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No. 1862: November 5, 1918

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THE ENGLISH BULLETIN

Number 5



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The benefits of education and of useful knowledge, generally diffused through a community, are essential to the preservation of a free government.

Sam Houston

Cultivated mind is the guardian genius of democracy. . . . It is the only dictator that freemen acknowledge and the only security that freemen desire.

Mirabeau B. Lamar

The English Bulletin

Number 5

Editors: **KILLIS CAMPBELL**
E. M. CLARK
L. W. PAYNE, JR.

The **English Bulletin** is intended as an organ for the expression of opinion by teachers of English in Texas concerning pedagogical and other problems that arise in their work. It will appear from one to three times a year.

Copies of this bulletin will be sent free, on application, to any teacher of English in Texas. Address the Chairman of the Publication Committee, University of Texas, Austin, Texas.

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CODDLING IN ENGLISH*

BY J. PAXTON SIMMONS, M. A., PRINCIPAL OF THE ALLAN HIGH
SCHOOL, AUSTIN, TEXAS

Reasoning from the standpoint that "composition should be a constructive and not a destructive process," there seems to be a growing school of so-called educators who advise the sparing use of red ink in the grading of papers in English composition. These people insist that much red ink is evidence of a cold and unsympathetic criticism, and they shed copious tears because of the thorny path that such teachers make of the climb to knowledge. They would make it a primrose path of dalliance instead, much to the delectation of the earnest (?) little pilgrim on the way. It is as protest to this attitude of coddling on the part of many who are wielding a considerable influence in education that this paper is written.

It is a generally known fact that students just entering college are notably deficient in composition. If such a policy as that just described is followed in the teaching of high-school composition, does one have to seek far for the reason?

It seems an odd fact that students who have spent eleven or twelve years in the so-called study of English composition should not be able to write fairly good sentences, should not be able to punctuate properly, and should misuse the English grammar in a truly pitiable fashion. Yet such is the condition of about 50 per cent of them at a low estimate, as most college teachers of English can testify. One wonders that with all the reading of "classics" that the student has done in the high school he has not automatically absorbed some, at least, of the general principles of language construction.

Furthermore, under the necessity and stimulus of college conditions the student usually learns to write fairly well by the end of his Freshman year. What has been done with the eleven or twelve years preceding? It seems that we have

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come to the conclusion that what a student can learn in college he need not learn in the high school, and that it is all right for him to wait until he gets to college for his first real course in composition. But is this a reasonable conclusion, and is it one that the high schools themselves are willing to accept as the measure of their work in English composition?

From the statements contained in a number of high-school handbooks and outlines of courses from all over the country recently examined, it would seem that the aim of their courses is altogether different. Most of them have substantially the following statement with regard to their courses in composition: "The course in composition and literature is designed to give the graduate of the high school an acquaintance with the literature of the language and to enable him to express himself in clear and coherent idiomatic English, so that he can make himself readily understood in both writing and speaking." This is indeed a very laudable ambition, but it is just this expressing of himself so that he can be readily understood that the average student who comes to college cannot do, with any degree of ease and fluency at any rate.

Now, there seem to be just two assignable causes for such a condition: first, the high school is insincere in its statement of its standard and does not mean what it says; or, secondly, it has not the ability to accomplish the task it has set itself.

It would seem too harsh to accept the first hypothesis, and furthermore it is certain that the high schools are endeavoring sincerely and earnestly to keep up with their standards, and that no one deprecates more than do the high-school people the lack of ability in composition of the ordinary college Freshman. The other hypothesis, then, remains; namely, that for some reason which the high schools themselves cannot ascertain they are failing to accomplish the thing they are most earnestly striving to accomplish.

In all fairness it should be said that not all of the schools are so naïve with regard to the correction of errors in composition as some of the so-called directions to teachers of English composition might indicate. Many of them, beginning in most instances in the fourth grade, insist on the preparation of at least weekly themes. A number of them also insist that errors be care-

fully looked out for and corrected all along the line. Nevertheless, there is a class of them, quite numerous enough to give cause for alarm, that advise the treatment of errors in frankly coddling fashion, for fear, forsooth, that teacher may hurt poor little Johnnie's feelings, or make poor little Sarah go home and tell mama and papa what a "nasty teacher" she has.

Well, a few hurts to Johnnie's feelings will not hurt Johnnie, and if little Sarah is the least bit of a wise little girl and has the least bit of a wise papa and mama, she will come some day to bless that teacher's memory who corrected her errors, even if she was "putting forth her best efforts."

Johnnie will not always have to deal with a fond teacher who is afraid of hurting his feelings, nor will Sarah always have the cotton wool wrapped about her little body. Both of them will at some time have to face conditions quite different, and they had both better be glad to have a teacher who is earnest in her desire to see that they learn what they are supposed to learn, even though they do have to get it at the expense of a few tears. Furthermore, is not that why they are at school at all? Were they sent there to be allowed merely to do their best and to be patted on the back when they have done that?

Suppose we carry this sort of reasoning back to the day when Johnnie and Sarah entered school. They came into the room a bit recalcitrant, perhaps, and a bit frightened. Teacher set them a task, and they went about it with all the eagerness of their young minds, endeavoring in their best way to do the task set. But they made mistakes, as they always will. Now, should teacher have said, "Johnnie and Sarah, you have done your best, and you need not try any more. Here is another task for you to do, and I know you will like it, for it is something new. All little children love to do new things. The way you do this will depend upon how well you did the other thing a while ago, but as a reward for your doing your best and trying so hard, I am not going to tell you what was wrong with the other, but I am going to give you a perfect mark and put your name at the top of the list, in pretty red chalk on the honor roll. See?" And the little ones go on, each of them trying to do his best, and teacher, for fear of discour-

aging them, is resolutely determined not to tell them what they have done wrong. After a bit, however, Johnnie and Sarah become more worldly-wise, and discover that teacher has many more in class who are also trying "to do their best." Why, they begin to reason, can we not do just a little bit less than our best? for teacher is so busy that she will never know. And so that teacher has implanted in their minds a wrong habit that, like all wrong habits, will take deep root and soon grow into a rank and stinking weed.

We all see how foolish such a procedure would be, and how very wrong, and certainly there is nobody who would in seriousness advise such a measure. But in what way is this unlike the method of some teachers and some supervisors of teachers of English composition? The result is a habit implanted in the pupil that by the time he reaches college has grown to such proportions that he finds great difficulty in eradicating it. Can one for a moment think that a pupil will bless the memory of a teacher who allows him to do as he pleases merely because he is doing his best? Not a bit of it. Often students have come in perplexity and almost in despair to the writer and said: "If only I had been taught in the beginning to do this thing right. Instead of that I have been allowed to go as I pleased throughout my school course, and nobody has told me before that that was an error." Can one imagine a more inexcusable situation? Is there anything more pathetic than to have a student say: "I just can't learn to do that thing right. I have been doing it wrong for so long that I forget every time. I know just as soon as you mention it what is the matter, but I have got the habit, and it is a mighty hard thing to break myself of."

It is true enough that the grade teachers have many difficulties to contend with. It is also true that the high-school teacher has, as a rule, many more students and consequently many more papers to grade than does the college teacher. Besides, the college teacher is usually a specialist in his line, has nothing else but English to teach, and so learns automatically to find and correct many errors that take all the efforts of the conscious mind of the already weary and fagged secondary teacher. But the remedy for this condition is in the

hands of the superintendents of schools who overload their teachers, of the boards of trustees who are niggardly in their appropriations, and of the people themselves who do not freely vote their taxes for the education of their children. Hence, there is no need to break Quixotic lances over this condition, for the remedy for it will come only in the course of a long time. Meanwhile, the secondary-school teacher must make the best of things as they are, and endeavor to better such conditions as can be bettered.

And there are many such. For example, it is inexcusable that a teacher should consciously allow herself to overlook errors, no matter by whom the advice may be given to do so. No teacher in any grade should ever assign an exercise in English, any part of the construction of which cannot be satisfactorily explained to the pupil. What can be explained to the pupil he can consciously imitate, and by drill he may become perfect in the application of the principle, so that it becomes a part of his mental habits and enters into his subconscious activities. This may seem a bold statement, but it will bear consideration.

When one compares, for instance, the papers received in Freshman English with the requirements in composition in the primary and grammar grades, as set forth by most of the schools, he wonders if there is much in the majority of these papers that the eighth-grade pupil is supposed to do better than it is done here. There are but two explanations for such a condition: either the student is not taught the composition required in the course of study, or else his teachers have failed to correct his mistakes as he has made them. From the admission of most failing students it would seem that the latter is the case.

But someone says: "The schools have to undo the work of the home and of the home influence. We teach right form, but when the pupil goes home he hears poor language used and sees poor letters written, and is confronted on all sides with bad English. Thus all the work that we have done is torn down and is of no avail."

The answer to all such is simply this: If the schools cannot undo the uneducating influences at work in the home (and

that they exist is not denied), then the schools are absolutely failing to do what they are planned for; and this arraignment, which comes from the mouths of school people themselves, is one of the worst that can be brought against them. It is an undeniable fact that where the uneducating influence is most at work, namely, in the homes of ignorance, the schools have the most influence. In these homes what "teacher" says is pretty likely to be taken for gospel. Nor is it any excuse that the teachers are overworked and so cannot do their duty in the tiring task of grading papers. Nor, certainly, can we bring the charge that our teachers are uneducated.

It must be, then, that the teacher "spares the red ink too much" and thus spoils the child's chances for an education. She does it either because she is too lazy to do otherwise or because she has been told that it is the wrong kind of pedagogy not to do so. It is unquestionably and unequivocally the wrong kind of pedagogy to do so, and the sooner this lesson is learned the better. Surely it would not be the right kind of pedagogy to "spare the red ink" in arithmetic. Why should it be any different in English? For whatever may be thought to the contrary, the rules of English composition are quite as logical and quite as easily explained, and consequently imitated, as are the rules of mathematics.

ORAL READING IN THE HIGH SCHOOLS*

BY L. W. PAYNE, JR., PH. D., ASSOCIATE PROFESSOR OF ENGLISH,
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It is a deplorable fact that in expanding and enlarging our grammar-grade and high-school curricula to meet the constantly broadening demands of our complex modern civilization, we have in many instances immoderately cramped or almost entirely crowded out some of the fundamental and vital processes of cultural education. New subjects have been inserted one after another until we have in our course of study for the public schools a large number of superfluous activities based upon no broad principles or fundamental outlines. No implication of discredit upon the industrial and utilitarian topics *per se* is here intended; but the very novelty of many of the topics introduced into the schools within the past decade has attracted to them undue importance and an over-emphasis which has caused a harmful neglect of some of the more fundamental topics.

Particularly has oral or interpretative reading suffered in this contraction of the fundamentals and expansion of the superfluities in our educational scheme. It is frequently the case that as soon as our pupils begin the study of history, they are allowed to drop formal reading under criticism. From this point on, the child is supposed to be able to proceed alone. No further exercises for study or practice in oral reading are set. Of course a great deal of so-called required reading is assigned, but this is usually to be done by the pupils without direction or suggestion from the teacher, and as Librarian H. L. Koopman of Brown University has recently shown, this reading, even by college students, is done in the most desultory and superficial fashion in the majority of cases. Along with the English course, in addition to the text-book assignments in formal rhetoric and in the history of American and English literature, assignments in the "classics" are made partially for

*A paper read before the Virginia Association of Teachers of English in November, 1916. Reprinted from the *Bulletin of the Alabama Polytechnic Institute* for October, 1917.

classroom recitation and partially for outside reading; but the aim is no longer the development of good taste and facility in oral reading. Occasionally a pupil is called on to read a passage in the study of the assignment in literature, but the purpose is to get the passage before the class for analysis or discussion, and no criticism or suggestion upon the manner of the rendition is offered, and no attempt is made to grade the pupils on their ability to read accurately and effectively.

Many superintendents are beginning to realize that one of the chief weaknesses in their high-school courses is the lack of training in oral reading. For several years it has become a noteworthy fact that high-school students have retrograded rather than advanced in their ability to read aloud intelligently. It has been observed that many pupils entering from the sixth and seventh grades have come out of the high school with a much poorer ability to read aloud than they had when they entered upon the course. This is due largely to the fact that oral reading under criticism has been almost if not entirely neglected through the years of the high-school training. Students come up to the colleges and universities not only with an ignorance of the laws and practice of effective oral reading, but with a lack of confidence in their own ability, which makes them ashamed to express themselves freely in oral recitation and absolutely overwhelmed and nonplussed when they are called upon to read a passage in class. Timidity, reticence, stage-fright, shame, possess them utterly, and they take refuge in low voice, shrinking demeanor, incoherent mumbling, and in some cases in absolute refusal to attempt the exercises. The only possible cure for this condition is constant, consistent, persistent practice in oral reading throughout the high-school years.

One reason for the neglect of simple, natural oral reading, no doubt, has been the employment in some schools of professional teachers of elocution or "expression." The tendency of instruction has been in the past largely toward formal, artificial, and unnatural recitation of set pieces for public display. Reams and reams of good white paper have been spoiled by the printing of these special, made-to-order "pieces," and hours of good study time expended by the pupils in memorizing this

melancholy trash. Heretofore pupils have been sent to the elocution teacher by fond parents to be taught to "recite" in the most overdrawn, melodramatic, and unnatural fashion. The discounting of simple, intelligent, unaffected reading has naturally followed; unless the pupil be taught to "spout" and rage, or whine and condole, or do some extraordinary bodily and facial contortions to express violent and dramatic emotion, the prevailing popular opinion has been that he has not had his money's worth from the teacher of "Expression." Through the general diffusion of intelligence and sound culture, this sort of thing is now happily passing away. Teachers and well-educated parents have already for some time been decrying the methods of professional elocutionists, and the reversion has now come in favor of the milder and saner type of simple, interpretative reading. This condemnation of the professional elocutionist does not mean that we are to dispense with all the aids of expression taught by the legitimate science of elocution. Whatever aid may be drawn from a careful study of the laws of oral expression should be freely used in our teaching and practice in oral reading.

Oral reading demands more skill, more energy, more art, more soul power in the teaching process than does any other branch in the curriculum, and in many cases our teachers are not trained to meet them. Because of its psychological complexity in form and its subtlety of appeal, vocal expression really makes a profound demand upon the resourcefulness of the teacher and the responsiveness of the pupils. In the first place, to teach an art is in the very nature of the case more difficult than to teach a science. When the teacher has a definite system of facts to impart or definite principles to establish, she goes about her task with an assurance based upon her own clear knowledge of both the subject and the end to be attained. In the reading period, however, the teacher is trying to develop in her pupils a sense for art and an ability in artistic self-expression. In the second place, to teach an art like reading is extremely difficult, because of the very intangibility and indefiniteness of the subject, and because it must be taught chiefly by suggestion and example. Hence the instruction is likely to be extremely vague and even confusing to the pupils,

and frequently unsatisfactory to the teacher on account of her consciousness of her own lack of ability on the expressive side.

What the teacher of reading chiefly needs, then, is to establish certain broad principles which she can keep constantly in mind during her preparation and during the teaching hour, and upon which she can confidently base her own interpretative reading and her own method of teaching oral reading to her pupils. We shall try in the following paragraphs to outline briefly the fundamental criteria in the technique of oral reading.

First of all, the aim of the reading recitation must be clearly understood. It certainly is not mere glibness in the pronunciation of words, nor is it mere facility and rapidity in thought-getting. A great deal of stress is being laid in this practical and commercial age on rapid sight reading, on rapid silent reading, and even more upon rapid skimming to get the mere outline of the thought content of books. This may be all very well in so far as the reading of a certain class of modern books is concerned, but it will never do for the oral expression of artistic literature. The aim of all oral reading is, as Professor Clark asserts, to get the thought, to hold the thought, to give the thought. To attain this aim will require every particle of the teacher's and the child's intellectual, emotional, and imaginative equipment.

Clear enunciation and correct pronunciation may be laid down to be the essential mechanical requirements of good oral reading. These can only be acquired by constant and, we might say, interminable drill. In this regard the price of good oral reading is, like the price of liberty, eternal vigilance. The dictionary is, of course, the reference book here, and it should be used constantly by the pupils in the preparation of the reading lessons, both for the meaning and for the pronunciation of new and difficult words. Naturally the child is likely to hear more incorrect pronunciation and indistinct and faulty enunciation from his associates outside the school than his teacher can counteract by mere classroom work, but the constant example of correct pronunciation and careful enunciation in all classroom work will go far towards establishing

at least a model toward which the pupil in his more ambitious moments may aspire.

And here the teacher must be warned that it will not do to enforce too rigidly upon the children of any given section of our country, the pronunciation or quality of the vowel and consonant sounds heard in another, even though these have the sanction of the dictionary. For example, it will be unwise in most of our Southern States to insist on the broad sound of *a* in such a phrase as "half past," where the local pronunciation is almost universally short. This would be but to cultivate a conscious pedanticism in pronunciation and would attract to the mere sound of the words a large part of the child's attention and thus dissipate his thought energy and cause him to neglect the real meaning and emotional value of the passage before him.

Realizing and admitting this weakness in reading in their high-school course, many thoughtful superintendents are beginning to devise means of correcting it. Special teachers of English are being employed in the high school. It is already an established practice to employ special teachers of oral reading in the grades, but it is something of an innovation to place a special teacher of oral reading in the high school. Another method of meeting the demands of the situation is to call upon the teachers of English to prepare themselves to do special work in oral reading with their classes, devoting at least one period a week to pure oral recitations in the interpretation of the "classics," and paying particular attention to oral reading in all the work in English. Especially should the pupils be made to realize that their advancement and their standing in the class are to depend largely upon their ability to prove by good interpretative oral reading that they are doing their silent and private reading thoroughly and intelligently.

There is no use to argue the value of this practice as an educational process. The inability of college freshmen to read well has been mentioned, but it is not to prepare students for intelligent reading in freshman classes that oral reading in the high school should be consistently demanded. It is to prepare them for intelligent citizenship and to insure their steady progress in their intellectual, social, religious, and polit-

ical life after they leave the high school. Who can estimate the student's increased facility in the use of the mother tongue, in correct pronunciation, in accurate spelling, in logical thinking, in precise writing, from this persistent exercise in oral reading under criticism? Oral reading in the home, in the school, in business life, in public position, is a basic requirement for the best success and highest attainment of the individual. Blessed is the home where there are good oral readers who practice the art over the morning Bible lesson and around the evening fireside over newspapers, books, and magazines. The possession of a sympathetic voice trained in oral expression is a priceless boon, not only to the one possessing it, but to all those who are associated with him.

It is to be understood that mere mechanical oral reading is not the sole desideratum. Perhaps too large a proportion of the time in the early grades is devoted to training children in the mere oral pronunciation of words with little or no attention to the thought. Thought-getting is the essential element in all reading, whether it be oral or silent. So flagrant has been the error of overemphasizing the mere oral calling of words without the attendant thought-getting that some writers have been led to decry the value of oral reading in the grades and to attack the place of reading as the central subject of all our elementary course of study. The teaching of mere words irrespective of the ideas which they convey is certainly a pernicious practice and one that should be remedied at all hazards. Mr. E. O. Vaile, of Oak Park, Ill., in a recent article on this subject emphasizes the point that under our present system of teaching, the children do not learn to read for the thought. He quotes one principal of a city high school as saying: "The principals of our grammar schools would resent it should I say it to their faces, but the fact is, I am disgusted in one respect with the pupils they send us. They cannot read. Not only do they not comprehend the language of their books, but they do not know that they do not comprehend it." Mr. Vaile gives many ludicrous examples to show that the pupils do not really comprehend what they so glibly read. One of these will suffice for our point. "In an average city school a class had read with considerable glibness, if not with

expression, 'The Old Oaken Bucket.' In an innocent way the question was put to the head pupil, 'How many buckets do you think hung in the well?' The answer was 'Three,' meaning 'the old oaken,' the 'iron bound' and the 'moss-covered' buckets. The rest of the class concurred without exception. To the question, 'In the line, "With emblem of truth o'erflowing," what does the poet allude to?' no answer was forthcoming for some moments. At length one pupil ventured to suggest, 'It must have been an eagle.'"

If the truth is to be fairly faced, we shall have to admit that it is not the pupils who do all this superficial, mechanical reading; many of our teachers of several years' experience not only cannot read intelligently, but cannot interpret an assigned piece of literature without some assistance. On one occasion in an American literature class of seventy or more prospective applicants for the permanent State teacher's certificate, I found by actual test that only two of the applicants could read an assignment like Poe's "The Haunted Palace" and give an intelligent interpretation of the meaning of the poem. The fact is, if you come right down to bed rock and question a class of teachers as to the full meaning of many a "classic" that they have skimmed over dozens of times with their classes and in many cases have memorized for concert recitation with their pupils, you will find that they possess but a hazy and inadequate conception of the thought in many of the sentences. Poe's "The Bells," Gray's "Elegy Written in a Country Churchyard," and Longfellow's "Psalm of Life" are examples in point. A distinguished city superintendent informed me not long ago that as a boy he had memorized Poe's "The Bells" under an expert elocution teacher, but that he had never until recently comprehended that the poem was an interpretation of human life, the sleigh bells representing the joys of youth, the wedding bells expounding the period of married life, the fire bells setting forth the trouble and trial that come into every life to make it stronger and better, and the tolling bells symbolizing the last stages of all, old age and death. Another teacher suggested to his class that "mournful numbers" in the first line of the "Psalm of Life" probably referred to the dates engraved on tombstones. The fact is, that

our teachers as well as our pupils need help in the literary interpretation of the masterpieces in our literature, and until the teachers learn to read reflectively and intelligently, we need not expect the pupils to do so.

Silent reading with oral summary has been suggested as one remedy for this fundamental weakness in our system of teaching reading. This certainly is a wise suggestion. A whole class can be kept profitably engaged in reading a paragraph or stanza, all reading silently for pure thought-getting. Then the teacher may call upon one or more pupils to reproduce orally, not literally or verbatim, but substantially, the content of the passage. By question or comment, or better still, by eliciting questions and comment from the pupils themselves, the teacher may clear up misconceptions and put new life into the reading recitation.

But the advocates of silent reading sometimes go too far. They insist that oral reading be almost or altogether dispensed with and that silent reading or simple thought-getting and oral summary be made the basis of all reading in the more advanced grades. It is perfectly true that the ideal reading lesson in the seventh, eighth, and the higher grades should be primarily one of thought-getting, through analysis, synthesis, summary, and suggestive application to life. But the final capstone of all this training should be beautiful, appreciative, intelligent oral rendition of the literary masterpiece as a whole and in its own language. Summary and paraphrase, whether written or oral, are valuable exercises, but in no case should these be allowed to usurp the place of the masterpiece in its own pristine form. One of my most thoughtful pupils once gently reproved me for requiring a paraphrase of Wordsworth's "Ode on the Intimations of Immortality from Recollections of Early Childhood." She commented about as follows: "It is a sacrilege to transform the poet's beautiful language into my tom-tom prose, but since you seem to prefer tin-pan beating to the music of the spheres, take my effort for what it is worth." The end and aim of these exercises, then, should be perfect, or as nearly perfect as we can hope to get, oral reading by the pupils after the analysis and thought-getting process have been completed.

A good lesson plan would be, first, to have the pupils read the selection through rapidly for technical oral reading, taking care to have the words pronounced correctly and in distinct enunciation; second, to study the literary and thought values of the selection by methods of question and analysis; third, to determine the criteria of time, pitch, quality, and force required for effective oral rendition of the whole selection and its various parts; fourth, to call for the final full interpretation of the selection in expressive oral reproduction by the pupils. Certainly every lesson in the literary study of a masterpiece should end in oral rendition.

The final process of the oral reading of literary masterpieces is to be found in oral reproduction from memory. There is a sort of recrudescence of the old-time Friday afternoon exercises in the modern debating and declamation leagues, and the value of oral English in our educational scheme is now being more and more fully recognized. The thorough memorizing of selections of poetry and literary prose is undoubtedly one of our very best devices, not only for improving the child's power of expression and for enlarging his vocabulary, but also for inculcating a sense of the finer qualities of the rhythm and melody of language as there are crystalized in the literary masterpieces of our language. There is no surer or quicker way of teaching literary appreciation than by assigning to the pupils choice selections for memorizing after these have been thoroughly studied and analyzed from the literary point of view. And in this connection it may be well to remind the teacher that no slipshod or half correct reproduction should be tolerated. The exact words of the author in their perfect order and in the best possible interpretative rhythm and movement, quality, pitch, and force should be sedulously demanded. Here, as in all other educational processes, absolute fidelity to the original should be the aim. In the working of a mathematical problem we demand absolute accuracy. The accurate reproduction of a poem or a prose selection is no less important as an educative process.

THE BEST BOOKS ABOUT MILTON*

BY EVERT MORDECAI CLARK, PH. D., ADJUNCT PROFESSOR OF
ENGLISH, THE UNIVERSITY OF TEXAS.

The best of all books about Milton are Milton's own prose and verse, in English, Latin, and Italian; for these reflect directly and faithfully the poet's mind and heart and lifetime activity. Yet one seldom finds that as many as five per cent. of college students undertaking a course in Milton have pushed beyond the Minor Poems and the first books of *Paradise Lost*; and not every one who essays to teach Milton in high-school and college is entirely familiar with Milton's prose. I therefore venture to suggest that the reading of Milton's works in their entirety would be an excellent beginning for one who would make an adequate preparation in the Milton field. And here the road is straight and clear so far as knowing what to read is concerned. But when one turns to the books about Milton, their multiplicity is likely to prove bewildering, and choosing the best becomes a matter in which it may be possible to give some helpful advice. What, then, are the most reliable editions of Milton's writings, and what commentaries throw most light upon their form and content? What biographies reveal most truthfully the life and character of Milton? What books best picture the history and atmosphere of his age? These are the general lines along which some suggestions will be made.

For the stirring events in England during the Jacobean, Caroline, Commonwealth, and Restoration periods any standard English history may be consulted. Succinct accounts may be found in the *Cambridge Modern History*.¹ Gardiner's *The First Two Stuarts and the Puritan Revolution*² is a concise and authoritative volume. The atmosphere of the age, that spirit which vitalizes for us the bare chronicle of events, may best be sensed in the numerous and excellent seventeenth-century diaries and memoirs. Evelyn's *Diary* gives one the point of view of a consci-

*This is the first of a series of articles to be published in the *English Bulletin*, devoted to the best books about the chief writers and the chief movements in English and American literature.

entious and high-minded Royalist. No finer picture of the conservative Puritan gentleman has ever been drawn than that of her husband in Mrs. Hutchinson's *Memoirs of Colonel Hutchinson*.³ Pepys' *Diary*³ is entirely faithful and infinitely gossipy and entertaining. *The History of Thomas Ellwood, Written by Himself*⁴ reveals the simple piety and fortitude of the Quakers under persecution, and is invaluable because of Ellwood's intimacy with Milton. The fires of the Puritan revolution blaze fiercely in Scott's *The Legend of Montrose*. Scott's *Woodstock* also deals imaginatively with this period. Jenks' *In the Days of Milton*⁵ sketches simply and pleasantly the social, political, and religious background of Milton's life. Mead's *Milton's England* possesses the additional charm of having excellent illustrations. A somewhat heavier but more scholarly volume is Dowden's *Puritan and Anglican*.⁷ Useful expositions of the literary background of Milton's works are found in Masterman's *The Age of Milton*,³ *The Cambridge History of English Literature*,¹ Wendell's *The Temper of the 17th Century in English Literature*,⁸ and Child's *The Literature of the English Restoration Including Milton* (in *Cambridge Modern History*,¹ vol. 5).

In seeking authentic information about the author himself, one should remember that Milton took the trouble to write an autobiography. The student will find it interesting to assemble from Milton's poetry and prose the thirty-odd autobiographic passages, which are, of course, of the highest authority, or he may find them collected for him in Corson's *An Introduction to the Prose and Poetical Works of John Milton*.⁹ Four scrappy and gossipy but historically important seventeenth-century biographies of Milton are reprinted in Lockwood's *Milton's Of Education*, and should not be overlooked. Among modern biographies Masson's *The Life of John Milton, Narrated in Connection with the Political, Ecclesiastical, and Literary History of His Time*⁹ is, and will always be, the standard authority. In six large volumes, it is quite as compendious as its title indicates, and constitutes an imperishable monument of painstaking research and sympathetic interpretation. A brief biography by the same author may be found in his three-volume edition of Milton's poems. Pattison's *Milton, an Account of His Life and Works*⁹

is concise, vigorous, and independent, but less trustworthy in its interpretation and criticism than Garnett's *Life of Milton*.¹¹ Trent's *John Milton, His Life and Works* is a glowing and somewhat extravagant appreciation, quite successful in its frank attempt to be "contagious" in its enthusiasm.

The books about Milton and his age are numerous; many of them are excellent; collectively they meet every need. Almost as much can be said of books about his poems. Milton's prose, however, has been greatly neglected; no scholarly collective edition exists. St. John's (the Bohn edition) is poor enough but the best we have. Lockwood's *Milton's Of Education, Areopagitica, The Commonwealth*¹⁰ is a well-edited little volume. Garnett's *The Prose of Milton: Selected and Edited, with an Introduction*¹² is a more representative collection, but is without notes. A few of the prose treatises, *Areopagitica*,¹³ *The Tenure of Kings and Magistrates*,¹⁴ *The Ready and Easy Way to Establish a Free Commonwealth*,¹⁴ *Of Reformation Touching Church Discipline*,¹⁴ have been edited separately, with comprehensive introductions, notes, and glossaries.

There are many admirable editions of Milton's verse. Mason's *Milton's Poetical Works*⁹ (three volumes) contains illuminating introductions and notes to the different poems, English and Latin, and an elaborate essay on Milton's English. Brown's *English Poems by John Milton*¹³ (two volumes) is a more concisely annotated edition. The Cambridge *Milton*,¹⁹ edited with introduction, notes, and translations of the Latin poems, by William Vaughn Moody, is much the best single-volume edition. Beeching's *The Poetical Works of John Milton*¹³ is valuable chiefly because it reproduces exactly the original texts of the poems. Of the making of books about the poems separately and in groups there is no end; every publisher keeps adding to his store. Jerram's *The Arcades and Comus*,¹ Neilson's *Milton's Minor Poems*,¹⁵ Child's *Comus, L'Allegro, Il Penseroso*,⁸ Scudder and Boynton's *L'Allegro and Other Poems*,¹⁰ George's *Milton's Comus, Lycidas, and Other Poems*,⁹ Sampson's *The Lyric and Dramatic Poems of John Milton*,⁷ and Trent's *John Milton's L'Allegro, Il Penseroso, Comus, and Lycidas*² are some of the adequate annotated editions of the Minor Poems. Pattison's

The Sonnets of John Milton,¹⁶ is beautifully printed, elaborate, scholarly—the best edition. Verity's *Paradise Lost*,¹ Jerram's *Paradise Regained*,¹⁸ and Collins' *Samson Agonistes*¹³ are standard editions of the Major Poems. Himes' *A Study of Paradise Lost*¹⁷ is original and stimulating, even if somewhat fantastically speculative. Warren's *The Universe as Pictured in Milton's Paradise Lost*¹⁸ is briefer than Orchard's *The Astronomy of Paradise Lost*,² and presents all the different diagrams of the cosmography of the poem that have been proposed. Faithful and interesting studies of characterization in this poem are found in Wood's *The Characters of Paradise Lost*.¹⁹ The twelve essays that make up Woodhull's *The Epic of Paradise Lost*⁴ explain convincingly why Milton chose the epic form for his material, and present at length numerous treatments of the fall of man, in English and other literatures. Gurteen's *The Epic of the Fall of Man*⁴ is valuable as a comparative study of Caedmon, Dante, and Milton.

Finally, a few of the more important works of reference and of criticism may be mentioned. Lockwood's *Lexicon to the English Poetical Works of John Milton*,⁹ Osgood's *The Mythology of Milton's English Poems*,¹⁴ Bridges' *Milton's Prosody*,¹³ Masson's *Life*, and Thompson's *John Milton: A Topical Bibliography*¹⁴ are excellent in their several provinces. Briefer bibliographies have been compiled by Anderson (in Garnett's *Life*), Child (in *Cambridge Modern History*, vol. 5), and Brown (in *Cambridge History of English Literature*¹). Raleigh's *Milton*⁴ is an excellent critical introduction to Milton's prose and poetry. Stopford Brooke's *Milton*⁹ is a safe and useful little handbook. Addison's *Criticisms of Paradise Lost*²⁰ and Dr. Johnson's *Milton*¹³ are historically important, but superficial and unjust as criticism. Macaulay's *Essay on Milton*¹⁷ is brilliant but not entirely trustworthy. Lowell's *Milton* (in *Among My Books*,¹⁰ vol. 2) is discerningly appreciative. Thompson's *Essays on Milton*¹⁴ presents an interesting interpretation of *Paradise Lost*. For an extensive list of essays about Milton and his works the reader is referred to Thompson's *Bibliography*.

Such, then, are some of the outstanding books about Milton. Certainly one need not be a master of every book and essay men-

tioned in order to understand Milton or to teach his works effectively. I suggest again, however, that one who has the privilege of introducing others to the lofty mind and noble heart of our great epic poet should seek first to master the whole of Milton's prose and verse, and in addition to read as widely as possible in the commentaries upon the age, upon the man, and upon his works.

¹Cambridge University Press.

²Longmans, Green Co.

³G. Bell Co., London.

⁴G. P. Putnam's Sons.

⁵A. S. Barnes Co., N. Y.

⁶L. C. Page Co., Boston.

⁷H. Holt Co.

⁸Charles Scribner's Sons.

⁹Macmillan Co.

¹⁰Houghton, Mifflin Co.

¹¹Walter Scott Co., London.

¹²Simmons Co., N. Y.

¹³Oxford Press.

¹⁴Yale University Press.

¹⁵Scott, Foresman Co.

¹⁶Kegan Paul Co.

¹⁷American Book Co.

¹⁸Abingdon Press.

¹⁹John Ouseley Co., London.

²⁰Ginn & Co.

THE BEST BOOKS ABOUT TENNYSON

BY ALEXANDER CORBIN JUDSON, PH. D., ADJUNCT PROFESSOR OF
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I. EDITIONS

1. Complete editions.

Works, edited by Hallam Tennyson, Macmillan, 1908. 9 vols. Annotated by Tennyson himself, with additional notes by his son. The standard edition.

The same, in one volume, 1916. In spite of rather small type, probably the most satisfactory single-volume edition of Tennyson's poems.

2. Volumes of selections.

Poems of Tennyson, edited by Henry van Dyke and D. L. Chambers, Ginn, 1903. This edition includes a large, representative collection of poems, a comprehensive introduction, and thoroughly adequate notes. A book of great value to every student of Tennyson.

Select Poems of Alfred Tennyson, edited by Archibald MacMechan, D. C. Heath, 1907. Belles-Lettres Series. An edition that is mechanically attractive, though far less comprehensive than Dr. Van Dyke's.

Select Poems of Alfred Lord Tennyson, edited by W. J. Rolfe, Houghton, 1899. A collection of twenty-four of the shorter poems. The notes include rather extensive extracts from Tennyson's critics.

Selections from the Poems of Tennyson, edited by Myra Reynolds, Scott, Foresman & Co., 1904. The Lake English Classics. This edition contains, besides some thirty of the shorter poems, the following from *The Idylls of the King*: "The Coming of Arthur," "Gareth and Lynette," "Lancelot and Elaine," "The Holy Grail," and "The Passing of Arthur." A very satisfactory cheap edition, with good notes.

3. Single poems or groups of poems.

Enoch Arden and Other Poems, edited by W. J. Rolfe,

Houghton, 1895. Edited with the thoroughness that characterizes all his editions.

Idylls of the King, edited by W. J. Rolfe, Houghton, 1896.

This includes all the idylls.

Tennyson's The Princess, edited by A. S. Cook, Ginn, 1901. So edited as to stimulate independent thought on the part of the student.

The Princess, edited by W. J. Rolfe, Houghton, 1883.

This contains a careful study of the development of the poem through successive editions.

II. BIOGRAPHY

1. The standard life.

Tennyson, Hallam, *Alfred Lord Tennyson: A Memoir, by his Son*, Macmillan, 1897, 2 vols. Popular edition in one volume, 1905. Indispensable for any intensive study of Tennyson. A veritable storehouse of information concerning Tennyson's poetry as well as his life; probably too detailed for the average reader or student, though much can be accomplished by a judicious use of the index.

2. Shorter lives.

Benson, A. C., *Alfred Tennyson*, Methuen, 1904. A simple account of the events of Tennyson's life, of his opinions, and of his attitude toward his art. This is the best short life.

Lang, Andrew, *Alfred Tennyson*, Dodd, Mead & Co., 1901. This contains much criticism of Tennyson's poetry.

Lyall, Alfred, *Tennyson*, Macmillan, 1902. English Men of Letters Series. Biographical and critical.

3. Spots in England associated with Tennyson.

Napier, G. G., *The Homes and Haunts of Alfred, Lord Tennyson*, Macle hose, 1889. This book is the result of a summer excursion to places in England associated with Tennyson. It is attractively illustrated. One feels better acquainted with Tennyson after reading it.

Walters, J. C., *In Tennyson Land*, Redway, 1890. "A

brief account of the home and early surroundings of the Laureate, and an attempt to identify the scenes and trace the influences of Lincolnshire in his works." A book that is certain to increase one's interest in the nature element in Tennyson's poetry.

III. CRITICISM

1. General criticism.

Alden, R. M., *Alfred Tennyson, How to Know Him*, Bobbs-Merrill Co., 1917. The more important briefer poems are reproduced in full or quoted from freely, and are accompanied with interesting comment. The longer poems, too, except the dramas, receive attention. Of special interest is the concluding chapter, entitled "Tennyson, the Victorians, and Ourselves." A valuable book for one who wishes to make a survey of Tennyson quickly, though some may be disappointed that the limits of space forbade fuller comment.

Brooke, Stopford A., *Tennyson: His Art and Relation to Modern Life*, Isbister, 1894; Putnam, 1904. This is a most thorough and at the same time interesting general discussion of Tennyson's poetry. Should one wish to purchase a single book about Tennyson, this would perhaps be the most valuable.

Tennyson, Hallam, ed., *Tennyson and His Friends*, Macmillan, 1911. Reminiscences of Tennyson and his friends, and criticisms of Tennyson's work, written by many friends. An extremely miscellaneous mass of material, but valuable for the special student.

Van Dyke, Henry, *The Poetry of Tennyson*, Scribner's, 1889. A collection of essays. Unusually simple in style. The chapter on the study of Tennyson is excellent for one who wishes some guidance in making his first acquaintance with the poet.

2. Books on the philosophy and religious views of Tennyson.

Masterman, C. F. G., *Tennyson as a Religious Teacher*, Methuen, 1900. This treats with considerable fullness the philosophical position and religious beliefs of Tennyson.

Smyser, W. E., *Modern Poets and Christian Teaching: Tennyson*, Eaton and Mains, 1906. Very simple and straightforward in treatment. It has a good introductory chapter on the religious movements of the time. For the average reader, perhaps the best discussion of Tennyson's faith.

Sneath, E. H., *The Mind of Tennyson*, Scribner's, 1901. An attempt is made to determine from the poems what Tennyson thought about God, the freedom of the will, and immortality. Of particular interest to the student of philosophy. A readable book.

3. Criticism of individual poems.

Bradley, A. C., *A Commentary on Tennyson's In Memoriam*, Macmillan, 1901. The most illuminating of the commentaries on *In Memoriam*. So arranged as to perform fully the function of an annotated edition.

Genung, J. F., *Tennyson's In Memoriam: Its Purpose and Its Structure*, Houghton, 1883.

Dawson, S. E., *A Study of the Princess*, Dawson, 1884. All subsequent editors of *The Princess* admit their obligation to this work. It includes a brief, pointed essay on the meaning and significance of the poem, and notes on the more difficult passages.

Littledale, Harold, *Essays on Tennyson's Idylls of the King*, Macmillan, 1893. A good general discussion, together with much detailed comment on each idyll; probably more serviceable than any of the annotated editions.

MacCallum, M. W., *Tennyson's Idylls of the King and Arthurian Story from the XVIth Century*, Maclehose, 1894.

Maynadier, Howard, *The Arthur of the English Poets*, Houghton, 1907. This, like MacCallum's study, treats the growth of the legends, but gives more attention to the period before Malory and less to versions of the legends found in non-English countries. The last chapter is devoted to Tennyson. A readable book.

IV. MISCELLANEOUS .

1. Bibliographies.

T. J. Wise, *A Bibliography of the Writings of Alfred, Lord Tennyson*, printed for private circulation, 1908. The most authoritative bibliography of the writings of Tennyson. Not generally accessible, nor needed by the ordinary student.

In Van Dyke's *Poems of Tennyson* (pp. cxv-cxxi), mentioned above, will be found a list of the published works and collected editions of Tennyson, and also a most discriminating and helpful list of books and articles about Tennyson.

The Cambridge History of English Literature, Vol. 13, 1917. A bibliography is furnished, which gains in value from the recency of its compilation.

2. Concordance.

Baker, Arthur E., *A Concordance to the Poetical and Dramatic Works of Alfred, Lord Tennyson*, Kegan Paul, 1914.

3. Dictionary.

Baker, Arthur E., *A Tennyson Dictionary*, Routledge, 1916. The content is sufficiently described by the subtitle: "The characters and place-names contained in the poetical and dramatic works of the poet, alphabetically arranged and described, with synopses of the poems and plays." The synopses occupy the first thirty-seven pages. Like the concordance, a valuable book of reference.

4. Essays (this list could be vastly increased).

Bagehot, Walter, "Wordsworth, Tennyson, and Browning; or, Pure, Ornate, and Grotesque Art in English Poetry," *Literary Studies*, vol. 2, Longmans, 1910 (first printed in 1864).

Dowden, Edward, "Mr. Tennyson and Mr. Browning," *Studies in Literature*, Paul, 1878.

Gates, L. E., "Tennyson's Relation to Common Life," and "Nature in Tennyson's Poetry," *Studies and Appreciations*, Macmillan, 1900.

- Hutton, R. H., "Tennyson," *Literary Essays*, Macmillan, 1908 (first printed in 1871). A comprehensive and entertaining discussion of the body of Tennyson's poetry.
- More, Paul Elmer, "Tennyson," *Shelburne Essays*, Seventh Series, Putnam, 1910.
5. The Victorian period in general.
- Chesterton, G. K., *The Victorian Age in Literature*, Holt, 1913. The spirit of the age is presented in an entertaining manner.
- Dowden, Edward, "Victorian Literature," *Transcripts and Studies*, Kegan Paul, 1888. The general character of the period is discussed, though not to the exclusion of concise estimates of the more important figures.
- Magnus, Laurie, *English Literature in the Nineteenth Century*, Melrose, 1909. Pages 151-197 give an interesting account of the situation in England at the beginning of the Victorian period.
- Saintsbury, George, *A History of Nineteenth Century Literature*, Macmillan, 1896. See, especially, Chapter VI, "The Second Poetical Period."
- Symonds, J. A., "A Comparison of Elizabethan with Victorian Poetry," *Essays Speculative and Suggestive*, Smith, Elder & Co., 1907.
- Walker, Hugh, *The Literature of the Victorian Era*, Cambridge University Press, 1910. Chapter 1 of the Introduction and Part II will be found of special significance.

THE BEST BOOKS ABOUT BROWNING

BY JAMES BLANTON WHAREY, PH. D., ADJUNCT PROFESSOR OF
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It is not surprising that Browning bibliography is constantly growing. A man of Browning's vigorous personality, positive beliefs, and—yes, there can be no denying the fact—frequent obscurity, challenges attention. He is a man toward whom it is hard to maintain an attitude of neutrality; you either like him or you don't like him. Not only so, you are eager to take up the cudgels either for or against him. The following list could, therefore, be made much longer, but I have tried to limit myself to the books that, in my opinion, constitute a good working library on Browning. For convenience' sake I have arranged them under: (1) Editions, (2) Handbooks, (3) Biographies, (4) Books of Criticism.

I. EDITIONS

Of single volume editions of Browning's works one may choose between the *Cambridge Edition* (Houghton, Mifflin, & Co.) and the *Globe* (The Macmillan Co.). The print in each is objectionably small. The new edition of the *Globe* contains the poems first published in 1914, several pages of brief criticisms made by Miss Elizabeth Barrett "On some of her future husband's poems," and the answers of Browning to questions asked him concerning certain of his poems. For these reasons I should advise those desiring a single-volume edition to get the *Globe*.

The *Riverside Edition* in six volumes (Houghton, Mifflin, & Co.) and the *Camberwell Edition*, in twelve volumes (T. Y. Crowell & Co.), contain an introduction and copious notes. Another edition, practically the same as the *Camberwell*, but larger in the size of the volumes and containing a general introduction by Professor William Lyon Phelps, is also published by Crowell.

II. HANDBOOKS

No more useful book is to be had in the study of Browning

than Edward Berdoe's *Browning Cyclopedia* (The Macmillan Co.). In his interpretation of different passages Berdoe sometimes shoots wide of the mark, but never indulges in the exasperating trick of so many editors of explaining the easy lines and ignoring the hard ones. The poems are arranged in alphabetical order. Less full, and to that degree less satisfactory, is Mrs. Sutherland Orr's *Handbook of the Works of Robert Browning* (George Bell & Sons). Mrs. Orr groups the poems according to subject-matter. This, of course, has its advantages, but it necessitates constant reference to the index. The alphabetical order is also followed by George Willis Cooke in his *Guide-book to the Poetic and Dramatic Works of Robert Browning* (Houghton, Mifflin, & Co.). Under "Handbooks" might be mentioned Porter and Clarke's *Browning Study Programmes*, 2 vols. (T. Y. Crowell & Co.). These little volumes, through "Hints," "Queries for Discussion," "Topics for Papers," etc., give many helpful suggestions.

III. BIOGRAPHIES

The most detailed account of the poet's life will be found in Mrs. Sutherland Orr's *Life and Letters of Robert Browning*, Revised Edition (Houghton, Mifflin, & Co.), and in Griffin and Minchin's *Life of Robert Browning* (The Macmillan Co.). Dowden's *Robert Browning* (E. P. Dutton & Co.) and Herford's *Robert Browning* (Dodd, Mead, & Co.) contain, in addition to the facts of Browning's life, excellent criticisms of his poems. Indeed, Part II of Herford's book is entitled "Browning's Mind and Art." Briefer biographies are Sharp's *Life of Robert Browning*, Great Writers Series (Walter Scott, London), and G. K. Chesterton's *Robert Browning*, English Men of Letters Series (The Macmillan Co.). Chesterton's *Life* is characteristically clever, but erratic. In his endeavor to get at the personality of the poet the student will find Gosse's *Robert Browning; Personalia* (Houghton, Mifflin, & Co.) worth reading; nor can he afford to ignore the *Letters of Robert Browning and Elizabeth Barrett*, 2 vols. (Harper and Bros.).

IV. BOOKS OF CRITICISM

1. General

The ablest study of Browning's poetry yet made is Henry Jones's *Browning as a Philosophical and Religious Teacher* (The Macmillan Co.). Another very satisfying book is Fotheringham's *Studies of the Mind and Art of Robert Browning* (Horace Marshall & Son, London). Personally, I have never been able to get much out of Nettleship's *Robert Browning—Essays and Thoughts* (Charles Scribner's Sons). Stopford Brooke's *The Poetry of Robert Browning* (T. Y. Crowell & Co.) is informing; particularly good is the opening chapter—a comparative study of Tennyson and Browning. One of the recent books of Browning criticism is Phelps's *Browning—How to Know Him* (Bobbs-Merrill Co.). Professor Phelps devotes a chapter to Browning the man, a chapter to Browning's theory of poetry, and the remaining chapters to comment upon some sixty of the minor poems, the poems themselves being published in full. The book is entertaining, but superficial. The chapter on Browning's theory of poetry is exceedingly thin.

Quite a number of books deal with Browning's "message," and with his religious views: Berdoo's *Browning's Message to His Time: His Religion, Philosophy, and Science* (The Macmillan Co.); Berdoo's *Browning and the Christian Faith* (George Allen, London); Foster's *The Message of Robert Browning* (Houghton and Stoughton); Hind's *Browning's Teaching on Faith, Life and Love* (George Allen, London).

In the *Boston Browning Society Papers* (The Macmillan Co.) and the *London Browning Society Papers* (N. Trübner & Co., London), will be found a number of valuable essays on various topics relating to Browning's poetry.

As yet no adequate study has been made of the dramatic monologue, the poet's favorite¹ art-form. The only book on the subject is S. S. Curry's *Browning and the Dramatic Monologue*,

¹A good beginning has been made by Claude Howard in his "The Dramatic Monologue: Its Origin and Development." *Studies in Philology*: University of North Carolina, Vol. IV.

which is written from the point of view of the professional reader. The general reader, however, will gain many helpful suggestions from it.

2. *The Ring and the Book*

When Browning was asked by one who wished to become familiar with his poetry what poem should be read first, he replied "*The Ring and the Book*, of course." In the books already mentioned considerable space is devoted to the *Ring and the Book*, but it may be well to add a few special studies of the poem. Hodell's *The Old Yellow Book, Source of Browning's The Ring and the Book In Complete Photo-Reproduction with Translation, Essay and Notes* (Carnegie Institution of Washington) is—one is almost tempted to say, indispensable. Unfortunately, the book is very high-priced and difficult to obtain. Professor Hodell's *Translation of the Old Yellow Book*, without the essay, notes, etc., is published in a cheap form by E. P. Dutton & Co. (Everyman's Library). Two other special studies of the poem are Hornbrooke's *The Ring and the Book by Robert Browning, An Interpretation* (Little, Brown & Co.) and Sir Frederick Treves's *The Country of the Ring and the Book* (Cassell Co.).

If I were asked to reduce this list to the lowest possible terms, I should suggest:

1. Browning's *Complete Works*, Globe Edition.
2. Berdoo's *Browning Cyclopaedia*.
3. Dowden's *Robert Browning*.

