Interrupted Melody." The Levien collection includes Day material in two boxes. Box 18 contains: a poem by Day, "Lines re: Campbell's Soup Ad," manuscript c. 1918; twenty letters from Day to Carl Hovey (1875–1956),

editor of *Metropolitan Magazine* whom Levien married in 1917, 1914-c.25, and Day's responses written on letters from Carl Hovey to Day; and fourteen letters from Day to Sonya Levien, 1915-c.20. Box 19 contains: twenty-eight letters from Day to Sonya Levien, c. 1920-pre-36; one letter to Sonya Levien and Carl Hovey c. 1920; one letter from Katharine Day to Sonya Levien 10 November 1925; and four letters from Katharine Day to Sonya Levien, 1925-c.37.

Vera Conover Collection, 1749–1988, The Monmouth County Historical Association, Freehold, New Jersey.

The Vera Conover Collection, 1749–1977, represents material inherited, created, and collected by Vera Conover (1896–1977) of Keyport, New Jersey. The collection contains family papers that primarily pertain to the activities of her parents, Annie Longstreet Seabrook (1852–1943) and William Hubbard Conover (1851–1938), and her maternal grandparents, Therese Walling Seabrook (1821–99) and Henry Hendrickson Seabrook (1813–72). Therese Walling Seabrook apparently worked for Evelina Shepard Day (1805–85) and Benjamin Henry Day (1810–89), the paternal grandparents of Clarence Shepard Day, Jr., prior to her marriage. This collection contains three 1917 letters from Day to Annie Longstreet Seabrook, and it also includes an 1852 letter from Evelina Shepard Day to Therese Walling Seabrook as well as files of newspapers and clippings relating to Day.

W. W. Jacobs Letters c. 1900–1943, Rare Book and Manuscript Library, Columbia University, New York, New York.

This collection of thirty-one manuscript items contains letters from UK author W. [William] W. [Wymark] Jacobs (1863–1943) to Cyril Clemens with comments on the Mark Twain Society, his work and writings, and other writers, notably A. E. Housman, G. K. Chesterton, Clarence Day, and George Ade.

William Ernst Hocking Papers, Houghton Library, Harvard University, Cambridge, Massachusetts.

The collection of the papers of William Ernst Hocking (1873–1966) contains approximately three folders of letters to/from Day and Hocking ca. 1912–25, but most of the letters in this collection are to/from Day and Agnes Boyle O'Reilly Hocking (1879–1955), more than fifty folders of letters 1911–20s. This substantial collection of Day correspondence remains largely uncataloged.

Primary Works

I. Collected Works

The Best of Clarence Day: Including God and My Father, Life With Father, Life With Mother, This Simian World, and Selections from Thoughts

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- "Father Has Trouble with the Land of Egypt." *The Best of Modern Humor*. Ed. P. G. Wodehouse. New York: Metcalf Associates, 1952. 62-70.
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Life With Father and Life With Mother

Stage Adaptations by Howard Lindsay

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VI. Film *Life With Father*

Note to the reader: The 1947 film Life With Father has been dubbed and/or subtitled in a number of languages.

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Babamla Hayat [*Life With Father*]. Dir. Michael Curtiz. Perf. William Powell, Irene Dunne, Elizabeth Taylor, Edmund Gwenn, Zasu Pitts. Warner Brothers, 1947.

Babamla e Vinde Hayat [Life With Father]. Dir. Michael Curtiz. Perf. William Powell, Irene Dunne, Elizabeth Taylor, Edmund Gwenn, Zasu Pitts. Warner Brothers, 1947.

Hungarian:

Élet Apával [Life With Father]. Dir. Michael Curtiz. Perf. William Powell, Irene Dunne, Elizabeth Taylor, Edmund Gwenn, Zasu Pitts. Warner Brothers, 1947.

French:

Life With Father. Dir. Michael Curtiz. Subtitled Anna Devoto. Perf. William Powell, Irene Dunne, Elizabeth Taylor, Edmund Gwenn, Zasu Pitts. Warner Brothers, 1947. TCM Feb. 2001.

Portuguese:

Minha Vida com Papapi [Life With Father]. Dir. Michael Curtiz. Perf. William Powell, Irene Dunne, Elizabeth Taylor, Edmund Gwenn, Zasu Pitts. Warner Brothers, 1947.

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Swedish:

Pappa Och Vi [*Life With Father*]. Dir. Michael Curtiz. Perf. William Powell, Irene Dunne, Elizabeth Taylor, Edmund Gwenn, Zasu Pitts. Warner Brothers, 1947.

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Spanish:

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Notes

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² Richard Alan Schwartz, "Day, Clarence Shepard, Jr.," *Encyclopedia of American Humor*, ed. Stephen H. Gale (New York, London: Garland Publishing, 1988) 114.

³ "A Biographical Sketch," *Clarence Day 1874–1935* (New York: Knopf, 1936) 2.

⁴ Douglas Linder, *Famous Trials in American History: Tennessee vs. John Scopes, The "Monkey Trial" 1925*, 31 May 2002, Law School, U of Missouri-Kansas City, 23 July 2002 <<http://www.law.umkc.edu/faculty/projects/ftrials/scopes/scopes.htm>>.

⁵ Carl Van Doren, "Books: The Roving Critic," *Nation* 11 Jan 1922: 45.

⁶ Van Doren 45.

⁷ Schwartz 114–115.

⁸ "Clarence (Shepard) Day (Jr.)," *Twentieth Century Literary Criticism: Excerpts from Criticism of the Works of Novelists, Poets, Playwrights, Short Story Writers, and Other Creative Writers Who Died between 1900 and 1960, from the First Published Critical Appraisals to Current Evaluations*, ed. Dennis Poupard (Detroit: Gale Research, 1988) 129.

⁹ Henry Seidel Canby, "Clarence Day, Jr.," *Saturday Review* 24 Aug. 1935: 18.

¹⁰ James Thurber, *The Years with Ross* (Boston, Toronto: Little, Brown, 1957) 24+.

¹¹ Harrison Kinney, *James Thurber: His Life and Times* (New York: Henry Holt, 1995) 526.

¹² Schwartz 112.

¹³ Canby 19.

¹⁴ Canby 18.

¹⁵ Isabel Paterson, "One's Conduct and One's Creed," *New York Herald-Tribune Books* 17 Apr. 1932, sec. XI: 1.

¹⁶ Schwartz 112.

¹⁷ Schwartz 113.

¹⁸ Canby 18.

¹⁹ Robert B. Harmon, *Elements of Bibliography: A Simplified Approach*, rev. ed. (Metuchen, NJ and London: Scarecrow Press, 1989) 4.

²⁰ Harmon 47.

²¹ Harmon 49-50.

²² A. M. Levin Robinson, *Systematic Bibliography: A Practical Guide to the Work of Compilation*, rev. ed. (London: Clive Bingley, 1971) 60.

²³ Harmon 64.

²⁴ Harmon 64-65.

²⁵ A. J. Anderson, *E. B. White: A Bibliography* (Metuchen, NJ and London: Scarecrow Press, 1978) v.

²⁶ Randall Calhoun, *Dorothy Parker: A Bio-Bibliography* (Westport, CT and London: Greenwood Press, 1993) viii.

²⁷ Ben Yagoda, *About Town: The New Yorker and the World It Made* (New York: Scribner, 2000) 104.

²⁸ Thurber 24.

²⁹ Yagoda 96.

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Appendix A

I. Chronological Bibliography, Prose in Periodicals:

Harper's Monthly Magazine

and *Harper's Weekly*

"Common Sense and Life-Saving." *Harper's Monthly Magazine* Mar. 1912:
577-82.

"The Pandemonium of Animals." *Harper's Monthly Magazine* Sept. 1912:
572-81.

"Mr. Monroe's Doctrine." *Harper's Monthly Magazine* May 1913: 901-15.

"Performing for Matthew." *Harper's Monthly Magazine* Dec. 1913: 75-81.

"The Man Who Knew Gods." *Harper's Weekly* 7 Mar. 1914: 15.

"The Back Door." *Harper's Monthly Magazine* Apr. 1914: 662-73.

"Simply the Cooking." *Harper's Monthly Magazine* Jan. 1916: 283-90.

"These Everlasting Armenians." *Harper's Monthly Magazine* Jan. 1920: 281-
84.

"This Simian World." *Harper's Monthly Magazine* Mar. 1920: 501-07.

"Just Like Chelu'zim." *Harper's Monthly Magazine* May 1920: 857-60.

"Legs Vs. Architects." *Harper's Monthly Magazine* Nov. 1920: 805-06.

"A Tragedy of Gustatory Selection." *Harper's Monthly Magazine* Dec. 1920:
111-16.

"The Grand Tour of Horlick." *Harper's Monthly Magazine* Feb. 1921: 376-
88.

"As They Go Riding By." *Harper's Monthly Magazine* Apr. 1921 "The Lion's Mouth": 661-63.

"Young Man, Go Under." *Harper's Monthly Magazine* June 1921, "The Lion's Mouth": 119-20.

"Fox Hunting and Baseball." *Harper's Monthly Magazine* Sept. 1922, "The Lion's Mouth": 549-50.

"Earthquakes and Rugs." *Harper's Monthly Magazine* Mar. 1923 "The Lion's Mouth": 530-33.

"The Gift of Song." *Harper's Monthly Magazine* June 1923: 130-32.

"The Persistence of Perneb." *Harper's Monthly Magazine* Sept. 1923, "Editor's Drawer": 569-74.

"The Noblest Instrument." *Harper's Monthly Magazine* Jan. 1924: 263-68.

"A Philosopher's Downfall." *Harper's Monthly Magazine* Feb. 1924: 415-16.

"Murder Trials and Elections." *Harper's Monthly Magazine* Mar. 1927: 527-28.

"Animals in a Machine Age." *Harper's Monthly Magazine* July 1931: 217-24.

"God and My Father." *Harper's Monthly Magazine* Dec. 1931: 1-12.

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II. Chronological Bibliography of Primary Works,

Verse in Periodicals:

Harper's Monthly Magazine and Harper's Weekly

- "An Ode to Trade." *Harper's Weekly* 6 Jan. 1912: 20.
- "Lines to a Mentor." *Harper's Weekly* 23 Mar. 1912: 14.
- "Ballad of Beauregard Brookes." *Harper's Weekly* 17 Aug. 1912: 12.
- "Piracy." *Harper's Monthly Magazine* July 1913: 321
- "The Temperate Lover." *Harper's Monthly Magazine* Nov. 1914: 972.
- "Earth Is Used to Bores." *Harper's Monthly Magazine* Mar. 1934: 387.

III. Chronological Bibliography of Primary Works,

Drawings in Periodicals:

Harper's Monthly Magazine and Harper's Weekly

- "Ballad of Beauregard Brookes." Two drawings. *Harper's Weekly* 17 Aug. 1912: 12.
- "These Everlasting Armenians." Three drawings. *Harper's Monthly Magazine* Jan. 1920: 281-84.

Appendix B

I. Chronological Bibliography of Primary Works,

Prose in Periodicals:

Metropolitan Magazine

"Sex, Religion and Business." *Metropolitan Magazine* Sept. 1915: 29+.

"What Do Ghosts Sit and Think About?" *Metropolitan Magazine* Oct. 1915:
31+.

"Aristotle's Party." *Metropolitan Magazine* Nov. 1915: 29+.

"Marriage Is Quite a Job." *Metropolitan Magazine* Dec. 1915: 35+.

"Why an Ostrich Eats Door-Knobs." *Metropolitan Magazine* Jan. 1916: 31+.

"Giving Civilization a Lift." *Metropolitan Magazine* Feb. 1916: 26.

"Pirates, Poles and the Rev. Lyman Abbott." *Metropolitan Magazine* Mar.
1916: 25+.

"On Being Too Grand for Your Mother." *Metropolitan Magazine* May 1916:
34-35.

"Death to the Pacifists!" *Metropolitan Magazine* June 1916: 28+.

"Views of an Uncle on Home Life." *Metropolitan Magazine* July 1916: 30-
31.

"The Sorrows of a Chukro." *Metropolitan Magazine* Aug. 1916: 26+.

"How to Avoid a Dull Life." *Metropolitan Magazine* Sept. 1916: 28+.

"Moody Men and a Hero." *Metropolitan Magazine* Oct. 1916: 25+.

"Hating Your Family." *Metropolitan Magazine* Nov. 1916: 30+.

- "Office Boys and Ostriches." *Metropolitan Magazine* 22 Dec. 1916: 4-5.
- "Women, Weather and Work." *Metropolitan Magazine* Dec. 1916: 30+.
- "Wild Men and Animals." *Metropolitan Magazine* Jan. 1917: 27+.
- "The Pretty Girl Nuisance." *Metropolitan Magazine* Feb. 1917: 28-30.
- "War and Good-Humor." *Metropolitan Magazine* Mar. 1917: 33+.
- "Objections to Heaven." *Metropolitan Magazine* Apr. 1917: 36-38.
- "If Henry Ford Were a Duchess." *Metropolitan Magazine* May 1917: 30+.
- "Odd Scenes from Belgium." *Metropolitan Magazine* June 1917: 34-36.
- "On Taking Your Coat Off." *Metropolitan Magazine* July 1917: 36-38.
- "Mr. Beety and Empires." *Metropolitan Magazine* Aug. 1917: 36-38.
- "The Trouble with History." *Metropolitan Magazine* Sept. 1917: 36-38.
- "Your Favorite Emotion." *Metropolitan Magazine* Oct. 1917: 34+.
- "Buffoon Fate." *Metropolitan Magazine* Nov. 1917: 32+.
- "When Nero Reads Novels." *Metropolitan Magazine* Dec. 1917: 29+.
- "Second-Hand Wings." *Metropolitan Magazine* Jan. 1918: 32+.
- "Grandfather's Three Lives." *Metropolitan Magazine* Feb. 1918: 31+.
- "Reading Matter for Tigers." *Metropolitan Magazine* Mar. 1918: 32+.
- "The Enjoyment of Gloom." *Metropolitan Magazine* Apr. 1918: 34+.
- "What Goes on Inside." *Metropolitan Magazine* May 1918: 32+.
- "The Wrong Kind of Relatives." *Metropolitan Magazine* June 1918: 32+.
- "Mrs. P's Side of It." *Metropolitan Magazine* July 1918: 36+.
- "The Aged Fairy." *Metropolitan Magazine* Aug. 1918: 38+.
- "Cows, Excitement and Politics." *Metropolitan Magazine* Sept. 1918: 42+.
- "From Noah to Now." *Metropolitan Magazine* Oct. 1918: 38+.

- "The Abolition of Rich Uncles." *Metropolitan Magazine* Nov. 1918: 32+.
- "Objection to Reading." *Metropolitan Magazine* Dec. 1918: 36+.
- "Womba Dak's Point of View." *Metropolitan Magazine* Jan. 1919: 36+.
- "I Speak for the Bourgeois." *Metropolitan Magazine* Feb. 1919: 42+.
- "How She Managed the Army." *Metropolitan Magazine* Mar. 1919: 30+.
- "Ways to Make the Flesh Creep." *Metropolitan Magazine* Apr. 1919: 34+.
- "Stroom and Graith." *Metropolitan Magazine* May 1919: 38+.
- "The Other Road to Civilization." *Metropolitan Magazine* June 1919: 36+.
- "A Viking with the Pip." *Metropolitan Magazine* July 1919: 40+.
- "Rock-a-Bang Baby." *Metropolitan Magazine* Aug. 1919: 48+.
- "Little Journeys to Thoughtland (and Back Again)." *Metropolitan Magazine*
Sept. 1919: 42+.
- "The Trouble with Heroes." *Metropolitan Magazine* Oct. 1919: 40+.
- "A Hopeful Old Bigamist." *Metropolitan Magazine* Nov. 1919: 36+.
- "What Happened to Bertha." *Metropolitan Magazine* Dec. 1919: 40+.
- "First Aid to the Bookless." *Metropolitan Magazine* Jan. 1920: 34+.
- "What Might Have Been." *Metropolitan Magazine* Feb. 1920: 34+.
- "If It Had Been the Great Cats!" *Metropolitan Magazine* Mar. 1920: 36+.
- "Ferocious Librarians." *Metropolitan Magazine* Apr. 1920: 35+.
- "Merry-Go-Rounds and Bad Eggs." *Metropolitan Magazine* May 1920: 40+.
- "The Naked Truth—and Her Clothes." *Metropolitan Magazine* June 1920:
36+.
- "Humpty-Dumpty and Adam." *Metropolitan Magazine* Aug. 1920: 40+.
- "If You Cannot Have Both." *Metropolitan Magazine* Sept. 1920: 32+.

- "A Pretty Rum Organ." *Metropolitan Magazine* Oct. 1920: 12+.
- "The Lady or the Dragon." *Metropolitan Magazine* Nov. 1920: 11+.
- "Cannibals All." *Metropolitan Magazine* Dec. 1920: 32+.
- "Learn to Conquer Your Wife." *Metropolitan Magazine* Jan. 1921: 34+.
- "It Might Happen to Anyone." *Metropolitan Magazine* Feb. 1921: 36+.
- "Hints and Warnings from Music." *Metropolitan Magazine* Mar. 1921: 30+.
- "The Foiled Philosopher." *Metropolitan Magazine* Apr. 1921: 30+.
- "Two New Writers." *Metropolitan Magazine* May 1921: 6+.
- "Quick Ripplers." *Metropolitan Magazine* Feb. 1922: 33+.

II. Chronological Bibliography of Primary Works,

Verse in Periodicals:

Metropolitan Magazine

- "To Phoebe." *Metropolitan Magazine* Oct. 1910: 130.
- "There Was a Little Red." In "The Lady or the Dragon," by Clarence Day.
Metropolitan Magazine Nov. 1920: 11.

III. Chronological Bibliography of Primary Works,

Drawings in Periodicals:

Metropolitan Magazine

- "Thrilling Snapshots from the War Zone." Four drawings. *Metropolitan Magazine* Apr. 1915: 30.
- "The Horrors of War." Four drawings. *Metropolitan Magazine* May 1915: 26.

"Real Scenes from the Front." Three drawings. *Metropolitan Magazine* July 1915: 16.

"Sex, Religion and Business." Five drawings. *Metropolitan Magazine* Sept. 1915: 29+.

"What Do Ghosts Sit and Think About?" Six drawings. *Metropolitan Magazine* Oct. 1915: 31+.

"Aristotle's Party." Eight drawings. *Metropolitan Magazine* Nov. 1915: 29+.

"Marriage Is Quite a Job." Six drawings. *Metropolitan Magazine* Dec. 1915: 35+.

"Why an Ostrich Eats Door-Knobs." Six drawings. *Metropolitan Magazine* Jan. 1916: 31+.

"Giving Civilization a Lift." Six drawings. *Metropolitan Magazine* Feb. 1916: 26.

"Pirates, Poles and the Rev. Lyman Abbott." Nine drawings. *Metropolitan Magazine* Mar. 1916: 25+.

"On Being Too Grand for Your Mother." Eight drawings. *Metropolitan Magazine* May 1916: 34-35.

"Death to the Pacifists!" Seven drawings. *Metropolitan Magazine* June 1916: 28+.

"Views of an Uncle on Home Life." Seven drawings. *Metropolitan Magazine* July 1916: 30-31.

"The Sorrows of a Chukro." Five drawings. *Metropolitan Magazine* Aug. 1916: 26+.

"How to Avoid a Dull Life." Seven drawings. *Metropolitan Magazine* Sept. 1916: 28+.

"Moody Men and a Hero." Six drawings. *Metropolitan Magazine* Oct. 1916: 25+.

"Hating Your Family." Seven drawings. *Metropolitan Magazine* Nov. 1916: 30+.

"Office Boys and Ostriches." Three drawings. *Metropolitan Magazine* 22 Dec. 1916: 4-5.

"Women, Weather and Work." Eight drawings. *Metropolitan Magazine* Dec. 1916: 30+.

"Wild Men and Animals." Six drawings. *Metropolitan Magazine* Jan. 1917: 27+.

"The Pretty Girl Nuisance." Six drawings. *Metropolitan Magazine* Feb. 1917: 28-30.

"War and Good-Humor." Four drawings. *Metropolitan Magazine* Mar. 1917: 33+.

"Objections to Heaven." Eight drawings. *Metropolitan Magazine* Apr. 1917: 36-38.

"If Henry Ford Were a Duchess." Eight drawings. *Metropolitan Magazine* May 1917: 30+.

"Odd Scenes from Belgium." Five drawings. *Metropolitan Magazine* June 1917: 34-36.

"On Taking Your Coat Off." Six drawings. *Metropolitan Magazine* July 1917: 36-38.

"Mr. Beety and Empires." Seven drawings. *Metropolitan Magazine* Aug. 1917: 36-38.

"The Trouble with History." Six drawings. *Metropolitan Magazine* Sept. 1917: 36-38.

"Your Favorite Emotion." Seven drawings. *Metropolitan Magazine* Oct. 1917: 34+.

"Buffoon Fate." Five drawings. *Metropolitan Magazine* Nov. 1917: 32+.

"When Nero Reads Novels." Eight drawings. *Metropolitan Magazine* Dec. 1917: 29+.

"Second-Hand Wings." Ten drawings. *Metropolitan Magazine* Jan. 1918: 32+.

"Grandfather's Three Lives." Four drawings. *Metropolitan Magazine* Feb. 1918: 31+.

"Reading Matter for Tigers." Six drawings. *Metropolitan Magazine* Mar. 1918: 32+.

"The Enjoyment of Gloom." Seven drawings. *Metropolitan Magazine* Apr. 1918: 34+

"What Goes on Inside." Seven drawings. *Metropolitan Magazine* May 1918: 32+.

"The Wrong Kind of Relatives." Six drawings. *Metropolitan Magazine* June 1918: 32+.

"Mrs. P's Side of It." Four drawings. *Metropolitan Magazine* July 1918: 36+.

"The Aged Fairy." Four drawings. *Metropolitan Magazine* Aug. 1918: 38+.

"Cows, Excitement and Politics." Three drawings. *Metropolitan Magazine* Sept. 1918: 42+.

"From Noah to Now." Four drawings. *Metropolitan Magazine* Oct. 1918: 38+.

"The Abolition of Rich Uncles." Five drawings. *Metropolitan Magazine* Nov.

1918: 32+.

"Objection to Reading." Six drawings. *Metropolitan Magazine* Dec. 1918:

36+.

"Womba Dak's Point of View." Nine drawings. *Metropolitan Magazine* Jan.

1919: 36+.

"I Speak for the Bourgeois." Eight drawings. *Metropolitan Magazine* Feb.

1919: 42+.

"How She Managed the Army." Eight drawings. *Metropolitan Magazine* Mar.

1919: 30+.

"Ways to Make the Flesh Creep." Eight drawings. *Metropolitan Magazine*

Apr. 1919: 34+.

"Stroom and Graith." Nine drawings. *Metropolitan Magazine* May 1919: 38+.

"The Other Road to Civilization." Six drawings. *Metropolitan Magazine* June

1919: 36+.

"A Viking with the Pip." Seven drawings. *Metropolitan Magazine* July 1919:

40+.

"Rock-a-Bang Baby." Six drawings. *Metropolitan Magazine* Aug. 1919: 48+.

"Little Journeys to Thoughtland (and Back Again)." Five drawings. *Metro-*

politan Magazine Sept. 1919: 42+.

"The Trouble with Heroes." Five drawings. *Metropolitan Magazine* Oct. 1919:

40+.

"A Hopeful Old Bigamist." Four drawings. *Metropolitan Magazine* Nov. 1919: 36+.

"What Happened to Bertha." Five drawings. *Metropolitan Magazine* Dec. 1919: 40+.

"First Aid to the Bookless." Five drawings. *Metropolitan Magazine* Jan. 1920: 34+.

"What Might Have Been. Five drawings. *Metropolitan Magazine* Feb. 1920: 34+.

"If It Had Been the Great Cats!" Five drawings. *Metropolitan Magazine* Mar. 1920: 36+.

"Ferocious Librarians." Five drawings. *Metropolitan Magazine* Apr. 1920: 35+.

"Merry-Go-Rounds and Bad Eggs." Five drawings. *Metropolitan Magazine* May 1920: 40+.

"The Naked Truth—and Her Clothes." Six drawings. *Metropolitan Magazine* June 1920: 36+.

"Humpty-Dumpty and Adam." Five drawings. *Metropolitan Magazine* Aug. 1920: 40+.

"If You Cannot Have Both." Five drawings. *Metropolitan Magazine* Sept. 1920: 32+.

"A Pretty Rum Organ." Six drawings. *Metropolitan Magazine* Oct. 1920: 12+.

"The Lady or the Dragon." Nine drawings. *Metropolitan Magazine* Nov. 1920: 11+.

"Cannibals All." Five drawings. *Metropolitan Magazine* Dec. 1920: 32+.

"Learn to Conquer Your Wife." Five drawings. *Metropolitan Magazine* Jan. 1921: 34+.

IV. Chronological Bibliography of Primary Works,

Prose in Periodicals:

Metropolitan Magazine,

Under Pseudonym "B. H. Arkwright"

"An Investor's Perplexities." *Metropolitan Magazine* Dec. 1918: 68-70.

"Something for Nothing." *Metropolitan Magazine* Jan. 1919: 68-70.

"First Steps in Capitalism." *Metropolitan Magazine* Feb. 1919: 68-70.

"Learning to Speculate." *Metropolitan Magazine* Mar. 1919: 68-69.

"The Average Man and the Railroads." *Metropolitan Magazine* Apr. 1919: 8+.

Appendix C

I. Chronological Bibliography of Primary Works,

Prose in Periodicals:

New Republic

"Our League for Improving the Rich." *New Republic* 28 Aug. 1915: 98-100.

Rpt. *New Republic* 22 Nov. 1954: 67-68.

"Our Allies the East Siders." Letter. *New Republic* 13 July 1918: 320.

"The Y.M.C.A.'s Religious Tests." Letter. *New Republic* 10 Aug. 1918: 50.

"Books and Things." *New Republic* 4 Jan. 1919: 284.

"In His Baby Blue Ship." *New Republic* 21 Jan. 1920: 237-38.

"Barriers." *New Republic* 12 Jan. 1921: 194.

"Not Playing the Game." *New Republic* 13 July 1921: 187.

"How It Works." *New Republic* 24 Aug. 1921: 353-54.

"Modern Love." Rev. of *I Have Only Myself to Blame*, by Elizabeth Bibesco.

New Republic 22 Mar. 1922: 115-16.

"The Crow's Nest." *New Republic* 5 Apr. 1922: 167-69.

"The Crow's Nest." *New Republic* 19 Apr. 1922: 227-28.

"The Crow's Nest." *New Republic* 3 May 1922: 282-83.

"The Crow's Nest." *New Republic* 17 May 1922: 345-46.

"The Crow's Nest." *New Republic* 31 May 1922: 20.

"The Crow's Nest." *New Republic* 14 June 1922: 78.

"The Crow's Nest." *New Republic* 28 June 1922: 136-37.

- "The Crow's Nest." *New Republic* 19 July 1922: 216.
- "The Crow's Nest." *New Republic* 26 July 1922: 257.
- "The Crow's Nest." *New Republic* 9 Aug. 1922: 308–09.
- "The Crow's Nest." *New Republic* 23 Aug. 1922: 361.
- "The Crow's Nest." *New Republic* 6 Sept. 1922: 48–49.
- "The Crow's Nest." *New Republic* 20 Sept. 1922: 99.
- "The Crow's Nest." *New Republic* 4 Oct. 1922: 148–49.
- "The Crow's Nest." *New Republic* 18 Oct. 1922: 198–99.
- "The Crow's Nest." *New Republic* 1 Nov. 1922: 249–50.
- "In Woodlawn." *New Republic* 9 Jan. 1924: 169–70.
- "American National Flower." *New Republic* 14 Sept. 1927: 96.

II. Chronological Bibliography of Primary Works,

Verse in Periodicals:

New Republic

- "Sic Semper Dissenters." *New Republic* 5 Oct. 1918: 282.

III. Chronological Bibliography of Primary Works,

Drawings in Periodicals:

New Republic

- "Sic Semper Dissenters." One drawing. *New Republic* 5 Oct. 1918: 282.
- "The Crow's Nest." Five drawings. *New Republic* 5 Apr. 1922: 167–69.
- "The Crow's Nest." Five drawings. *New Republic* 19 Apr. 1922: 227–28.

- "The Crow's Nest." Six drawings. *New Republic* 3 May 1922: 282–83.
- "The Crow's Nest." Six drawings. *New Republic* 17 May 1922: 345–46.
- "The Crow's Nest." Six drawings. *New Republic* 31 May 1922: 20.
- "The Crow's Nest." Ten drawings. *New Republic* 28 June 1922: 136–37.
- "The Crow's Nest." Eight drawings. *New Republic* 26 July 1922: 257.
- "The Crow's Nest." Four drawings. *New Republic* 6 Sept. 1922: 48–49.
- "The Crow's Nest." Eight drawings. *New Republic* 20 Sept. 1922: 99.
- "The Crow's Nest." Ten drawings. *New Republic* 4 Oct. 1922: 148–49.
- "The Crow's Nest." Two drawings. *New Republic* 18 Oct. 1922: 198–99.
- "The Crow's Nest." Thirteen drawings. *New Republic* 1 Nov. 1922: 249–50.
- Untitled Drawing. One drawing for advertisement for *New Republic* book sale.
New Republic 18 Apr. 1928: Inside back cover.

Appendix D

I. Chronological Bibliography of Primary Works,

Prose in Periodicals:

New York American

- "Do Authors Work?" *New York American* 30 Oct. 1933: 15.
- "The Earth Is a Poorly Built Planet." *New York American* 7 Nov. 1933: 19.
- "A Fable for Writers." *New York American* 17 Nov. 1933: 19.
- "Matters of Taste." *New York American* 24 Nov. 1933: 19.
- "Mental Weather." *New York American* 1 Dec. 1933: 17.
- "Three Partners." *New York American* 8 Dec. 1933: 19.
- "Let the Young Do It." *New York American* 14 Dec. 1933: 19.
- "Portrait of a Lady." *New York American* 22 Dec. 1933: 21.
- "A Man Who Could Take It." *New York American* 29 Dec. 1933: 21.
- "A Year Ago." *New York American* 5 Jan. 1934: 17.
- "A Foreign-Born President." *New York American* 10 Jan. 1934: 17.
- "Curious Ailments." *New York American* 19 Jan. 1934: 19.
- "Libero Shaves Himself." *New York American* 26 Jan. 1934: 17.
- "Turning on the Faucet." *New York American* 2 Feb. 1934: 19.
- "At Home on the Ice." *New York American* 10 Feb. 1934: 17.
- "A Solemn Young Bungler." *New York American* 15 Feb. 1934: 19.
- "Author's Earnings." *New York American* 9 Mar. 1934: 17.
- "Oil and Vinegar." *New York American* 13 Mar. 1934: 15.

"Choosing Rulers: Circus Elephant Discourses on Government." *New York American* 3 Apr. 1934: 17.

"Pumps and Sharks: The Long Etymological Road Words Travel." *New York American* 10 Apr. 1934: 15.

"Too Many Cooks: When the Broth's a Language Look What Happens." *New York American* 17 Apr. 1934: 15

"Modern Dangers." *New York American* 24 Apr. 1934: 17.

"Word Histories: How Some Common Phrases Got That Way." *New York American* 1 May 1934: 15.

"Inferior Beings? How a Genius Feels Toward His Audience." *New York American* 9 May 1934: 19.

"Good English: Don't Try to Be Logical with Our Language." *New York American* 15 May 1934: 15.

"Moral Novels: Trollope Preached Goodness and Got into Trouble." *New York American* 22 May 1934: 15.

"Molar and Miller and How Carpenters Got Their Name." *New York American* 29 May 1934: 15.

"Words, Words: Bankers and Cobblers Victims of Careless Nicknames." *New York American* 8 June 1934: 19.

"Strange Pair: Henry James as a Crooner of Whitman's Poetry." *New York American* 14 June 1934: 19.

"Herring Hazards: Battle with Eider Ducks on Coast of Norway." *New York American* 21 June 1934: 17.

"Cruel World: No Sympathy for These Private Sorrows." *New York American*
28 June 1934: 17.

"Heat Slaves: Superfluous Clothing and Civilization." *New York American* 6
July 1934: 15.

"Gilbert's Humor: Punch Didn't Laugh, But Public Did." *New York American*
12 July 1934: 15.

"Nature of Runts." *New York American* 19 July 1934: 15.

"Success Story." *New York American* 26 July 1934: 17.

"Pig's Pot: Maggie Didn't Know What to Do." *New York American* 1 Aug.
1934: 15.

"Firewater: All of Us Are a Little Bit Alcoholic." *New York American* 9 Aug.
1934: 15.

"The Right Job: Luck Often Brings Success to a Failure." *New York American*
16 Aug. 1934: 17.

"Charity: The Offense of Being Too Philanthropic." *New York American* 23
Aug. 1934: 15.

"Family Parties: Delicate Problem of the Wife's Relatives." *New York Ameri-*
can 28 Aug. 1934: 15.

"Waggling: A Lesson to Be Learned from Golfers." *New York American* 7
Sept. 1934: 19.

"African R's: How Savages Utilize Their Proverbs." *New York American* 11
Sept. 1934: 17.

"Artist's Gamble: Why Great Are Often Neglected in Their Own Time." *New*
York American 18 Sept. 1934: 17.

"Hard Life: Poor André Gide Suffers from Wealth." *New York American*
25Sept. 1934: 19.

"Cahouah: What Dan Edwards' Servant Brought Home." *New York American*
2 Oct. 1934: 17.

"Reliable People: Occupations That Pay Their Debts Promptly." *New York American* 9 Oct. 1934: 17.

"Connell's Stamp: Postmaster-General Spoils His Career." *New York American* 16 Oct. 1934: 19.

"Royal Gratitude: A Pension That Doesn't Know When to Stop." *New York American* 25 Oct. 1934: 19.

"Big Biceps: The Cavemen's Leaders and Modern Orators." *New York American* 9 Nov. 1934: 23.

"Stupid Periods: A Note from Sibelius and Beethoven." *New York American*
27 Nov. 1934: 17.

"Wrong Track: David Hume, the G. B. Shaw of His Time." *New York American*
11 Dec. 1934: 19.

N.D. / N. Pag.

"Dinosaur Age: Mysterious Fate of Those Mammoth Vegetarians." *New York American* n.d.: n. pag. [tear sheet in NYPL]

II. Chronological Bibliography of Primary Works,

Verse in Periodicals:

New York American

- "Two Portraits." *New York American* 4 May 1934: 19.
- "Modern Criminal." *New York American* 11 May 1934: 19.
- "Song of Og." *New York American* 18 May 1934: 19.
- "Men of Talk." *New York American* 23 May 1934: 19.
- "A Minor Tragedy." *New York American* 31 May 1934: 19.
- "The Dream of Skeets." *New York American* 28 July 1934: 13.
- "Majestic Still." *New York American* 18 Aug. 1934: 13.
- "Point of View." *New York American* 2 Jan. 1935: 13.

III. Chronological Bibliography of Primary Works,

Drawings in Periodicals:

New York American

- "Choosing Rulers: Circus Elephant Discourses on Government." One drawing.
New York American 3 Apr. 1934: 17.
- "Pumps and Sharks." Two drawings. *New York American* 10 Apr. 1934: 15.
- "Too Many Cooks: When the Broth's a Language Look What Happens." One
drawing. *New York American* 17 Apr. 1934: 15.
- "Modern Dangers." Two drawings. *New York American* 24 Apr. 1934: 17.
- "Word Histories: How Some Common Phrases Got That Way." One drawing.
New York American 1 May 1934: 15.

"Two Portraits." Two drawings. *New York American* 4 May 1934: 19.

"Inferior Beings? How a Genius Feels Toward His Audience." Two drawings.

New York American 9 May 1934: 19.

"Modern Criminal." One drawing. *New York American* 11 May 1934: 19.

"Good English: Don't Try to Be Logical with Our Language." One drawing.

New York American 15 May 1934: 15.

"Song of Og." One drawing. *New York American* 18 May 1934: 19.

"Moral Novels: Trollope Preached Goodness and Got into Trouble." One

drawing. *New York American* 22 May 1934: 15.

"Men of Talk." One drawing. *New York American* 23 May 1934: 19.

"Molar and Miller: How Carpenters Got Their Name." One drawing. *New*

York American 29 May 1934: 15.

"A Minor Tragedy." One drawing. *New York American* 31 May 1934: 19.

"Words, Words: Bankers and Cobblers Victims of Careless Nicknames." One

drawing. *New York American* 8 June 1934: 19.

"Strange Pair: Henry James as a Crooner of Whitman's Poetry." One drawing.

New York American 14 June 1934: 19.

"Herring Hazards: Battle with Eider Ducks on Coast of Norway." One draw-

ing. *New York American* 21 June 1934: 17.

"Cruel World: No Sympathy for These Private Sorrows." Two drawings. *New*

York American 28 June 1934: 17.

"Heat Slaves: Superfluous Clothing and Civilization." One drawing. *New York*

American 6 July 1934: 15.

- "Gilbert's Humor: Punch Didn't Laugh, But Public Did." One drawing. *New York American* 12 July 1934: 15.
- "Nature of Runts." One drawing. *New York American* 19 July 1934: 15.
- "Success Story." Two drawings. *New York American* 26 July 1934: 17.
- "Dream of Skeets." Two drawings. *New York American* 28 July 1934: 13.
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- "Artist's Gamble: Why Great Are Often Neglected in Their Own Time." One drawing. *New York American* 18 Sept. 1934: 17.
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Appendix F

Chronological Bibliography of Primary Works, Prose in Periodicals

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1913

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1914

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"The Aged Fairy." *Metropolitan Magazine* Aug. 1918: 38+.

"Cows, Excitement and Politics." *Metropolitan Magazine* Sept. 1918: 42+.

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"From Noah to Now." *Metropolitan Magazine* Oct. 1918: 38+.

"The Abolition of Rich Uncles." *Metropolitan Magazine* Nov. 1918: 32+.

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1919

"Books and Things." *New Republic* 4 Jan. 1919: 284.

"Womba Dak's Point of View." *Metropolitan Magazine* Jan. 1919: 36+.

Under Pseudonym "B. H. Arkwright": "Something for Nothing." Metropolitan Magazine Jan. 1919: 68-70.

"I Speak for the Bourgeois." *Metropolitan Magazine* Feb. 1919: 42+.

Under Pseudonym "B. H. Arkwright": "First Steps in Capitalism." Metropolitan Magazine Feb. 1919: 68-70.

"How She Managed the Army." *Metropolitan Magazine* Mar. 1919: 30+.

Under Pseudonym "B. H. Arkwright": "Learning to Speculate." Metropolitan Magazine Mar. 1919: 68-69.

"Ways to Make the Flesh Creep." *Metropolitan Magazine* Apr. 1919: 34+.

Under Pseudonym "B. H. Arkwright": "The Average Man and the Railroads." Metropolitan Magazine Apr. 1919: 8+.

"Stroom and Graith." *Metropolitan Magazine* May 1919: 38+.

"The Other Road to Civilization." *Metropolitan Magazine* June 1919: 36+.

"A Viking with the Pip." *Metropolitan Magazine* July 1919: 40+.

"Rock-a-Bang Baby." *Metropolitan Magazine* Aug. 1919: 48+.

"Little Journeys to Thoughtland (and Back Again)." *Metropolitan Magazine*
Sept. 1919: 42+.

"The Trouble with Heroes." *Metropolitan Magazine* Oct. 1919: 40+.

"A Hopeful Old Bigamist." *Metropolitan Magazine* Nov. 1919: 36+.

"What Happened to Bertha." *Metropolitan Magazine* Dec. 1919: 40+.

1920

"In His Baby Blue Ship." *New Republic* 21 Jan. 1920: 237–38.

"First Aid to the Bookless." *Metropolitan Magazine* Jan. 1920: 34+.

"These Everlasting Armenians." *Harper's Monthly Magazine* Jan. 1920: 281–
84.

"What Might Have Been." *Metropolitan Magazine* Feb. 1920: 34+.

"If It Had Been the Great Cats!" *Metropolitan Magazine* Mar. 1920: 36+.

"This Simian World." *Harper's Monthly Magazine* Mar. 1920: 501–07.

"Ferocious Librarians." *Metropolitan Magazine* Apr. 1920: 35+.

"Just Like Chelu'zim." *Harper's Monthly Magazine* May 1920: 857–60.

"Merry-Go-Rounds and Bad Eggs." *Metropolitan Magazine* May 1920: 40+.

"The Naked Truth— and Her Clothes." *Metropolitan Magazine* June 1920:
36+.

"Humpty-Dumpty and Adam." *Metropolitan Magazine* Aug. 1920: 40+.

"The New Curiosity Shop." *New York Evening Post* 18 Sept. 1920, "Literary
Review," sec. 3: 7.

"If You Cannot Have Both." *Metropolitan Magazine* Sept. 1920: 32+.

"The New Curiosity Shop: Leaves from My Notebook." *New York Evening Post* 9 Oct. 1920, "Literary Review," sec. 3: 7.

"For a Brave Man." Letter. *New York Tribune* 21 Oct. 1920: 10.

"A Pretty Rum Organ." *Metropolitan Magazine* Oct. 1920: 12+.

"The New Curiosity Shop: On Living Twice." *New York Evening Post* 20 Nov. 1920, "Literary Review," sec. 3: 7.

"The Lady or the Dragon." *Metropolitan Magazine* Nov. 1920: 11+.

"Legs Vs. Architects." *Harper's Monthly Magazine* Nov. 1920: 805-06.

"Cannibals All." *Metropolitan Magazine* Dec. 1920: 32+.

"A Tragedy of Gustatory Selection." *Harper's Monthly Magazine* Dec. 1920: 111-16.

1921

"Barriers." *New Republic* 12 Jan. 1921: 94.

"The New Curiosity Shop: The Scientists' Corner." *New York Evening Post* 29 Jan. 1921, "Literary Review," sec. 3: 7.

"Learn to Conquer Your Wife." *Metropolitan Magazine* Jan. 1921: 34+.

"The New Curiosity Shop: Buy a Book a Week! A Contribution to the National Bookselling Campaign." *New York Evening Post* 12 Feb. 1921, "Literary Review," sec. 3: 7.

"The Grand Tour of Horlick." *Harper's Monthly Magazine* Feb. 1921: 376-88.

"It Might Happen to Anyone." *Metropolitan Magazine* Feb. 1921: 36+.

"Hints and Warnings from Music." *Metropolitan Magazine* Mar. 1921: 30+.

"As They Go Riding By." *Harper's Monthly Magazine* Apr. 1921, "The Lion's Mouth": 661-63.

"The Foiled Philosopher." *Metropolitan Magazine* Apr. 1921: 30+.

"The New Writers." *Metropolitan Magazine* May 1921: 6+.

"Young Man, Go Under." *Harper's Monthly Magazine* June 1921, "The Lion's Mouth": 119-20.

"On Raptures and Primness." *New York Evening Post* 2 July 1921, "Literary Review," sec. 3: 3.

"Not Playing the Game." *New Republic* 13 July 1921: 187.

"How It Works." *New Republic* 24 Aug. 1921: 353-54.

"The Discovery of the Filbert Islands: A Review of 'The Cruise of the Kawa.'" Rev. of *The Cruise of the Kawa: Wanderings in the South Seas*, by Walter E. Traprock. *Yale Alumni Weekly* 21 Oct. 1921: 122-23.

1922

"Quick Ripplers." *Metropolitan Magazine* Feb. 1922: 33+.

"Modern Love." Rev. of *I Have Only Myself to Blame*, by Elizabeth Bibesco. *New Republic* 22 Mar. 1922: 115-16.

"The Crow's Nest." *New Republic* 5 Apr. 1922: 167-69.

"The Crow's Nest." *New Republic* 19 Apr. 1922: 227-28.

"The Crow's Nest." *New Republic* 3 May 1922: 282-83.

"The Crow's Nest." *New Republic* 17 May 1922: 345-46.

"The Crow's Nest." *New Republic* 31 May 1922: 20.

- "The Crow's Nest." *New Republic* 14 June 1922: 78.
- "The Crow's Nest." *New Republic* 28 June 1922: 136-37.
- "The Crow's Nest." *New Republic* 19 July 1922: 216.
- "The Crow's Nest." *New Republic* 26 July 1922: 257.
- "The Crow's Nest." *New Republic* 9 Aug. 1922: 308-09.
- "The Crow's Nest." *New Republic* 23 Aug. 1922: 361.
- "The Crow's Nest." *New Republic* 6 Sept. 1922: 48-49.
- "The Crow's Nest." *New Republic* 20 Sept. 1922: 99.
- "Fox Hunting and Baseball." *Harper's Monthly Magazine* Sept. 1922, "The Lion's Mouth": 549-50.
- "The Crow's Nest." *New Republic* 4 Oct. 1922: 148-49.
- "The Crow's Nest." *New Republic* 18 Oct. 1922: 198-99.
- "The Crow's Nest." *New Republic* 1 Nov. 1922: 249-50.

1923

- "Earthquakes and Rugs." *Harper's Monthly Magazine* Mar. 1923, "The Lion's Mouth": 530-33.
- "The Gift of Song." *Harper's Monthly Magazine* June 1923: 130-32.
- "The Persistence of Perneb." *Harper's Monthly Magazine* Sept. 1923, "Editor's Drawer": 569-74.

1924

- "In Woodlawn." *New Republic* 9 Jan. 1924: 169-70.
- "The Noblest Instrument." *Harper's Monthly Magazine* Jan. 1924: 263-68.

1932

"God and My Father." *Harper's Monthly Magazine* Jan. 1932: 179-92.

1933

"Father and the French Court." *New Yorker* 21 Jan. 1933: 15.

"Father and the Crusader's Third Wife." *New Yorker* 11 Feb. 1933: 15.

"Father Hires a Cook." *New Yorker* 25 Mar. 1933: 22-23.

"Father Feels Starved." *New Yorker* 22 Apr. 1933: 14-15.

"Father Thumps on the Floor." *New Yorker* 29 Apr. 1933: 17-18.

"Father Lets in the Telephone." *New Yorker* 13 May 1933: 18-20.

"Father Is Firm with His Ailments." *New Yorker* 20 May 1933: 19-21.

"Father Among the Potted Palms." *New Yorker* 3 June 1933: 16-18.

"Father Brightens the Sick Room." *New Yorker* 24 June 1933: 14-16.

"Father Sends Me to the World's Fair." *New Yorker* 4 July 1933: 30-34.

"Mr. Day Viewed By a Grandson." *New York Sun* 2 Sept. 1933: 31.

"Book of the Day: A Treasure of a Book About Three Children, Such as Seldom Gets Written." Rev. of *Worth Remembering*, by Rhys James.
New York Sun 25 Oct. 1933: 24.

"Do Authors Work?" *New York American* 30 Oct. 1933: 15.

"The Earth Is a Poorly Built Planet." *New York American* 7 Nov. 1933: 19.

"Fashions in Love: An Essay." *New Yorker* 11 Nov. 1933: 22.

"A Fable for Writers." *New York American* 17 Nov. 1933: 19.

"Matters of Taste." *New York American* 24 Nov. 1933: 19.

"Do Authors Work?" *American Commentator* Nov. 1933: 9-10.

- "Mental Weather." *New York American* 1 Dec. 1933: 17.
- "Father Isn't Much Help." *New Yorker* 2 Dec. 1933: 17-18.
- "Three Partners." *New York American* 8 Dec. 1933: 19.
- "The Rabbits Conquer Fear." *New Yorker* 9 Dec. 1933: 25-26.
- "Let the Young Do It." *New York American* 14 Dec. 1933: 19.
- "Portrait of a Lady." *New York American* 22 Dec. 1933: 21.
- "Father Has a Bad Night." *New Yorker* 23 Dec. 1933: 22-23.
- "A Man Who Could Take It." *New York American* 29 Dec. 1933: 21.

1934

- "A Year Ago." *New York American* 5 Jan. 1934: 17.
- "Father Finds Guests in the House." *New Yorker* 6 Jan. 1934: 23-25.
- "A Foreign-Born President." *New York American* 10 Jan. 1934: 17.
- "The Pliocene God." *New Yorker* 13 Jan. 1934: 26.
- "Curious Ailments." *New York American* 19 Jan. 1934: 19.
- "Father Tries to Make Mother Like Figures." *New Yorker* 20 Jan. 1934: 13-15.
- "Libero Shaves Himself." *New York American* 26 Jan. 1934: 17.
- "Turning on the Faucet." *New York American* 2 Feb. 1934: 19.
- "Father and His Hard-Rocking Ship." *New Yorker* 3 Feb. 1934: 19-21.
- "At Home on the Ice." *New York American* 10 Feb. 1934: 17.
- "A Solemn Young Bungler." *New York American* 15 Feb. 1934: 19.
- "Father Has Trouble with the Land of Egypt." *New Yorker* 24 Feb. 1934: 18-21.

- "Father Sews on a Button." *New Yorker* 10 Mar. 1934: 24–25.
- "Oil and Vinegar." *New York American* 13 Mar. 1934: 15.
- "Among the Scientists." *New Yorker* 17 Mar. 1934: 26.
- "Father Teaches Me to Be Prompt." *New Yorker* 31 Mar. 1934: 21–22.
- "Choosing Rulers: Circus Elephant Discourses on Government." *New York American* 3 Apr. 1934: 17.
- "Pumps and Sharks: The Long Etymological Road Words Travel." *New York American* 10 Apr. 1934: 15.
- "Too Many Cooks: When the Broth's a Language Look What Happens." *New York American* 17 Apr. 1934: 15.
- "Father's Old Trousers." *New Yorker* 21 Apr. 1934: 21–22.
- "Modern Dangers." *New York American* 24 Apr. 1934: 17.
- "Word Histories: How Some Common Phrases Got That Way." *New York American* 1 May 1934: 15.
- "Father Opens My Mail." *New Yorker* 5 May 1934: 28–31.
- "Inferior Beings? How a Genius Feels Toward His Audience." *New York American* 9 May 1934: 19.
- "Good English: Don't Try to Be Logical with Our Language." *New York American* 15 May 1934: 15.
- "Father Wakes up the Village." *New Yorker* 19 May 1934: 19–21.
- "Moral Novels: Trollope Preached Goodness and Got into Trouble." *New York American* 22 May 1934: 15.
- "Molar and Miller and How Carpenters Got Their Name." *New York American* 29 May 1934: 15.

"Modern Dangers." *American Commentator* May 1934: 9.

"Words, Words: Bankers and Cobblers Victims of Careless Nicknames." *New York American* 8 June 1934: 19.

"Strange Pair: Henry James as a Crooner of Whitman's Poetry." *New York American* 14 June 1934: 19.

"Herring Hazards: Battle with Eider Ducks on Coast of Norway." *New York American* 21 June 1934: 17.

"Cruel World: No Sympathy for These Private Sorrows." *New York American* 28 June 1934: 17.

"Heat Slaves: Superfluous Clothing and Civilization." *New York American* 6 July 1934: 15.

"Gilbert's Humor: Punch Didn't Laugh, But Public Did." *New York American* 12 July 1934: 15.

"Ambition." *New Yorker* 14 July 1934: 42.

"Hens and Grammarians." *New Yorker* 14 July 1934: 17-18.

"Success Story." *New York American* 26 July 1934: 17.

"Pig's Pot: Maggie Didn't Know What to Do." *New York American* 1 Aug. 1934: 15.

"Firewater: All of Us Are a Little Bit Alcoholic." *New York American* 9 Aug. 1934: 15.

"The Right Job: Luck Often Brings Success to a Failure." *New York American* 16 Aug. 1934: 17.

"Charity: The Offense of Being Too Philanthropic." *New York American* 23 Aug. 1934: 15.

"Family Parties: Delicate Problem of the Wife's Relatives." *New York American* 28 Aug. 1934: 15.

"Mr. Jenkins among the Amazons." *Woman's Home Companion* Aug. 1934: 15+.

"Wagging: A Lesson to Be Learned from Golfers." *New York American* 7 Sept. 1934: 19.

"African R's: How Savages Utilize Their Proverbs." *New York American* 11 Sept. 1934: 17.

"Artist's Gamble: Why Great Are Often Neglected in Their Own Time." *New York American* 18 Sept. 1934: 17.

"Hard Life: Poor André Gide Suffers from Wealth." *New York American* 25 Sept. 1934: 19.

"Cahouah: What Dan Edwards' Servant Brought Home." *New York American* 2 Oct. 1934: 17.

"Fortified Necks." *New Yorker* 6 Oct. 1934: 40-42.

"Reliable People: Occupations That Pay Their Debts Promptly." *New York American* 9 Oct. 1934: 17.

"Connell's Stamp: Postmaster-General Spoils His Career." *New York American* 16 Oct. 1934: 19.

"Royal Gratitude: A Pension That Doesn't Know When to Stop." *New York American* 25 Oct. 1934: 19.

"Family Parties." *American Commentator* Oct. 1934: 15.

"The Seamy Side of Fabre." From *The Crow's Nest*. *Golden Book Magazine* Oct. 1934: 408+.

"Big Biceps: The Cavemen's Leaders and Modern Orators." *New York American* 9 Nov. 1934: 23.

"Stupid Periods: A Note from Sibelius and Beethoven." *New York American* 27 Nov. 1934: 17.

"Wrong Track: David Hume, the G. B. Shaw of His Time." *New York American* 11 Dec. 1934: 19.

1935

"Father Interferes with the 23rd Psalm." *New Yorker* 16 Mar. 1935: 22.

"Father and His Other Selves." *New Yorker* 30 Mar. 1935: 18–19.

"Father, Delmonico's, and Buffalo Bill." *New Yorker* 13 Apr. 1935: 25–27.

"Knife of Massio Valenti." *Woman's Home Companion* Apr. 1935: 21–22.

"Father Tackles the Bible." *New Yorker* 18 May 1935: 20–22.

"Father Declines to Be Killed." *New Yorker* 15 June 1935: 18–20.

"Father Plans to Get Out." *New Yorker* 29 June 1935: 17–18.

"Father Buys Us a Boat." *New Yorker* 20 July 1935: 14–16.

"Father Objects to Exploring." *New Yorker* 3 Aug. 1935: 31–33.

"Father's Home Disappears." *New Yorker* 17 Aug. 1935: 16–19.

"Father's Troublesome Neighbor." *New Yorker* 31 Aug. 1935: 17–20.

"Father and Pugs and Rubber Trees." *New Yorker* 28 Sept. 1935: 16–19.

"There Was a Young Englishman." *Saturday Review of Literature* 5 Oct. 1935: 9.

"Father and Old Mother Earth." *New Yorker* 19 Oct. 1935: 22–23.

"Appearing with Lillian Russell." *Saturday Evening Post* 26 Oct. 1935: 90.

"Samuel Pepys of the Conning Tower." Rev. of *The Diary of Our Own Samuel Pepys*, by Franklin P. Adams. *Saturday Review of Literature* 23 Nov. 1935: 10.

"How Hurricanes Help." *New Yorker* 14 Dec. 1935: 34–35.

"The Deacons and the Drama." *Stage* Dec. 1935: 32.

1936

"Father's Method of Courtship." *New Yorker* 18 Jan. 1936: 15–16.

"Father and Bessie Skinner's Ring." *New Yorker* 1 Feb. 1936: 18–19.

"Father Opens My Mail." *Scholastic* 8 Feb. 1936: 4+.

"Father Visits the War." *New Yorker* 15 Feb. 1936: 18–20.

"Father and Mr. Punch." *New Yorker* 7 Mar. 1936: 25–26.

"Father Gets a Surprise." *New Yorker* 17 Apr. 1936: 16–17.

"Father Invests in a Livery." *New Yorker* 9 May 1936: 21–24.

"Life with Mother." *Ladies' Home Journal* May 1936: 10+.

"Father and I Study the World." *New Yorker* 6 June 1936: 21–23.

"Mother and Our Wicked Mare." *Ladies' Home Journal* June 1936: 13+.

"Grandpa Makes Me a Bear Pit." *New Yorker* 4 July 1936: 15–16.

"Grandpa Helps at a Séance." *New Yorker* 18 July 1936: 14–16.

"Grandpa Keeps His Hands Off." *New Yorker* 8 Aug. 1936: 14–16.

"No Movies Then." *New Yorker* 31 Oct. 1936: 22–24.

"Noble Boys: When the Atmosphere of Children's Books Was 'Thick with Nobility.'" *Saturday Review of Literature* 14 Nov. 1936: 3–4.

"Story of a Farmer." *Reader's Digest* Nov. 1936: 85–87.

1937

"Story of a Farmer." *Scholastic* 20 Feb. 1937: 6-7.

"Father Puts Mother on Horseback." *New Yorker* 12 June 1937: 17-19.

"Father Gives Mother an Allowance." *New Yorker* 26 June 1937: 22-24.

"Mother Makes Father a Mustard Plaster." *New Yorker* 10 July 1937: 15-16.

"Father Keeps Cows." *New Yorker* 31 July 1937: 14-16.

"Father and Mother and the Servant Problem." *New Yorker* 21 Aug. 1937: 16-19.

1940

"God and My Father." *Abr. Reader's Digest* Aug. 1940: 20-25.

1943

"Father Trains a Dog." *Reader's Digest* June 1943: 119.

1963

"Legs Vs. Architects: Excerpt from *The Crow's Nest*." *Library Journal* 1 Dec. 1963: 4526-27.

N.D. / N. Pag.

"Dinosaur Age: Mysterious Fate of Those Mammoth Vegetarians." *New York American* n.d.: n. pag. [tear sheet in NYPL]

“Foreign Place Names: Give Them an American Pronunciation and Dismantle

Przemysl.” Letter. *New York Sun* n.d.: n. pag. [tear sheet in NYPL]

“Kindergarten for Heroes.” *New York Tribune* n.d.: n. pag. [tear sheet in NYPL]

Appendix G

Chronological Bibliography of Primary Works, Verse in Periodicals

1910

"To Phoebe." *Metropolitan Magazine* Oct. 1910: 130.

1911

"To Phoebe." *Current Literature* Feb. 1911: 229.

1912

"An Ode to Trade." *Harper's Weekly* 6 Jan. 1912: 20.

"Lines to a Mentor." *Harper's Weekly* 23 Mar. 1912: 14.

"Ballad of Beauregard Brookes." *Harper's Weekly* 17 Aug. 1912: 12.

1913

"Piracy." *Harper's Monthly Magazine* July 1913: 321.

1914

"The Temperate Lover." *Harper's Monthly Magazine* Nov. 1914: 972.

1915

"That 'Chant of Hate' Again: A New Version of Herr Lissauer's Merry Ron-delay." Letter in verse. *New York Times* 10 Apr. 1915: 10.

1918

"Sic Semper Dissenters." *New Republic* 5 Oct. 1918: 282.

"Ode to Phoebe." *Nature Study* Dec. 1918: 370.

1920

"There Was a Little Red." In "The Lady or the Dragon," by Clarence Day. *Metropolitan Magazine* Nov. 1920: 11.

1928

"Sic Semper Dissenters." *World Tomorrow* Feb. 1928: 57.

"Mother and Daughter as They Are." Five drawings with verse or single-line caption. *Outlook* 22 Feb. 1928: 289.

"Never Think a Hero Waits." Five drawings with verse or single-line caption. *Outlook* 22 Feb. 1928: 288.

1933

"Sad Story." *Literary Digest* 27 May 1933: 28.

"Souls in Torment." *New Yorker* 26 Aug. 1933: 15.

"Misgivings." *New Yorker* 16 Sept. 1933: 20.

"Historical Incidents." *New Yorker* 14 Oct. 1933: 21.

"States of Bliss." *New Yorker* 4 Nov. 1933: 24.

1934

"Collisions." *New Yorker* 27 Jan. 1934: 23.

"To My Wife." *New Yorker* 10 Feb. 1934: 19.

"Moral Moments." *New Yorker* 3 Mar. 1934: 23.

"Life Has Taken Many Shapes." *Saturday Review of Literature* 10 Mar. 1934:
534.

"Conversation at Loch Ness." *New Yorker* 17 Mar. 1934: 23.

"And/Or." *New Yorker* 31 Mar. 1934: 19.

"Earth Is Used to Bores." *Harper's Monthly Magazine* Mar. 1934: 387.

"Evening Hymns." *New Yorker* 14 Apr. 1934: 24.

"Reincarnations." *New Yorker* 28 Apr. 1934: 29.

"Two Portraits." *New York American* 4 May 1934: 19.

"Modern Criminal." *New York American* 11 May 1934: 19.

"Song of Og." *New York American* 18 May 1934: 19.

"Men of Talk." *New York American* 23 May 1934: 19.

"Admonitions." *New Yorker* 26 May 1934: 23.

"Friendly Soul." *Saturday Review of Literature* 26 May 1934: 710.

"A Minor Tragedy." *New York American* 31 May 1934: 19.

"Great Bottles." *New Yorker* 9 June 1934: 19.

"Scenes from the Mesozoic." *New Yorker* 16 June 1934: 23.

"Scenes from the Mesozoic." *New Yorker* 30 June 1934: 17.

- "Scenes from the Mesozoic." *New Yorker* 21 July 1934: 23.
- "The Dream of Skeets." *New York American* 28 July 1934: 13.
- "Grief and Laughter." *Saturday Review of Literature* 4 Aug. 1934: 30.
- "Scenes from the Mesozoic." *New Yorker* 4 Aug. 1934: 24.
- "Majestic Still." *New York American* 18 Aug. 1934: 13.
- "Scenes from the Mesozoic." *New Yorker* 18 Aug. 1934: 19.
- "Scenes from the Mesozoic." *New Yorker* 8 Sept. 1934: 32.
- "Sophisticate." *Saturday Review of Literature* 6 Oct. 1934: 16.
- "Scenes from the Mesozoic." *New Yorker* 20 Oct. 1934: 28.
- "Scenes from the Mesozoic." *New Yorker* 10 Nov. 1934: 27.
- "Too Bad." *New Yorker* 17 Nov. 1934: 29.
- "The Newest Utopia." *New Yorker* 24 Nov. 1934: 17.
- "What Are They Doing Now?" *New Yorker* 1 Dec. 1934: 32.
- "New Inventions." *New Yorker* 15 Dec. 1934: 25.
- "Farewell, My Friends." *New Yorker* 29 Dec. 1934: 27.

1935

- "Point of View." *New York American* 2 Jan. 1935: 13.
- "Hypotenuse of Howls." *Saturday Review of Literature* 5 Jan. 1935: 406.
- "Sic Semper." *New Yorker* 5 Jan. 1935: 29.
- "Nursery Rhyme." *New Yorker* 26 Jan. 1935: 17.
- "Secret Joys." *New Yorker* 2 Feb. 1935: 25.
- "Superman." *New Yorker* 9 Feb. 1935: 29.
- "Medical Methods." *New Yorker* 16 Feb. 1935: 25.

- "Genius Is Always Neurotic." *New Yorker* 23 Feb. 1935: 63.
- "As the Worm Turns." *New Yorker* 2 Mar. 1935: 25.
- "Household Worries." *New Yorker* 9 Mar. 1935: 18.
- "Man's Limitation." *New Yorker* 23 Mar. 1935: 15.
- "Impasse." *New Yorker* 6 Apr. 1935: 22.
- "Science." *New Yorker* 11 May 1935: 33.
- "Medical Methods." *New Yorker* 25 May 1935: 19.
- "Money Matters." *Saturday Review of Literature* 8 June 1935: 12.
- "Educational Efforts." *New Yorker* 13 July 1935: 21.
- "Be You Secret." *Saturday Review of Literature* 17 Aug. 1935: 5.
- "Historical Incidents." *New Yorker* 24 Aug. 1935: 19.
- "The Ancient Way." *Literary Digest* 14 Sept. 1935: 32.
- "Historical Incidents." *New Yorker* 14 Sept. 1935: 21.
- "The Ancient Way." *Forum* Sept. 1935: 152.
- "Great Occasion." *New Yorker* 12 Oct. 1935: 44.
- "A Tory's Night Thought." *New Yorker* 30 Nov. 1935: 25.

N.D. / N. Pag.

- "Marco Polo." *Plains Journal* (Kansas) n.d.: 52. [tear sheet in NYPL]

Appendix H

Chronological Bibliography of Primary Works, Drawings in Anthologies and Periodicals

1911

"A Contribution from Yale '96." Three drawings. *Ninety-Sixer* 1 June 1911: 4.

1912

"Ballad of Beauregard Brookes." Two drawings. *Harper's Weekly* 17 Aug. 1912: 12.

1914

"Their Excuses." One drawing. *Women's Political World* 15 Feb. 1914: 4.

"Carnegie Hall Meeting." One drawing. *Women's Political World* 15 May 1914: 5.

"If the Antis Paraded." One drawing. *Women's Political World* 1 Aug. 1914: 3.

"But Surely, You Would Not Want Your Cook to Vote?" One drawing. *Women's Political World* 15 July 1914: 5.

"Anti Logic." One drawing. *Women's Political World* 15 Aug. 1914: 5.

"War—You Don't Have Enough Political Power to Check Me Yet." One drawing. *Women's Political World* 1 Nov. 1914: 3.

1915

"His Majesty, King George, Graciously Taking Part in a Military Conference in the Rain." One drawing. *Unicorn: A Magazine of Literature and Art* Feb. 1915: n. pag. [tear sheet in NYPL] Rpt. in "Thrilling Snapshots from the War Zone." *Metropolitan Magazine* Apr. 1915: 30.

"Impulsive German Private Sharing Breakfast with Belgian Child." One drawing. *Unicorn: A Magazine of Literature and Art* Feb. 1915: n. pag. [tear sheet in NYPL] Rpt. in "Thrilling Snapshots from the War Zone." *Metropolitan Magazine* Apr. 1915: 30.

"Priceless Cast-Iron Statuary on the Famous Sgrzsch Hall in Przmzl, Destroyed by Russian Vandals." One drawing. *Unicorn: A Magazine of Literature and Art* Feb. 1915: n. pag. [tear sheet in NYPL] Rpt. in "Thrilling Snapshots from the War Zone." *Metropolitan Magazine* Apr. 1915: 30.

"Rev. P.T. Mudie, of Peoria, Doing Noble Work Among Refugees as an Amateur Dentist." One drawing. *Unicorn: A Magazine of Literature and Art* Feb. 1915: n. pag. [tear sheet in NYPL]

"Thrilling Snapshots from the War Zone." Four drawings. *Metropolitan Magazine* Apr. 1915: 30.

"Wounded Soldiers in Bathless Palace, Near London, Being Nursed Back to Health by the Duchess of Cark." One drawing. *Unicorn: A Magazine of Literature and Art* Feb. 1915: n. pag. [tear sheet in NYPL] Rpt. in "Thrilling Snapshots from the War Zone." *Metropolitan Magazine* Apr. 1915: 30.

"The Horrors of War." Four drawings. *Metropolitan Magazine* May 1915: 26.

"Real Scenes from the Front." Three drawings. *Metropolitan Magazine* July 1915: 16.

"Sex, Religion and Business." Five drawings. *Metropolitan Magazine* Sept. 1915: 29+.

"What Do Ghosts Sit and Think About?" Six drawings. *Metropolitan Magazine* Oct. 1915: 31+.

"Aristotle's Party." Eight drawings. *Metropolitan Magazine* Nov. 1915: 29+.

"Views on Killing One's Relatives." Five drawings. *Town & Country* 10 Dec. 1915: 20.

"Marriage Is Quite a Job." Six drawings. *Metropolitan Magazine* Dec. 1915: 35+.

1916

"It's No Fun Nowadays to Be an Investor." Seven drawings. *Town & Country* 10 Jan 1916: 20.

"Why an Ostrich Eats Door-Knobs." Six drawings. *Metropolitan Magazine* Jan. 1916: 31+.

"The Secret Views and Career of Col House." Eight drawings. *Town & Country* 10 Feb. 1916: 20.

"Giving Civilization a Lift." Six drawings. *Metropolitan Magazine* Feb. 1916: 26.

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- "Cruel World: No Sympathy for These Private Sorrows." Two drawings. *New York American* 28 June 1934: 17.
- "Scenes from the Mesozoic." Three drawings. *New Yorker* 30 June 1934: 17.
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- "Gilbert's Humor: Punch Didn't Laugh, But Public Did." One drawing. *New York American* 12 July 1934: 15.
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