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**English in the High School**

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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.**

This bulletin is largely a revision of one written under the same title by Professor Morgan Callaway, Jr., who for the past twenty-five years has been teaching English in the University of Texas. The general plan of the pamphlet is the same as his; the bibliographies have been only slightly revised by the addition of some recently published works. However, the words of comment are new, and though doubtless they echo those of Professor Callaway, he is in nowise responsible for the misjudgments of a younger man.

R.A.L.

## ENGLISH IN THE HIGH SCHOOL

(Three or Four Units May Be Offered.)\*

The teacher of English in school or college has a difficult task. His trials are apt to be due not to inherent difficulties in the subject that he teaches, or to lack of genuine interest on his own part or that of his pupils, but probably arise from the very magnitude of his work. In general, his object may be said to be twofold: he must cultivate in his pupils the habit of using their mother tongue effectively in speech and in writing, and he must train them to read, and to enjoy reading good books. But in order to habituate them to the use of effective language he must not only instruct how to avoid incorrect speech or writing, that is, teach the principles of grammar and rhetoric, but he must see that these principles are applied by giving abundant practice in oral and written composition. Yet however abundant and thorough this practice may be, he knows that his pupils will have frequent opportunities outside of his classroom and outside of the school to offset all his labors by speaking and writing careless, incorrect English. Similarly he may have them to read good books and to appreciate the charm of those books, and yet he cannot be sure that his pupils' tastes will not be vitiated by their reading of trashy or harmful literature in periodical or book form at hours when they are not under his control. That is to say, his task is peculiarly difficult because to every pupil he is only one of a great many teachers of English. From daily companions, from parents, or even from other teachers, the pupil may learn habits that it is necessary to unlearn in the English classroom.

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\*The fourth unit in English has been granted to a limited number of Texas schools, in which the English course has been organized and slowly developed by competent teachers through a series of years. In general the granting of it implies a full year of good work in high-school English beyond what is required for admission to the University. Specifically, the course should include a general survey of English literature together with thorough training in composition and grammar. In accrediting schools stress is laid on the quality as well as the quantity of work done. However, the fourth unit is intended to be awarded only to specified graduates of schools that are credited with four units, and not to all who complete the English course.

Yet, as every experienced English teacher knows, such difficulties vary widely among pupils in the same class. Girls are apt to speak and to write more carefully than are boys and will more readily respond to the appeal of the best books. But the influences that surround the pupil out of school, or those that have surrounded him in the past, count materially in his learning of English despite his own most diligent efforts. The home of one girl may be a well of English undefiled, and associating with educated people all the time, that girl will find her English lessons easy. To another one they may be extremely hard, because, for the greater part of every day, good English, like Parisian French to Chaucer's Prioress, is to her unknown. The Prioress, we may remember, though an exceedingly precise lady in many respects, seems to have spoken her French with a rural English accent; so careful pupils of ours sometimes set our ears a-tingle with barbarisms learned elsewhere. To such people can English be taught?

In a large class, possibly no; individually, yes. For "the English problem" is largely one of individual teaching. This pupil, who has read widely in a well selected library, requires little instruction in the choice of books, or even in his composition; as an old teacher of mine used to quote, "We grow like what we like." That pupil, on the other hand, who has read little besides what he has had to read in school and the comic supplements to the Sunday newspapers, must be taught line upon line, precept upon precept, here a little and there a little, until the wearied teacher wonders whether it is all worth while. Yet in no other way can English be taught him. Not soley the number of classes we meet, but also the number of pupils determines the extent of our labor.

If, then, it be true that in our teaching of English we must address ourselves to the individual rather than to the class, it follows that the efficiency of this teaching will depend more largely upon our own personality than will the teaching of other subjects like science, mathematics, and the foreign languages. No one would discount the importance of special training for the teacher. Certainly he should not attempt to teach English grammar until he possesses far better acquaintance with the history of his mother tongue than he demands from his classes.

He cannot expect his pupils to write correctly unless he himself has taken a fairly rigid course in English composition. Above all, he must not attempt to teach literature before he has read widely and intelligently in the works of the accepted masters. As for his pedagogical training, he will have occasion to use all that he can gather from theory and practice in the teaching of composition and literature alone. But that is just the point: the best equipment will not insure good teaching of either of these subjects. This is not quite so true of some other branches of study. Conceivably a poor teacher of German or of history may know his subject so well that his pupils will learn. Such a situation is well nigh impossible in English. Tact in conferring with the individual about his papers or his reading, tact in fitting the instruction to his particular case, is to be exercised every day. For this reason and for the reason that so many hours out of school must be spent by the English teacher in reading compositions, superintendents are urged not to overburden their teachers of English. Competent authorities advise me that one hundred pupils or six periods of teaching daily, are the very maximum for one person to handle.

English teaching is difficult; it sorely taxes one's ingenuity as well as his physical strength. But it has its rewards. For the sheer joy of teaching comes not from the effervescent enthusiasm that one may arouse in a large class, but from the light that one sheds and sees enter in to certain dark recesses, from the reaction on the individual pupil's taste and character. We English teachers have, I am persuaded, the best chance of all to learn our pupils and to learn how much they are learning. But this means that all our teaching must be adapted to the particular pupil's needs. On that account in a pamphlet of this type no writer can afford to be dogmatic. All that he suggests about the teaching of English grammar, composition, and literature must be accepted or rejected according to the special needs of those who are taught and of the community where they dwell.

### I. *Grammar.*

Before entering the high school every pupil has probably studied the elements of English grammar. To many the whole study is distasteful. Why, then, should there be general in-

sistence on a thorough review of the subject in either the first or the last year of the high school course, with incidental teaching of it every year? Chiefly, to aid the pupil in composition. College teachers are practically unanimous in finding grammatical blemishes common among those who come to them from the schools. One has only to keep his ears open in public places or to read the average American newspaper in order to observe the wide usage of bad grammar by men and women who have passed through school; and, alas! through college, also. Further investigation will show that these mistakes are due frequently to mere ignorance on the part of speakers or writers who would not consciously so blunder. A more thorough understanding of the principles governing his mother tongue, and a more careful application of these principles, would save the average speaker or writer from most of these errors.

But the science of English grammar would be a profitable study even were it used merely as a training in logic. Our discrimination between the incorrect "Me and John went," and the correct form of that expression, our objections to the equally incorrect phraseology, "from you and I," and "there was seven cars"—all these are mere logical distinctions. In a foreign language like German, it is said, mistakes of this nature are less common than in our tongue, even among children. This is because the children's ears are trained to catch the proper inflected form, while English is largely an uninflected language where the brain must work as well as the ear. Correct English cannot be learned altogether by rote; we must know the reason for our few speech forms. Such training of the reasoning powers comes best in the high school years.

Again, the high school course in English grammar should acquaint the pupil with certain important facts of history. Such events as the coming of the Anglo-Saxons to Britain in the early part of the fifth century, the Norman conquest in 1066, and the setting-up of Caxton's printing press in the latter half of the fifteenth century, have profoundly influenced our language, as well as our literature and our whole civilization. While it is unnecessary for the teacher in the high school to carry over college methods and go deep into the multiplicity of changes from Anglo-Saxon to modern English grammar, yet he should

be acquainted with the general character of these changes and should impart much of the information to his classes. Thus it is easy to correlate the history of the English language with the history of English literature, and with British history in general. At the same time even a partial knowledge by the pupil of the development of his mother tongue ought to enable him to use words with more discrimination.

To acknowledge that the study of grammar is often distasteful to pupils, while we insist on its inherent interest as a training in composition, in logic, and in history is not so paradoxical as it may appear. For the distaste often arises because English grammar is so often improperly taught. It lends itself more readily than do most subjects to strict formalism, where the letter killeth and the spirit is lost to sight. That is to say, under tactless teachers it may easily become a mere mass of regulations, exceptions, and categories, to be memorized by the pupil once for all, but never applied in the world about him. Such teaching has brought the whole subject into disrepute. One may go to the other extreme and advocate no grammatical teaching beyond a brief syllabus of correct usage. But if what has just been stated as to the relation of grammar to other subjects be true, this practicalism will defeat its own ends and fail to accomplish other ends at the same time. Certainly there are methods of teaching grammar by which the student may gain valuable information as to the analysis and the development of his own language without overlooking the fact that the thorough understanding of rules and the ability to apply them are even more important than committing them to memory.

Yet those of us who deal with pupils at a little older stage would generally plead for a more rigid mental discipline than they nowadays receive in early years; for a better understanding of clear-cut definitions, a finer perception of the difference between right and wrong. For this purpose vigorous effort on the teacher's part to detect and correct individual grammatical weaknesses should be supplemented by careful instruction in a high school text of English grammar. As means to learning some teachers still employ the old-time methods of parsing words and diagramming sentences. And for one the writer is yet to



be convinced that better time-saving devices for acquiring the truth are known to modern pedagogy.

### Bibliography\*

1. Text-books† Suitable for High Schools: Allen's *A School Grammar of the English Language* (Heath); Carpenter's *English Grammar* (M.); Kittredge and Farley's *Advanced English Grammar* (G.); Maxwell's *Advanced Lessons in English Grammar* (A. B. C.); West's *The Revised English Grammar* (P.); Whitney's *Essentials of English Grammar* (G.), or Whitney and Lockwood's *English Grammar* (G.).

2. Books for the Teacher and for Reference: Bradley's *The Making of English* (M.); Emerson's *History of the English Language* (M.), or Lounsbury's *History of the English Language* (H.); Morris and Kellner's *Historical Outlines of English Accidence* (M.); Kellner's *Historical Outlines of English Syntax* (M.); Onions's *An Advanced English Syntax* (Sonnenschein & Co., London); Smith's *Studies in English Syntax* (G.); and the standard historical English grammar, that by Henry Sweet, of which there are three versions, all published by Frowde: (1) *A New English Grammar*, 2 vols.; (2) *A Short Historical English Grammar*; and (3) *A Primer of Historical English Grammar*. For the teacher who desires to learn Old and Middle English at first hand, perhaps the best books are Smith's *Old English Grammar* (Al.), Liddell's *Chaucer* (M.), and Emerson's *A Middle English Reader* (M.).

3. Pedagogical Books: Carpenter, Baker, and Scott's *The Teaching of English in the Elementary and the Secondary School* (Longmans); Chubb's *The Teaching of English in the Elementary and the Secondary School* (M.).

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\*The abbreviations used in this and the following bibliographies are as follows: A. B. C.=American Book Co., New York; Al.=Allyn & Bacon, Boston; Ap.=D. Appleton & Co., New York; F.=Henry Frowde, New York; G.=Ginn & Co., Boston; H.=Henry Holt & Co., New York; Heath=D. C. Heath & Co., Boston; Ho.=Houghton, Mifflin, & Co., Boston; Leach=Leach, Shewell, & Sanborn, Boston; Longmans=Longmans, Green, & Co., New York; M.=The Macmillan Co., New York; P.=G. P. Putnam's Sons, New York; Scott=Scott, Foresman, & Co., Chicago; Sibley=Sibley & Ducker, Boston; Silver=Silver, Burdett, & Co., New York.

†The text-books suitable for high schools, in this and the subsequent bibliographies, are arranged according to alphabetic sequence, not according to preference.

## II. *Composition.*

The teaching of composition involves some instruction in formal rhetoric, with abundant practice in oral and written discourse during each of the four years. The ultimate aim of this teaching is entirely practical—the mastery of a correct and clear English style by each pupil in the class. Therefore the theory, the formal text-book work, should at all times be subordinated to the practice. Whatever the pupil learns about exposition, persuasion, or various figures of speech is chiefly to assist him in expressing his own thought in the most effective way. But effectiveness is lost when one addressing an educated audience uses incorrect language, and intelligent people will not be moved by words wholly vague or otherwise uncertain. To prune each pupil's style of barbarisms and inelegancies, and yet to leave its meaning free of all ambiguities—this is the goal of every conscientious composition teacher.

Frankly, it is a goal that will never be reached, but is none the less worth striving after. For to have every pupil write well means that each one must be able to express his own thought in his own way, and yet in a manner that does not conflict with grammatical usage and that cannot be misunderstood. In composition individual teaching is absolutely essential, for the style is the man and two people should not be trained to write alike. Often it is best not to assign the same theme subject to a whole class, but to take account of varying interests. One successful composition teacher of my acquaintance used to have each boy in his classes choose one large subject, like "fishing," "dogs," "my native town," or "the grocery business," and write four fairly long themes on different phases of that subject. In this way each one could write about his own hobby. Another successful teacher suggests that the ideal way to write themes is to have each pupil before writing a theme talk it over informally with his teacher while out for a walk. This plan recognizes the importance of individual conferences between teacher and pupil as well as the need of planning the theme carefully before beginning to write it. Of course, the ideal, like the goal just now mentioned, is unattainable; teachers do not have so many walks or the time for them at their disposal. Yet the principle is clear enough. And the more nearly we can approach

to the standard of effective self-expression by each pupil, the better will be the results of our teaching.

Effective discourse, it has already been implied, demands both clearness and correctness from the writer or speaker. Clearness implies that one's meaning cannot be misunderstood. How far should we go in demanding correctness? Most colleges answer this question by stating that they will admit no student whose written work is marked by improper grammar, punctuation, spelling, or paragraphing. Generally speaking, this rule is by no means strictly enforced. If it were, freshman composition courses would change their nature. But is the situation with reference to grammar described a few moments ago, not humiliating to us all? Is it proper that eighteen-year-old school boys and school girls should not be able to use their mother tongue grammatically, both in speech and in writing? Punctuation is not difficult for a serious person to learn. At bottom, all its rules are based on common sense. Haste and laziness are its chief enemies. English spelling, however, is difficult; it does not follow rules or reason. It has all the frailties of a human being. But human nature seems to have changed very little during the past century or so, and reformers of English spelling appear to neutrals like myself to make little progress. For good or for evil, I fear, the rising generation will have to spell words much as they are now spelled. At any rate, as teachers of English it is our business to help those in trouble to learn to spell, which means that we must penalize them for misspelling and see that they correct the misspelled words. This point needs special emphasis. In the business world, in the social world, a man or a woman often has to pay heavily for weakness in spelling, which is proof, in the minds of many, of downright illiteracy. It is wholly unjust, then, to the boy or the girl in school or college not to insist on correct spelling in all written work. This may be a heavy demand on the teachers, but it is justified. The spelling on some papers submitted by Texas schools for affiliation with the University is sufficient to dishearten all friends of education. Of the importance of correct paragraphing much could be written, but it is enough to state that good paragraphs form an excellent test of clear thinking, and that "scrappy" paragraphs, three or four

sentences long, indicate the opposite. Careful attention to grammar, punctuation, spelling, and paragraphing should result in fairly correct writing.

But good style implies something more than correctness. We have been discussing this quality from a merely negative standpoint without emphasizing the important truth that a writer must have something to say and say it. This is what Professor Palmer means when he argues that good English is marked by audacity as well as by accuracy. Even the schoolboy recognizes this need when he begs you in his vile slang phrase to "get a little more pep." The infusion of vigor, of vitality, of spontaneity, call it by whatever dignified term you may, is sadly wanting in the average school or college composition. Animated enough these boys are in discussing a football match, a school election, a ranching experience, even at times so large a subject as the present European war. Only when they talk to their teacher or they take pen in hand does paralysis affect them. For this timidity we teachers are undoubtedly in large part to blame. We have been so zealous to correct errors that we have unwittingly encouraged silence. We have erred and strayed in our neglect of the spoken language; accordingly average pupils cannot put three sentences together in our presence without feeling ashamed of themselves. Oral composition may here most definitely assist written work. Pupils should be encouraged to talk connectedly and without self-consciousness on simple topics in the classroom. Then perhaps they can better write down their thoughts on the same subjects. Certainly the charge of impotence brought against the style of college freshmen has foundation, and in their secondary schools these pupils can learn to make proper use of tongue and pen without too much fear of offending their teachers.

It is for this purpose mainly that college teachers of English so strongly insist on the preparatory student's need of "abundant practice" in composition. Some would go even further and omit all instruction in text-book rhetoric for the first two years of the high school course, meanwhile demanding much written and oral work from the pupils. In many New England schools the custom of requiring daily written themes is in vogue. A music teacher demands daily practice; why should not a composition

teacher? The plan, if faithfully pursued, certainly results in giving pupils more self-confidence and fluency of style, at the same time enabling the instructor to obtain an intimate view of the pupil's daily life and interests. But it is an heroic measure at best, and it has harmful results if one-page daily themes are substituted for all longer papers. Writing brief informal essays does not take the place of composing six or ten-page themes on more serious topics. The pupil should learn to do both. While he should be encouraged to write about things that he converses of daily on the playground or at the dinner table, opportunities should be seized for papers concerning books read in his English, Latin, or history courses, or about topics like prohibition, co-education, the tenant problem, in which as a pupil or as a future citizen he should take an intelligent interest. In all these cases the teacher's business is to help each individual first formulate and then express his own thoughts effectively. The amount of practice given him should be determined by the amount necessary to fulfill this aim.

Still not all the practice in composition assigned to him will be under the direction of his English teacher. Instructors in foreign languages, in history, in mathematics, in the sciences, will probably demand from him in the course of the year much written and more oral work. If these lines chance to fall under the eye of any such teacher, he is strongly urged to assist the pupil to learn English by demanding that all oral exercises and written papers be expressed in careful, plain, and correct language. Such co-operation will help a fellow teacher, but it will be of far more benefit to the pupil in forcing him to apply what he has learned and to see that the correct use of the English language in communication with others besides his English teacher is a mark of refinement and good sense.

#### *Bibliography.*

1. Text-Books Suitable for High Schools: Carpenter's *Rhetoric and English Composition* (M.); Espenshade's *The Essentials of Composition and Rhetoric* (Heath); Gardiner, Kittredge, and Arnold's *Manual of Composition and Rhetoric* (G.); Genung's *Outlines of Rhetoric* (G.); Herrick and Damon's *New Composition and Rhetoric for Schools* (Scott); Payne's *Learn to*

*Spell* (University Co-operative Society, Austin); Scott and Denny's *Elementary English Composition and New Composition-Rhetoric or Composition-Literature* (Al.).

2. Books for the Teacher and for Reference: Wendell's *English Composition* (Scribners, New York); Genung's *The Working Principles of Rhetoric* (G.); Genung's *Rhetorical Analysis* (G.); Hill's *The Principles of Rhetoric* (Harpers, New York); Baldwin's *A College Manual of Rhetoric* (Longmans); Gardiner's *The Forms of Prose Literature* (Scribners); Newcomer's *Elements of Rhetoric* (H.); Brewster's *Studies in Structure and Style* (M.); Hart's *Handbook of Composition* (Eldredge & Bro., Philadelphia); Palmer's *Self-Cultivation in English* (T. Y. Crowell & Co., New York); Scott and Denney's *Paragraph-Writing*, revised edition (Al.); Woolley's *Handbook of Composition and Exercises in English* (Heath); Greenough and Kittredge's *Words and Their Ways in English Speech* (M.); De Quincey's *Essays on Style, Rhetoric, and Language*, edited by Scott (Al.); Brewster's *Representative Essays on the Theory of Style and Modern English Literary Criticism* (M.); Baker and Huntington's *Principles of Argumentation* (G.); Brewster's *Specimens of Narration* (H.); Baldwin's *Specimens of Description* (H.); Lamont's *Specimens of Exposition* (H.).

3. Pedagogical Books: see 3 under Bibliography to Grammar.

### III. Literature.

To lose sight of the primary object in teaching literature is both easier and more disastrous than is a similar mistake in teaching grammar or composition. This aim is succinctly expressed by Professor Trent, I believe, "to make boys and girls lovers of books." Now the unintelligent teacher of English grammar at least knows that his main object is to impart information, just as the inefficient composition teacher knows that his business is to correct papers. But the unsuccessful teacher of English literature rarely knows of his failure; he may have no warning bell to guide him back to safety. Often he seems to think that his chief end is to drill his students in facts about literature—names, authors, dates, and movements—rather than give them literature, itself. Again, he leaves the impression that Milton's "L'Allegro" is nothing but a collection of figures of

speech, or of words to be etymologized, else a series of sentences nicely arranged for diagramming, or at most, a mass of historical and mythological allusions to be puzzled out by each scholar. Let no one misunderstand me. For one instructor in literature, I certainly believe in teaching literary biography and chronology, in explaining abstruse words, allusions, and figures of speech, and also, as I have hinted, in occasional diagramming. But taking account of all these things is not necessarily teaching literature. And when we get so much interested in matters of this nature that we fail to have our pupils understand the author's real meaning in an obscure passage; or, what is worse, fail to convey to them any of the artistic charm which has made a given book a classic, then we overlook the main object in teaching this subject—to make boys and girls read intelligently and hunger for more.

Our study of literature has a second purpose: to enable all our pupils to recognize qualities that distinguish a classic in poetry or prose from other writing that is fairly good. This distinction is not always easy to see, but it is real and it is important. For example, many boys and girls have been brought up on the stories that appear in *Saint Nicholas* or *The Youth's Companion*, or perhaps on the narratives of G. A. Henty. Now such reading possesses genuine interest and is distinctly healthful in tone. The pupil accustomed to it is far easier to lead on to the novels of Scott, Eliot, and Thackeray than is the one who reads not at all, but pays daily visits to the moving picture show. Yet ours is the task not only to interest the pupil in *Ivanhoe*, *Silas Marner*, and *Henry Esmond*, but to show him why in Bacon's familiar phrase, some books are to be tasted, others to be swallowed, and some few to be chewed and digested. Tasting and swallowing palatable dishes are not disagreeable to the normal person, but Americans, especially American youths, are peculiarly averse to lingering over their meals, and hence are peculiarly liable to suffer from dyspepsia.

The figure holds. How often are we asked why we study poetry! Most readers can appreciate the jingle of the Mother Goose rhymes, or, a little later, of so highly mechanical a poem as 'The Bells,' and finally of "The splendor falls on castle walls." Why should intelligent men and women prefer

one of these poems rather than another when none appeal to the intellect or to the moral faculties, but merely to the ear and to the emotions? Such a play as *The Clansman* is a study of life immediately surrounding us; *Macbeth* is a study of life in Scotland centuries ago. Both plots strongly appeal to our sense of right and wrong. Why are we justified in devoting days and weeks to the interpretation of one while many of us who have read the novel on which it is based desire never to see acted the other drama? At bottom it is merely a matter of cultivated taste, based partly on our philosophy of life, partly on our conception of literary art. This taste we should strive by all means to impart to our pupils. If their inclination runs rather to *The Clansman* than to *Macbeth*, to the verse of Ella Wheeler Wilcox rather than to the lyrics of Tennyson and Browning, our teaching should inculcate better standards of judgment.

Recognizing the distinction between the many books that are to be swallowed and the few that are to be chewed and digested, the National Conference on Uniform Entrance Requirements in English, a board composed of representative college and school teachers, selects every five years two lists of books, recommending one for study in secondary schools, and the other for less detailed reading. The purpose in preparing these lists is merely one of expediency to the colleges, the schools, and the book publishers. Each college could easily compose its own lists and examine all incoming freshmen on these books, but this would cause utter confusion in schools that fit boys and girls for various institutions. By agreeing on uniform lists to hold for five years, the colleges prevent this confusion and insure to the publishers a certain sale for suitable editions of the books named.

The list of books thus selected "for study" from 1915 to 1919 is comparatively brief, though it allows more options than has been true heretofore. In general, it consists of twelve selections, including: several dramas of Shakespeare; several poems of Milton, Tennyson, Wordsworth, Shelley, and Keats; several orations of Burke, Macaulay, Washington, Webster, and Lincoln; and several essays of Carlyle, Macaulay, and Emerson. From each of these four literary types, the student is to make one selection for his entrance examination into college, but in each case he is allowed three options. The four that he does elect he is sup-



posed to study closely until he is able to analyze them in detail and interpret any particular passages from them. Yet even here it is necessary to caution teachers about the danger of exalting comment above text, and forcing the pupil to memorize explanatory notes rather than to appreciate the beauty of the author's thought and phrasing. Once he understands the piece of literature as a whole and each line in it, feeling keenly the beauty of what he has read, he may be said to have mastered the selection—to have chewed and digested it.

Of the books to be swallowed, those marked "for reading," the Conference has selected a much longer list and stresses the large freedom of choice allowed thereby. The list is composed of five groups, from each of which the student or his teacher is expected to make two selections—ten books in all—for careful reading rather than detailed classroom study. These groups include classics in translation, that is, parts of the *Old Testament*, the *Iliad*, the *Odyssey*, and the *Aeneid*; some fourteen plays of Shakespeare; practically the whole range of standard English and American prose fiction, from Malory to Stevenson and the short story writers; all the better known essays and biographies of the eighteenth and nineteenth centuries, from Addison and Boswell to Lowell and Huxley; and a wide collection of lyric and brief narrative poems of the same centuries, with the addition of some older English and Scottish ballads. Surely the lover of literature will here find ample opportunity to indulge his particular fancies. For only ten of these books, it will be remembered, is the pupil held responsible, and no high school teacher or pupil is expected to read all, yet the man or woman who has read most of them is likely to possess a catholic taste.

A detailed explanation of the purpose and uses of these two lists has seemed necessary both because the plan is so often misunderstood, and because it has so profoundly affected the teaching of literature in American high schools and academies. But if the lists as now composed allow each school wide election for its course of study, the individual attitude of the University of Texas is and has been even more liberal. For the University, while basing its examinations on these two lists, has not specially recommended the list "for study" to its affiliated schools, prefer-

ring for each school to make up its own list from all the classics named.

In the "Graded List of Classics" appended to these remarks, an effort is made to group the books recommended by the Conference "for study" and "for reading" according to the needs of each high school year. This grouping shows only slight revision from that given in previous University bulletins, some revision being rendered necessary by changes in the Conference Requirements. The underlying basis is the same as heretofore, that is, to make the relative difficulty of the classics the chief criterion in the grading, but after that to follow in the poetry a roughly chronological order, stressing American verse in the first year, then English poems of the classic period, of the romantic period, and finally of the Victorian period. But the division is not strictly chronological, and as to the relative difficulty of certain books opinions will always differ. Hence the grouping is to be considered as purely suggestive, and schools are expected to exercise full liberty in its use. For example, a teacher may desire to have his pupils read one of George Eliot's novels and choose for the purpose *Adam Bede* or *The Mill on the Floss*. In both these novels the plot best fits the later years of the high school course, and Eliot's name will accordingly be found in the third year. But if *Silas Marner* be chosen, as frequently is done to advantage in Texas high schools, the book might be used in the first year in place of some of the others given in that group. Another school might well prefer to study Washington and Webster's orations along with Burke in the final year to bring out difference of style. Then a third school, not wishing to study Burke at all, might omit him and take up Washington and Webster along with a manual of American literature in the third or fourth year. Still the grouping has been done carefully, with much assistance from other Texas teachers, and may prove of some help in the mapping out of high school programs.

About these fourteen or fifteen classics chosen for study and reading during the four high school years, the whole course in literature is likely to center with no harmful results to any one. Certainly no intelligent person, whether preparing for college or not, would be ungrateful to those responsible for making him acquainted with Shakespeare, Milton, Tennyson, Macaulay, Scott,

Lowell, and the like masters during the formative years of his high school course. One need not be ultra-conservative to defend the inclusion of such fixed stars in the literary firmament in preference to some newly discovered comet whose range is uncertain and whose lustre is invisible to normal eyes. Yet these few classics should not comprise the pupil's entire reading for four years. To study or read six or eight such volumes each year ought not to tax heavily the high school pupil. Moreover, the vigorous teacher may wisely supplement these lists with other valuable works of special contemporary or local interest. For example, what active-minded American boy living in the next decade will not be interested in the whole subject of war and peace, in the relation of this country to each of the great European powers, in the history of Belgium and of Poland, and of Turkey, in the governments at Berlin and London and Petrograd? This literature is in the making, or perhaps yet to be planned, but an adequate school library should take account of such interest and provide suitable books to satisfy, instead of attempting to check it. These might naturally be used in the parallel reading of individual pupils, where allowance should be made, if possible, for varying tastes. But the teacher may naturally enough desire to study with one class or another some volume not named with the classics or even on the supplementary reading list that follows. Certain Texas schools, for instance, give special attention to Southern literature or to debating, studying one or more books that may be unknown to the present writer. In all such cases let it be understood that the list is intentionally suggestive, and not prescriptive; it is meant to help, not to hinder, individual judgment.

Two problems that have been touched on demand fuller consideration: the relative importance of oral and written work, and the function of the literary manual. Necessarily most of the instruction in literature will be oral. The teacher's quizzing in the classroom will stir up interest in particular lines or phrases, in analysis of characters or plot, in the moral teaching, if, indeed, the moral exists. Sometimes the class profits by short, quick answers demanding rapid thought; at other times the teacher should require longer answers, which better test the pupil's powers of memory, of concentration, and of oral composition. In

retelling the story of *David Copperfield*, a girl might learn how to choose words, how to put sentences together unconnected by continuous *and's*, how to speak before her fellows without hemming or hawing. Further good practice in oral English may be gained by memorizing suitable passages, and by having teacher and pupils daily to read aloud. Yet such practice should never wholly take the place of written work, however strongly weary teachers and lazy pupils (for we teachers are never lazy) may desire it. Papers are irksome to write and irksome to read, but they present a definite gauge of the pupil's intellectual capacity, or of his incapacity, which cannot be gained by any other means. Not all the pupil's written exercises in any one year should have to do with his study of literature, but unless a number of them cover this subject, his whole course may be full of sound and fury, signifying nothing.

By a literary manual we mean a brief historical compendium of English or American literature. A good book of this kind, written in interesting style, and yet not giving too much comment on the selections that the pupil has or has not read, is almost indispensable to the last years of the course. For students are expected to be acquainted with the most important facts in the lives of the authors whose works they read, and with the place of those authors in literary history. To do otherwise means not to understand what the author has written. No high school pupil should conceive of Shakespeare as a nineteenth century product, or of Byron as a contemporary of Pope. The purpose of the manual is to elucidate matters of this kind, and to give an orderly account of the progress of literature. However, pretty nearly all that has been set down in this long section is beside the point if the teacher allows this manual to be substituted for the classics themselves. That is not satisfying a child's natural hunger for books with any kind of diet. It is letting him ask you for bread and offering him a stone.

#### *Bibliography.*

##### 1. Text-Books Suitable for High Schools:—

(a) Histories of English Literature: Halleck's *English Literature* (A. B. C.); Long's *English Literature* (G.); Moody and Lovett's *A First View of English Literature* (Scribners); New

comer's *English Literature* (Scott); Pancoast's *Introduction to English Literature* (H.); Simond's *A Student's History of English Literature* (Ho.).

(b) Histories of American Literature: Bronson's *American Literature* (Heath); Long's *American Literature* (G.); New-comer's *American Literature* (Scott); Pancoast's *Introduction to American Literature* (H.); Pace's *American Literature* (AL.); Pattee's *A History of American Literature* (Silver).

(c) Texts: The Riverside Literature Series (Ho.); The Lake English Classics (Scott); The Students' Series of English Classics (Leach); Longmans's English Classics (Longmans); Macmillan's Pocket Classics (M.); Eclectic English Classics (A. B. C.); English Readings (H.); Standard English Classics (G.); Gateway Series of English Texts (A. B. C.); Heath's English Classics (Heath); Palgrave's *Golden Treasury of the Best Songs and Lyrics in the English Language* (various publishers), and the "second series" of the same (M.); Gayley and Young's *Principles and Progress of English Poetry* (M.); Syle's *English Poems from Milton to Tennyson* (AL.); Baldwin and Paul's *English Poems* (A. B. C.); Scudder's *American Poems* (H.); Payne's *Southern Literary Readings* (Rand McNally & Co., Chicago); Weber's *The Southern Poets* (M.); Trent's *Southern Writers* (M.); Mims and Payne's *Southern Prose and Poetry* (Scribners).

## 2. Books for the Teacher and for Reference:—

(a) History of English and American Literature: *The Cambridge History of English Literature* (P.), to be completed in fourteen volumes, of which eleven have appeared; Ten Brink's *Early English Literature*, 2 vols. (H.); Brooke's *Early English Literature* and *English Literature from the Beginning to the Norman Conquest* (M.); Schofield's *English Literature from the Norman Conquest to Chaucer* (M.); Saintsbury's *Elizabethan Literature*, *Nineteenth Century Literature*, and *A Short History of English Literature* (M.); Gosse's *Eighteenth Century Literature* (M.); Brooke's *English Literature* (M.); Taine's *English Literature* (H.); Richardson's *American Literature*, 2 vols. (Putnams, New York); Cairns's *American Literature* (Oxford Press, New York); Trent's *American Literature* (Ap.); Stedman's *American Poets* and *Victorian Poets* (Ho.);

Holliday's *History of Southern Literature* (Neale Publishing Co., New York); Moses's *The Literature of the South* (C.).

(b) Biography: The English Men of Letters Series (M.); The Great Writers Series (Walter Scott), to each volume of which is appended a bibliography; Modern English Writers Series (Dodd, Mead & Co.); Sidney Lee's *Life of Shakespeare* (M.); Neilson and Thorndike's *Facts about Shakespeare* (M.); Stephen's *Dictionary of National Biography* (36 vols., M.); American Men of Letters Series (Ho.).

(c) Literary Criticism: Winchester's *Principles of Literary Criticism* (M.); Cross's *The Development of the English Novel* (M.); Perry's *A Study of Prose Fiction* (Ho.); Campbell's *The Study of the Novel* (University of Texas Bulletin); Moulton's *Shakespeare as a Dramatic Artist* (F.); Dowden's *Shakespeare; His Mind and Art* (Lemcke & Buechner, New York); Bradley's *Shakespearean Tragedy* (M.); Baker's *The Development of Shakespeare as a Dramatist* (M.); Brandes's *William Shakespeare: A Critical Study* (M.); Freytag's *Technique of the Drama* (S. C. Griggs & Co., Chicago); Woodbridge's *The Drama; Its Law and Its Technique* (Al.); Brooke's *The Tudor Drama* (Ho.); Matthews's *A Study of the Drama* (Ho.); Schelling's *Elizabethan Drama* (2 vols., Ho.); Nettleton's *English Drama in the Restoration and the Eighteenth Century* (M.); Cooper's *Aristotle on the Art of Poetry* (G.); Reed's *English Lyrical Poetry from Its Origin to the Present Time* (Yale University Press); Stedman's *The Nature of Poetry* (Ho.); Neilson's *Essentials of Poetry* (Ho.); Alden's *An Introduction to Poetry* (Ho.); Gayley and Scott's *Methods and Materials of Literary Criticism* (G.), with a full bibliography; Alden's *English Verse* (H.); Bright and Miller's *Elements of English Versification* (G.); Brooke's *Tennyson: His Art and Relation to Modern Life* (P.); Brooke's *The Poetry of Robert Browning* (C.); Brooke's *Milton* (Ap.); Maynadier's *The Arthur of the English Poets* (Ho.).

(d) Texts: The Globe Edition of the Poets (M.); The Cambridge Edition of the Poets (Ho.); The Athenaeum Press Series (G.); annotated editions of Shakespeare: Furness's (Lippincott, Philadelphia), Rolfe's (A. B. C.), Verity's (P.), Hudson's (G.), The Arden (Heath); The Tudor (M.); Ward's *The*

*English Poets* (4 vols., M.), the best anthology; Palgrave's *The Golden Treasury of the Best Songs and Lyrics in the English Language* (M.); Hale's *Longer English Poems* (M.); Bronson's *English Poems* (4 vols., The University of Chicago Press); Hutchison's *British Poems* (Scribners); Manly's *English Poetry* (G.); Manly's *English Prose* (G.); Pancoast's *Standard English Poems* (H.); *The Century Readings in English Literature* (The Century Co.); Newcomer's *Twelve Centuries of English Poetry and Prose* (Scott); Quiller-Couch's *Oxford Book of English Verse* (F.); Gayley's *Representative English Comedies* (3 vols., M.) Bronson's *American Poems* (University of Chicago Press); Stedman and Hutchinson's *Library of American Literature* (6 vols., The Century Company, New York); Stedman's *Victorian Anthology and American Anthology* (Ho.); *The Library of Southern Literature* (15 vols., The Martin and Hoyt Co., Atlanta, Ga.); Carpenter and Brewster's *Modern English Prose* (M.); Craik's *English Prose Selections* (5 vols., M.); Cook and Tinker's *Translations from Old English Poetry* (G.); Cook and Tinker's *Translations from Old English Prose* (G.); Hall's *Beowulf* (Heath), Gummere's *The Oldest English Epic* (M.), or Child's *Beowulf* (Ho.), the two former giving a metrical and the latter a prose translation; etc., etc.

(e) Dictionaries, etc.: Webster's *International* (Merriam, Springfield, Mass.); *The Century Dictionary* (The Century Company, New York); *The Concise Oxford Dictionary* (F.); Onions's *Shakespeare Glossary* (F.); Gayley's *Classic Myths in English Literature* (G.); Adams's *Dictionary of American Authors* (Ho.); Ryland's *Chronological Outlines of English Literature* (M.); Whitcomb's *Chronological Outlines of American Literature* (M.); etc., etc.

3. Pedagogical Books: Trent, Hanson, and Brewster's *An Introduction to the English Classics* (G.); Hooker's *Study Book of English Literature* (Heath); see, also 3 under Bibliography to Grammar.

#### *Graded List of Classics for Reading and for Study*

##### *First Year*

Bunyan: *Pilgrim's Progress*, Part I.

Cooper: Any one of the novels.

Dana: *Two Years Before the Mast*.

Defoe: *Robinson Crusoe*, Part I.

Franklin: *Autobiography*.

Irving: Selections from *The Sketch-Book* (about 200 pages), or *Life of Goldsmith*.

Lockhart: Selections from *The Life of Scott* (about 200 pages).

Macaulay: *Lays of Ancient Rome*, *The Battle of Naseby*, *The Armada* and *Ivry*.

*Old Testament, The*: the chief narrative episodes in *Genesis*, *Exodus*, *Joshua*, *Judges*, *Samuel*, *Kings*, and *Daniel*, together with the books of *Ruth* and *Esther*.

Parkman: *The Oregon Trail*.

Scott: *The Lady of the Lake* or *Marmion*; any one of the novels.

Shakespeare: *The Merchant of Venice*, *Romeo and Juliet*, or *Richard the Third*.

Stevenson: *Treasure Island*, *Kidnapped*, or *The Master of Ballantrae*.

Washington: *Farewell Address*\* (see Burke under fourth year).

Webster: *Bunker Hill Oration*\* (see Burke under fourth year).

Selections from American poetry with special attention to Poe, Lowell, Longfellow, and Whittier.

#### Second Year

Addison, Steele, and Budgell: *The Sir Roger de Coverley Papers*, or selections from *The Tatler* and *The Spectator* (about 200 pages).

Austen, Jane: Any one of the novels.

Boswell: Selections from the *Life of Johnson* (about 200 pages).

Burney, Francis: *Evelina*.

Dickens: Any one of the novels.

Edgeworth, Maria: *The Absentee*, or *Castle Rackrent*.

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\*Throughout this list a star indicates that the book starred is recommended, by the various associations of preparatory schools and colleges, for more particular study; but the University of Texas prefers to leave the selection of such books to the individual teacher.



Goldsmith: *The Traveler* and *The Deserted Village*; *The Vicar of Wakefield*.

Hawthorne: *The House of the Seven Gables*, *Twice Told Tales*, or *Mosses from an Old Manse*.

Hughes: *Tom Brown's School Days*.

Palgrave's *Golden Treasury* (First Series), Books II and III, with especial attention to Dryden, Collins, Gray, Cowper, and Burns.

Pope: *The Rape of the Lock*.

Reade: *The Cloister and the Hearth*.

Shakespeare: *As You Like It*\*, *Julius Caesar*\*, or *King John*.

Stevenson: *An Inland Voyage* and *Travels with a Donkey*.

Swift: *Gulliver's Travels* (the voyages to Lilliput and to Brobdingnag).

Thackeray: Lectures on Swift, Addison, and Steele in *The English Humourists*.

A collection of letters by various standard writers.

### Third Year

Blackmore: *Lorna Doone*.

Byron: *Childe Harold*, Canto III or IV; *The Prisoner of Chillon*.

Coleridge: *The Ancient Mariner*, *Christabel*, and *Kubla Khan*.

Eliot: Any one of the novels.

Gaskell, Mrs.: *Cranford*.

Holmes: *The Autocrat of the Breakfast Table*.

Homer: *The Iliad* (English translation, with the omission, if desired, of Books XI, XIII, XIV, XV, XVII, XXI).

Homer: *The Odyssey* (English translation), with the omission, if desired, of Books I, II, III, IV, V, XV, XVI, XVII.

Kingsley: *Westward Ho!* or *Hereward the Wake*.

Lamb: Selections from the *Essays of Elia*.

Lincoln: Speech at Cooper Union\*; selections from, including the two *Inaugurals*, the *Speech in Independence Hall*, the *Speech at Gettysburg*, the *Last Public Address*, and the *Letter to Horace Greeley*, along with a brief memoir or estimate of Lincoln.

Macaulay: Speech on Copyright.\*

Palgrave's *Golden Treasury* (First Series), Book IV, with

especial attention to Wordsworth, Keats, Shelley.

Poe: Selected tales.

Shakespeare: *Henry V*, *Macbeth*\*, or *A Midsummer Night's Dream*.

Southey: *Life of Nelson*.

A collection of English and Scottish ballads; as for example, some Robin Hood ballads, *The Battle of Otterburn*, *King Estmere*, *Young Beichan*, *Bewick and Graham*, *Sir Patrick Spens*, and a selection from later ballads.

#### Fourth Year

Arnold: *Sohrab and Rustum*; *The Forsaken Merman*.

Browning: Select Poems (*Cavalier Tunes*, "De Gustibus—," *Herve Riel*, *Home Thoughts from Abroad*, *Home Thoughts from the Sea*, *How They Brought the Good News from Ghent to Aix*, *Incident of the French Camp*, *Instans Tyrannus*, *the Italian In England*, *My Last Duchess*, *Pheidippides*, *The Pied Piper*, *The Lost Leader*, *Up at a Villa—Down in the City*).

Burke: *Speech on Conciliation with America*\* (or Washington's *Farewell Address* and Webster's *First Bunker Hill Oration*, or Lincoln's *Speech at Cooper Union* and Macaulay's *Speech on Copyright*).

Carlyle: *Essay on Burns*, with a selection from Burns's poems,\* or Emerson: *Essay on Manners*\* (or Macaulay: *Life of Johnson*\*).

Huxley: *Autobiography*, and Selections from *Lay Sermons*, including the Addresses on *Improving Natural Knowledge*, *A Liberal Education*, and *A Piece of Chalk*.

Lowell: Selected essays (about 150 pages).

Macaulay: Any one of the following essays: *Lord Clive*, *Warren Hastings*, *Milton*, *Addison*, *Goldsmith*, *Frederick the Great*, *Madame D'Arblay*.

Malory: *Morte d' Arthur*, (about 100 pages).

Milton: *Il Penseroso*\*, *L'Allegro*\*, and either *Comus*\* or *Lycidas*\*.

Ruskin: *Sesame and Lilies*, or Selections (about 150 pages).

Shakespeare: *Hamlet*\*, *Coriolanus*, *Richard the Second*, or *The Tempest*.

Tennyson: *The Coming of Arthur*\*, *The Holy Grail*\*, and

*The Passing of Arthur*\* (or the selections from Milton, or those from Wordsworth, Keats, and Shelley, already given); *The Princess*; or *Gareth and Lynette*, *Lancelot and Elaine*, and *The Passing of Arthur*.

Thackeray: Any one of the novels.

Thoreau: *Walden*.

Trevelyan: Selections from the *Life and Letters of Macaulay* (about 200 pages).

Virgil: *The Aeneid* (English translation).

A collection of essays by Bacon, Lamb, De Quincey, Hazlitt, Emerson, and later writers.

A collection of short stories by various standard writers.

#### *Graded List of Books for Supplementary Reading\**

Aldrich, Thomas Bailey: *Story of a Bad Boy*.

Allen, James Lane: *Flute and Violin, and Other Kentucky Tales and Romances* (substituted for his *The Choir Invisible*, which latter is recommended by the National Educational Association).

Austin, Jane C.: *Betty Alden*.

Burroughs, John: *Sharp Eyes*.

Chesterfield, Lord: *Letters*.

Dana, Richard Henry, Jr.: *Two Years Before the Mast*.

De Amicis, Edmondo: *Cuore*.

Dickens, Charles: *Nicholas Nickleby*.

Dodge, Mary Mapes: *Hans Brinker*.

Franklin, Benjamin: *Autobiography*.

Grinnell, George Bird: *The Story of the Indian*.

Hale, Edward Everett: *The Man Without a Country*.

Harris, Joel Chandler: *Uncle Remus* (added).

Hawthorne, Nathaniel: *A Wonder-Book*.

Hawthorne, Nathaniel: *Tanglewood Tales*.

Hughes, Thomas: *Tom Brown at Rugby*.

Irving, Washington: *The Sketch-Book*.

Irving, Washington: *Life of Washington*, edited by Fiske.

Jewett, Sarah Orne: *Tales of New England*.

Kipling, Rudyard: *Jungle Book No. 1*.

Kipling, Rudyard: *Jungle Book No. 2*.

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\*With a few modifications, duly noted, this list is the one prepared by the National Educational Association, and published in 1899.

- Lamb, Charles: *Tales from Shakespeare*.  
 Lincoln, Abraham: *Inaugural and Gettysburg Speech*.  
 Longfellow, Henry Wadsworth: *Tales of a Wayside Inn*.  
 Macaulay, Thomas Babington: *Letters*.  
 Macdonald, George: *Back of the North Wind*.  
 Mims and Payne, Editors: *Southern Prose and Poetry*  
 (added).  
 Page, Curtis Hidden, Editor: *The Chief American Poets*  
 (added).  
 Page, Thomas Nelson: *In Ole Virginia* (added).  
 Payne, L. W., Jr., Editor: *Southern Literary Readings*  
 (added).  
 Poe, Edgar Allan: *Poems and Tales* (both added).  
 Scott, Sir Walter: *Ivanhoe*.  
 Scott, Sir Walter: *Quentin Durward*.  
 Scudder, Horace E., Editor: *American Poems* (added).  
 Scudder, Horace E., Editor: *American Prose* (added).  
 Shakespeare, William: *Merchant of Venice*.  
 Smith, Francis Hopkins: *Colonel Carter of Cartersville*  
 (added).  
 Trent, William Peterfield, Editor: *Southern Writers*  
 (added).  
 Warner, Charles Dudley: *Being a Boy*.  
 Washington, George: *Rules of Conduct, Farewell Address*.  
 Weber, William Lander, Editor: *Selections from the South-  
 ern Poets* (added).  
 Webster, Daniel: *Bunker Hill Speeches*.  
 Whittier, John Greenleaf: *Snow Bound*.

#### Second Year

- Brown, Dr. John: *Rab and His Friends*.  
 Browning, Mrs. Elizabeth Barrett: *Lyrics and Sonnets*  
 ("Cry of the Children").  
 Chester, Eliza: *Girls and Women*.  
 Cooper, James Fenimore: *The Last of the Mohicans*.  
 Dickens, Charles: *A Tale of Two Cities*.  
 Eggleston, Edward: *The Hoosier Schoolmaster*.  
 Fiske, John: *The War of Independence*.  
 Froude, James Anthony: *Julius Caesar*.  
 Griffis, William Elliott: *Brave Little Holland*.

- Hale, Edward Everett, Editor: *Bulfinch's Mythology*.  
 Hawthorne, Nathaniel: *Twice-Told Tales*.  
 Irving, Washington: *Tales of a Traveler*.  
 Kaufman, Rosalie: *Young Folk's Plutarch*.  
 Lake Poets: Wordsworth, Coleridge, Southey.  
 Lowell, James Russell: *Vision of Sir Launfal*.  
 Miller, Oliver Thorne: *Little People of Asia*.  
 Muloch, Dina Maria: *John Halifax, Gentleman*.  
 Palgrave, Francis T., Editor: *The Golden Treasury of Songs and Lyrics* (added).  
 Plato: *Apology of Socrates*.  
 Pope, Alexander: Translations from the *Iliad* (Books I, VI, XXII, XXIV).  
 Preston and Dodge: *The Private Life of the Romans*.  
 Rolfe, William J.: *Shakespeare the Boy*.  
 Roosevelt, Theodore: *Ranch Life and the Hunting Trail*.  
 Roosevelt, Theodore, and Lodge, Henry Cabot: *Hero Tales from American History*.  
 Scott, Sir Walter: *The Lady of the Lake*.  
 Scott, Sir Walter: *Marmion*.  
 Scott, Sir Walter: *Kenilworth*.  
 Shakespeare, William: *Julius Caesar*.  
 Stockton, Francis Richard: *Rudder Grange Stories*.  
 Warner, Charles Dudley: *Backlog Stories*.

### Third Year

- Arnold, Matthew: *Critical Essays*.  
 Blackmore, Richard Doddridge: *Lorna Doone*.  
 Church, Alfred John: *Roman Life in the Days of Cicero*.  
 Craddock, Charles Egbert: *The Prophet of the Great Smoky Mountains*.  
 Curtis, George William: *Prue and I*.  
 Dickens, Charles: *Dombey and Son*.  
 Dryden, John: *Palamon and Arcite*.  
 Ebers, Georg: *Uarda*.  
 Eliot, George: *Silas Marner*.  
 Emerson, Ralph Waldo: *Essay on Friendship*.  
 Fiske, John: *American Political Ideas*.  
 Goldsmith, Oliver: *The Vicar of Wakefield*.

- Harrison, H. S.: *Queed* (added).  
 Hawthorne, Nathaniel: *Our Old Home*.  
 Henty, George Alfred: *Wulf the Saxon*.  
 Henty, George Alfred: *The Young Carthaginian*.  
 Holmes, Oliver Wendell: *The Autocrat of the Breakfast Table*.  
 Irving, Washington: *Legends of the Alhambra*.  
 Kingsley, Charles: *The Roman and the Teuton*.  
 Lowell, James Russell: *Critical Essays*.  
 Macaulay, Thomas Babington: *Lord Clive*.  
 Milton John: *Minor Poems*.  
 Milton, John: *Paradise Lost* (Books I and II).  
 Palgrave, Francis T., Editor: *The Golden Treasury of Songs and Lyrics*, Second Series (added).  
 Phillips, Wendell: *Lectures and Speeches*.  
 Shakespeare, William: *Richard II*.  
 Shakespeare, William: *Twelfth Night*.  
 Shakespeare, William: *Macbeth*.  
 Stevenson, Robert Louis: *Kidnapped*.  
 Thackeray, William Makepeace: *The Newcomes*.  
 Wallace, Lew: *Ben Hur*.  
 Winthrop, Theodore: *John Brent*.

#### Fourth Year

- Addison, Joseph: *Sir Roger de Coverley Papers in The Spectator*.  
 Austen, Jane: *Pride and Prejudice*.  
 Black, William: *Judith Shakespeare*.  
 Briggs, L. R.: *School, College, and Character* (added).  
 Briggs, L. R.: *Routine and Ideals* (added).  
 Bryce, James: *American Commonwealth*, (abridged).  
 Burke, Edmund: *Speech on Conciliation with America*.  
 Carlyle, Thomas: *Essay on Burns* (with *Poems by Burns*).  
 Chaucer, Geoffrey: *Selections from The Canterbury Tales*, done into Modern English by W. W. Skeat, several volumes (added).  
 Coleridge, Samuel Taylor: *Rime of the Ancient Mariner*.  
 DeQuincey, Thomas: *Joan of Arc* (added).  
 Dickens, Charles: *David Copperfield*.

- Ebers, Georg: *Egyptian Princess*.  
Emerson, Ralph Waldo: *Conduct of Life*.  
Emerson, Ralph Waldo: *Essay on Manners*.  
Eliot, George: *Romola*.  
Fiske, John: *Critical Period of American History*.  
Fiske, John: *The Destiny of Man*.  
Gaskell, Mrs. Elizabeth: *Life of Charlotte Bronte*.  
Hawthorne, Nathaniel: *The Marble Faun*.  
Lamb, Charles: *Essays of Elia* (added).  
Macaulay, Thomas Babington: *Warren Hastings*.  
Macaulay, Thomas Babington: *Milton and Addison*.  
Mackenzie, Robert: *The Nineteenth Century*.  
Palgrave, Francis T., Editor: *The Golden Treasury of Songs and Lyrics* (added).  
Riis, Jacob August: *How the Other Half Lives*.  
Ruskin, John: *Sesame and Lilies*.  
Schurz, Carl: *Abraham Lincoln*.  
Shakespeare, William: *Hamlet*.  
Spencer, Herbert: *On Style* (Part I).  
Tatlock, J. S. P., and Mackaye, Percy: *The Modern Reader's Chaucer* (added).  
Tennyson, Alfred: *The Princess*.  
Tennyson, Alfred: *Enoch Arden, The Idylls of the King* (both added).  
Thackeray, William Makepeace: *Henry Esmond*.  
Thoreau, Henry David: *Walden*.  
Warner, Charles Dudley: *My Summer in a Garden*.  
Winter, William: *Shakespeare's England*.

