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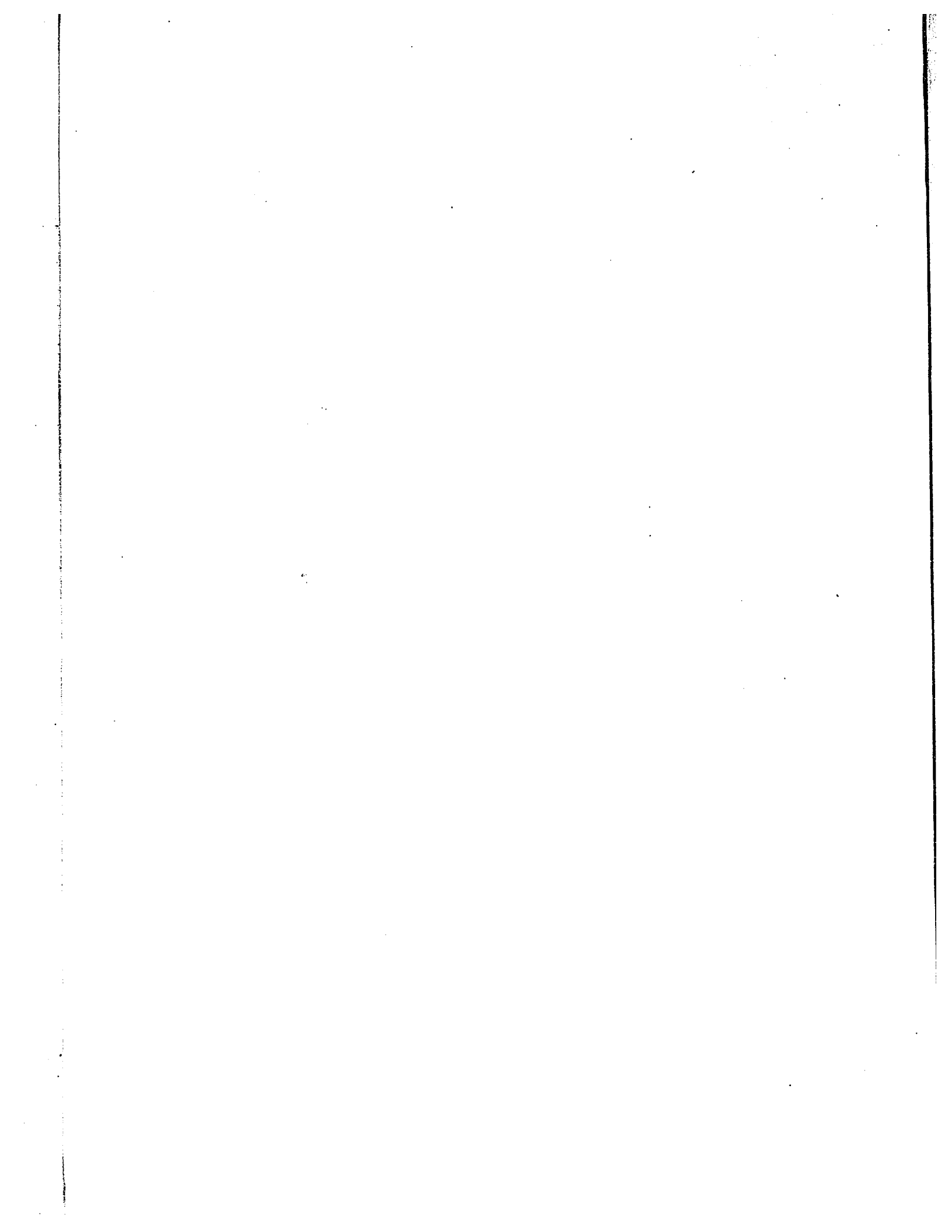
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J.M.J.

THE TEACHING OF LITERATURE

Literature occupies such an important place in the program of studies of a university that a proper conception of its purpose and a right method of teaching it should be the constant aim of all who are interested in the intellectual and moral welfare of the rising generation. There are so many divergent notions of what should be taught as literature and how the work should be done, that I hesitate to offer my personal opinion on a subject that so many abler minds have dealt with. True it is, that "Fools rush in where angels fear to tread". In this case the importance of the matter and my own earnest desire for a sane and effective way of dealing with it impel me to contribute this humble essay to the mass of writings already existing. Like Edmund Burke in his efforts to restore order and repose to the British Empire by urging conciliation with America, I feel that this undertaking, merely in the attempt "would ennoble the flights of the highest genius and obtain pardon for the efforts of the meanest understanding". Therefore I beg leave to submit this thesis.

Literature is taught for the purpose of training the mind and of imparting culture. The student who would derive benefit from his studies must escape from himself and live with the people of his literary world. As Canon Courchesne says in his recent book, "He must place himself in the writer's brain." Thus he learns to see things from different angles, he becomes tolerant of other men's opinions, and he acquires a cool judgment. Now these are important elements of culture. These three qualities distinguish the disciplined

mind from the uncouth unlettered rustic. The latter, unable to see the other side of a question, suffers from a feeling of insecurity, uneasiness and irritation. The former, through the mental gymnastics of seizing the thoughts of others in their writings has acquired a remarkable flexibility of mind and a readiness to admit ideas different from those to which he is accustomed.

Apart from improving and broadening the mind, literature develops in its devotees an appreciation of the beautiful, a taste and refinement of soul that can be acquired in no other way. The teacher must proceed so as to realize this purpose most fully. Any method that helps us to attain our end more easily and more effectively than the one we are now employing, should be seized upon and adopted.

What do I consider the best way to teach literature? I prefer to illustrate my ideas on the subject by outlining the teaching of a poem, a play, and general literature. This is the ordinary method of procedure. We begin by teaching a short poem. Our next step is to undertake a play, and finally we undertake general literature. Some words we study intensively, others more superficially, but all with the same purpose. The following is the method I would advise in teaching these different parts of our program. I shall say nothing about the analysis of a speech, though that work is done in the literature class. The principles applied to the teaching of a speech bear such a close resemblance to those employed in teaching a play, that it is unnecessary to dwell upon them.

In our colleges the teacher of rhetoric is generally the teacher of literature also, and may combine not only the two functions he has to fulfill, but also the two ends he has in view and make use of a class in one subject as a complement to the other. In this essay, however, I shall deal exclusively with the teaching of literature.

ON HIS OWN BLINDNESS

I have purposely chosen a short poem to illustrate my meaning in order not to prolong this essay unnecessarily. It makes little difference whether a poem be long or short, when we are discussing the manner of teaching it.

Now before the students are required to do any direct work on the text, the teacher should give them a brief outline of the life and character of Milton, unless they are in a class where the Seventeenth Century has already been taught, in which case, he would do well to proceed by questions and re-awaken in the minds of the students those notions they must have in order to understand the author. If they have not studied that period of English literature, he should tell them something of the origin and history of Puritanism, of its development from Calvinism, and of its chief tenets. He cannot omit to stress the question of predestination as a fundamental dogma of Calvinism and also of Puritanism. The effects of this belief on the life of the people must also be demonstrated. For the student to appreciate Milton's works, he must see in him the straight-laced, ultra-religious Puritan whose writings have been described as "the dream of one who has fallen asleep over his Bible."

Since he is dealing with a work which does not hint at politics, he can afford to leave aside the question of the struggles during the period in which the poem was written. The profound religious element in the poet's nature is the important point to consider. The fact of his blindness and his difficulties on that account should not be omitted.

The manner of doing this preparatory work for and with the students

4.

will vary with different teachers. Some will be able to give all the required information briefly and in such a way as to interest their hearers and excite their curiosity concerning the works of the author. Others may make the mistake of giving too many details and changing the nature of the class, making literature, history. This is a serious defect and one that should be guarded against, because of complications that will arise before the work of teaching the poem is concluded. The students are to make a commentary on the work they have studied, and not on the history of the author. His life and religion will be used as explanations of his thoughts as expressed in his verses. They are to be given as an introduction merely and must not take on too much prominence at this stage.

The next step is to have the poem read. If the teacher is a good reader, and all teachers of literature should be good readers, he will do well to read it himself. Of course there are cases where it is just as well to have one of the students read it to the class, but he must be a sympathetic subject and capable of doing justice to the author, otherwise the effect is lost and the class will not be what the teacher desired it to be. To avoid all danger it is safer for the teacher to do this first reading himself.

Next comes the explanation of the poem. In this case the first point to be noted is that there is a natural division between lines eight and nine. In the first part the poet considers his blindness as a natural impediment to that talent he would like to develop. Hence the problem and the half-formed murmur: "Doth God exact day-labour, light denied?" In the second part, we find the answer which his faith gives him.

5.

This is the point at which the teacher should explain that "On His Own Blindness" is a sonnet, that the Sonnet in the Italian form in which Milton wrote, consists of two parts, the octave and the sestet. The function of each part should be explained and the rhyme also. It must be remembered that all English writers of sonnets do not follow the same form, and it might be well to read one of Shakespeare's sonnets to show the differences that are found in different writers of this particular form of poetry, which by the way is not peculiarly English.

If the teacher is dealing with students who already have studied this form of poetry, this part will have to be modified. He could, for example, test their knowledge by questioning them on the different types of sonnets and ask them to identify this one.

After this comes interpretation of the author's meaning. What is the generating idea, and how is it developed? What secondary ideas are there in the poem and how far has the author succeeded in properly subordinating them? How has he expressed his thought? What figures of speech, etc. has he employed? Can you find any references to Scripture, mythology or history? Finally an analysis of the author's character as learned from the poem.

When all this is done the students should be required to give either orally or in writing a commentary on the piece studied. This commentary must be a definite literary production. No mere enumeration of details will suffice. A study of the poem has furnished many points that are worthy of note, but they have all been magnified because each one has been studied individually, and unconsciously the student has lost the sense of proportion in dealing with them.

His first duty will be, therefore, to estimate the proper value of each detail, to sift the matter he has discovered, and to find the proper perspective. In his analysis, he sought the generating idea. Let him now revert to it and use it as the key-stone of the arch that is to support his own edifice. As he analysed the poem in order to understand every part of it, he must now synthesise. To do this he must group all the important features and points he has discovered in his work of dissection, around the main idea and present to his hearers or readers a commentary in which his microscopic inspection will not be too apparent. It was the means he used to attain his result and should not appear in the finished product any more than tools should be found near a work of art, although they enabled the artist to achieve his ideal on the canvas or in the marble.

THE PLAY

The next form of literature most commonly adopted for intensive study is the Shakespearean play. Now there are many ways of teaching a play. Some proceed as though the literature class were a class in philology. They analyse the sentences, parse the words, give lengthy dissertations on the evolution of forms and subtle distinctions between the meaning of words in the Sixteenth Century and what they stand for today. There is nothing detrimental to the student in learning these things, but if they are taught to him instead of literature, then they are taught at the expense of that culture he should acquire from the study of letters. They are useful, and in fact they are necessary in a course of studies, but they do not belong to this part of the literature Professor's work. All that should be done in

these matters when teaching a play is to explain those words and expressions that need to be elucidated in order that the author's work may be understood. When the play has been taught, then perhaps some supplementary work of this character might suitably be taken up.

Other teachers, less erudite and less exacting in their methods are content to teach the story of the play, and when that has been accomplished, they spend a great deal of time studying the characters and doing what they call psycho-analysis. Now the story must be known before any work can be done in making a study of the play. No one denies that. Character study is also an important part of the teacher's work. That is also admitted. These teachers however, exaggerate the importance of the two points they stress, as these who make their teaching of literature rather the teaching of philology exaggerate theirs.

A French philosopher once said: "On every question there are two opinions, plus a third which is the right one." I have given you the two opinions concerning what should be done in a literature class, and now I shall endeavour to explain the third, or the one which I consider the right one.

PREPARATORY WORK

If we are going to study a Shakespearean play, well then, we must begin by making our students acquainted with Shakespeare and his times. Hence, the teacher of literature in the lower forms must begin by a brief sketch of Shakespeare's life and characteristics etc. In a university course, this part may safely be omitted because the students will already have all the required knowledge.

The next step is to tell the students, briefly, something concerning the date of composition, the sources, and the scene of the work to be studied. A more thorough treatment of these points may be given later.

FIRST READING

Now the class is ready to begin the reading of the play. This cannot be done by the teacher, on account of the length of the work, but he should read aloud to the class, at least those passages that he considers worthy of note either for their poetic value or because they will help the students to analyse the play when that stage of the work is reached. As far as possible, the play should be read in the class, although in the higher forms some parts may be left out to be read outside of the class-room.

During this first reading attention should be paid to the explanation of words and passages in so far as is necessary for the understanding of the play. The story will be learned as the reading is done and the students will become acquainted in a general way with the plot and the underplot and the principal characters. This is all that is required for the time being.

SECOND READING

When this work has been done, the students have reached the stage where analysis must be begun. Now they must study the plot and all its workings. Is it properly presented in the first act? Does the conflict of the good principle and the evil principle appear in the second act? How does this conflict develop in the third? Is the climax in the fourth? What is the denouement in the last act? These are the questions that must be treated at the outset. This is the course a well constructed drama follows

and hence I mention it here, because Shakespeare's plays are all constructed on this plan, and we are dealing with Shakespearean plays, not with others which may be built up otherwise.

The question of the underplot next arises. The teacher's task will be to show how it is developed and what are its relations to the main plot. It is important here to point out that an underplot, as Shakespeare employed the device, is not apposed to the unity of action that English drama has preserved as a relic of the classical influence.

Dramatic passages of special importance should be stressed here, as they were hinted at by the teacher during the first reading of the play. Points on which the drama that is being studied deviates from the ordinary rules followed by Shakespeare, naturally arise here and must be discussed. For instance, if the play in question is *The Tempest*, it will be necessary to note that the dramatic unities are more closely observed here than in any other of Shakespeare's works, etc. etc.

Character study is at home in this part of the work and may be indulged in to as great an extent as time will permit. Hazlitt is still a recognized authority on the characters of Shakespeare's plays, and Verity gives a very good study of them in his school edition. Nothing better could be found for this part of the work.

CONCLUDING WORK

When a complete study of the play has thus been made the students might be asked to write a commentary, as they were asked to do in the case of the sonnet. Before this is done, however, there are a few questions that must be dealt with in the class-room.

First of all there is the date of composition of the play. This should be established by both internal and external evidence. The metrical features, the use of rhyme, etc., constitute most the internal evidence. The classification of the play will be a more difficult problem because there is such divergence of opinion concerning some of Shakespeare's works. A few commentators endeavour to classify all of them either as tragedies or as comedies. Others, and they are the more numerous admit other classifications. Thus we find the *Tempest*, for instance, called a Romance.

History of course plays a great part in furnishing material for a drama. This being so, we cannot leave the work studied without students without solving the problem of the historical bearing of the play, if it has one. Consider the flattery indirectly addressed to King James, in *Macbeth*, or the evident reference in *The Tempest*, to the two Elizabethan movements; travel and colonization. *Verity* deals very thoroughly with these matters.

Perhaps some may say that all I have given so far in this essay may be found in any school edition of a play. That is true indeed, but most school editions give as an introduction to the play a great many questions that should naturally be taken up during the study of the work, and more often after the students are well acquainted with it. What I have attempted to do is to point out what should be done. If the teacher has no school edition to use, he will have to do about what I have suggested in this essay, and furthermore, unless he is well versed in the subject he will be obliged to do a great deal of research work to provide his material. If he has a good school edition such as *Verity* has given us, he will have to organize his work according to the plan I have suggested

here, and cannot reasonably follow the order in which the several questions are treated by the author or editor. Moreover, editors aim at furnishing material in a convenient form. Their intention is not always to dispose that material according to the rules of logic and pedagogy.

Throughout this part of my essay I have made no mention of memory-work. A great deal is left to each individual teacher's discretion in this matter. I would suggest that during the first reading of the play, the students be called upon to memorize such passages as are worthy remembering, or have a special value in forming the ear and attuning it to beauty of sound. Passages that have a special dramatic value, either because they furnish the key-note to some character, or show us the motive of the plot, etc., could be learned during the second reading.

HISTORY OF ENGLISH LITERATURE

I now come to that much maligned subject known as the History of English Literature. We are told that students are taught all about literature, but that they are not taught the subject itself. They learn lists of authors, dates, classifications of poetry, periods of literary evolution and ever so many other things, but the one necessary matter, literature itself is left aside. In other words, the substance is abandoned for the shadow.

I will readily admit that history is not literature. This may seem like conceding a point that is not contested, for who ever heard of anybody's confusing these two subjects, so closely related yet so vastly different? Nevertheless, there are some who, as soon as they see History of English Literature in a program, are up in arms to protest against what they call a profanation of the literature class.

Now, if we limit our teaching of the history of literature to a bare enumeration of facts, to the compiling of literary statistics, or the memorizing of other peoples appreciations of the authors, then we are not doing any real work. There is another way to treat the subject, and I shall endeavour to illustrate it here.

English literature, like the literature of any other living language is a vast organism. There has been evolution, in English letters, and there still is, and always will be a constant progress and development as time goes on and conditions change. Literature flows on like a stream that modifies its course according to the kind of soil it has to make its way through. Sometimes it runs, deep and calm and solemn and dignified, through the quiet level plains of prosperity and peace; at other times it leaps and bounds, and roars and rages and seethes in cataracts and waterfalls as its bed is made rough with the rocks and stones of strife and war; then it swirls and eddies as it meets obstacles in the form of adverse ideas and controversies and interior dissension; but it never ceases to go forward and to bring its share of the waters of truth and beauty to the sea of human life. Now a course in literature should furnish the student not only with information concerning this progress and development, but also with examples for verifying what is advanced as **true** in this regard. I shall therefore endeavour to outline an adequate program in this subject.

It must be remembered that in this teaching of the History of Literature, and in the program I am about to outline, I take it for granted that the teacher will not limit his work to teaching names and dates. It does not matter whether a man died in 1628 or in 1630. What is important is the period and literary movement to which he

belongs.

The best method to follow isto use a book similar to Representative Poetry, a volume prepared for use in the University of Toronto, or Manly's English Poetry, or some similar collection, and read from the work of each man that is studied. When the teacher cannot take time to do this in class, he should see that the students do it by themselves. Otherwise very little benefit will result from his teaching. The two collections of poetry mentioned above are meant to extend over a four year's course.

I have found it practical whene teaching a period to make out a list of the writers as they are met with and to add to each name a short pithy sentence giving his main characteristic. For example, Wordsworth---"An aeolian harp, answering in harmony to every breath of nature." The students group their ideas around these few words and they thereby more readily recall to mind their knowledge of the poet.

In the following program I shall attempt to point out what should be taught, rather than how the teacher should go about it.

PROGRAM

449 - 1066

The centuries that elapsed between these two dates are known as the Anglo-Saxan period. Their history isthe history of the dawn of literature in what is now England, and no one with any pretensions to scholarship or culture can ignore the sources of that very literature to which he owes his refinement. We must therefore, teach the nature of the early Anglo-Saxon writings. What were the sources or springs of the pagan poetry of the first centuries? We find them in the nature of the people and in the circumstances in which they

lived. Beowulf, for instance, shows us in symbolic language, the struggles of the Anglo-Saxons with the sea and the other forces of nature which they ultimately overcame. This poem should be read by the students, at least in parts. They should learn the structure of the verse, and be shown the accent and aliteration that characterize it. The absence of rhyme, and other elements of ordinary poetry cannot be overlooked.

Then they should acquire some knowledge of Widsith, Deor's Lament, The Seafarer, the Fight of Finnsburg, and Waldere.

Then comes Christian literature with Aidan and his followers, the real fathers of English letters, to whose monasteries and schools we are indebted for such names as: Bede, Caedmon, Cynewulf, and Alfred the Great. These writers merit study, and they should be taught in such a way that the students become acquainted with their works individually, and with their lasting effect on the literature of succeeding centuries.

1066-1350

This early literature declined because the Anglo-Saxons lacked unity and culture. These came with the Norman Conquest in 1066. The period from 1066-1350 was an important one for England. The Roman civilization and the strong centralized government brought by the Normans gave the country unity and culture. It was an age of intellectual activity, an age of universities, and of learning.

This is the period of Roger Bacon, of Geoffrey of Monmouth and his Arthurian Legends of Layamon who foreshadows Tennyson's Morte d'Arthur in his rhyming chronicle known as the Brut. There are also many ballads that deserve attention.

1350 - 1450 ---The Age of Chaucer ---

Chaucer, Langland, and Wyclif are the important men of the next century. Chaucer especially should be studied because of his storytelling power and his clever descriptions. His Canterbury Tales are still interesting and when we consider that he was using a new language which he had to mould into form, his work appears marvelous indeed, and it is important that students of literature be made acquainted with it.

1450 - 1558 -- The Renaissance.

To teach this period, it is necessary to give the students a clear exposition of the Renaissance. They must know what it means, objectively, and what it means subjectively. They must learn the intellectual, moral and political causes that brought about the movement, and they should likewise be made familiar with the two main currents on the continent, and in England. Its representatives, Erasmus, Fisher, More, etc., must be dealt with in detail. Then there are the results: Protestantism, a decline in literature because people read more than they wrote, a preparation for the Age of Elizabeth.

Thus it is readily seen that the Renaissance furnishes matter for several lectures, and despite the fact that most of our manuals dismiss this period by saying that apart from Sir Thomas More, there are no writers of note until we come to Spenser, the teacher of literature will find a great deal that must necessarily be explained if his course is to be at all complete. Let it not be said that this matter belongs to the history class rather than to the literature class. Undoubtedly a great deal of this work may be done in the history class, and if it has been done before this period is taught the

teacher may proceed by questioning the students to awaken their notions of the movement as they learned it in history. He will have to insist on the literary and artistic aspect of the Renaissance, and show how it really drew upon the resources of the Middle Ages and was a preparation for the Sixteenth Century, or the Golden Age of English letters. It was a sudden flowering out of the learning of previous ages, and unhappily it was under Protestant influence in England. Nevertheless it produced much valuable fruit.

1558 - 1620 -- The Age of Elizabeth

Here we meet the Reformation. The teacher's first task is to teach the effect of the Reformation on English letters. He must show that in its nature, in its relations and in its results, the movement was detrimental to literature. His next step will be to show the real causes of the literary splendour of the century; the rise of the middle class, the growth of manufactures, increase in trade and the discoveries and adventures of such men as Drake and Raleigh. Brother Azarias' lectures will be of invaluable aid to him at this stage of the program. I shall not dwell at any length upon the different authors to be studied. Spenser, Marlowe, Shakespeare and Ben Jonson are the outstanding men of the century. Such men as Southwell, may be passed over with less notice.

The development of the drama until its apogee under Shakespeare and its decline after his death must be treated here. Some teachers treat the question of the nature, origin and development of the drama during this period. Others prefer to deal with the Shakesperean drama only and leave the general question of the origin and development of this form of poetry for special study later on, when all the periods of literature have been studied. Opinions vary on this point.

1620 - 1660 -- The Puritan Age.

The Puritan age is a difficult age to teach. In some universities a whole year is devoted to the study of this period along with the Restoration period. The students must be taught the nature of Puritanism in England, the political situation resulting from this religious movement together with the licence of the Court. To understand the difference between the poetry of the Puritans and the Poetry of the preceding century one must know of the Calvinistic doctrine of predestination which made literature sad and pessimistic, and he must know of the political troubles which caused the critical and divided spirit of the writings during this period.

The distinction between Cavalier and Puritan must be clearly established and the meaning of such terms as; Spenserian poets, metaphysical poets, and transition poets, must be explained, and students should be required to know something concerning representatives of each group.

The Song writers of this age merit special study. George Herbert and his disciples have written religious lyrics that deserve more than passing notice.

Of course Milton, Bunyan, Crashaw and Donne are the principal writers to be studied. Doctor Browne and Isaac Walton, especially the latter, must be given adequate treatment.

1660 - 1700 -- The Restoration Period.

Here we must deal with French influence on English letters. The two tendencies of the age: formalism and realism must be explained and studied in the writers. The introduction of the heroic couplet and its perfection by Dryden will require some development.

The chief names to be noted are Dryden, Butler, Pepys and Evelyn. The last two are writers of diaries.

1700 - 1800 -- The Augustan or Classic Age.

After dealing with the history and the social conditions of the age, the teacher will have to explain classicism as to its nature and origin; he will have to show how the tendencies of the preceding ages, i.e. realism and formalism continued through this period, along with a new characteristic---satire.

The romantic revival, and the origin of the novel, are two phenomena that must be explained.

I shall not name the writers to be studied. Any good manual of the History of English Literature will give them. In view of the recent revival of interest in Samuel Johnson, it might be well to devote more attention to him, than formerly. His biographer Boswell also deserves study. The students should be warned about Gibbon and Hume, the historians. Both are on the index.

This century is a long one to study on account of the different literary phenomena to be accounted for and explained and hence it will take more time than any of the preceding ages. Of course the Nineteenth Century is longest of all.

1800 - 1832 -- The Nineteenth Century

Shuster divides the Nineteenth Century into three periods: the age of Revolution, the Victorian Age, and the Post Victorian Age. This division seems to me to be the best possible. Of course there will be some difference of opinion concerning the age in which we are to place some few of the writers who fit equally well into one or two of these divisions.

Here, the teacher must show the influence of the French Revolution

ution on English literature, and the effects of the new laws in England, on the life of the people. The apogee of romanticism with Wordsworth, Coleridge, Southey, Keats and Shelley will furnish matter for several lectures. Lamb, De Quincey, Hallam, Lingard and Cobbett will also take time.

1832- 1890 -- The Victorian Age.

Still adhering to Shuster's divisions, we find this period subdivided into the three following movements: Reaction against materialism, the Oxford Movement, and Pre-Raphaelism. The Oxford Movement must of course, be treated at length on account of its importance to Catholics. Pre-Raphaelism should likewise be taken up at some length because of the revival of interest in that movement at the present time. So few people know what it means, and how widespread its influence really was, that it is an interesting study. Patmore and Pater, though often neglected, should be given some prominence.

1890 - to the present day

The Post Victorian Age.

Here we meet Shaw, Wells, Chesterton, Belloc, Hardy, Conrad, Kipling and a host of other writers of importance. The teacher must be in a position to put the students on their guard against Wells and Shaw, and also against some others whose works are not so generally recognized as dangerous.

Some place Francis Thompson in this period, and others place him in the Victorian Age. Wherever he is studied, he deserves special attention. His Hound of Heaven and his numerous other religious poems are among the finest in the English language. His essay on Shelley is perhaps the best example we have of ornate prose.

If the course in general literature is given along these lines, a student who devotes two years to the work will have a good knowledge of English poets and prose writers. He will be familiar with the literary movements that have succeeded one another throughout the ages and will be well prepared for the study of special questions during the Philosophy course, or the last two years in Arts.

Here such questions as the drama, the novel, the sonnet, the lyric, the epic, the pastoral, etc., can be studied at length and traced through the centuries. The last two years may be employed in studying particular forms of literature from their origin to the present day, as well as in accounting for the rise of all of different tendencies. For instance, it is interesting to study the alternation of romantic and didactic poetry up to the present day. Of course all of this must be done by means of examples. Another question to be treated, is Catholic literature. Father O'Neil's pamphlet serves as an excellent guide and gives a clear and comprehensive plan for a series of lectures on the subject.

The question of a suitable text-book of general literature can not be solved by adopting any one of those now published. The above program is based on Long and Shuster, for the most part. Buchan's book on the subject is good for reference. There are numerous longer works that are useful to the teacher. My opinion is that the text-book will finally be abandoned and each professor will deliver his own lectures according to a definite program laid down by the University. On the other hand we shall probably adopt a collection of poems that can be used for a four year course.

CONCLUSION

I have attempted to demonstrate what I consider the best method of teaching literature. It is not always easy to steer a middle course between excessive literary exegesis, and utter neglect of all minute study of the text. What must be remembered is that we are more concerned with the poet's message than with intricate questions of verse structure and etymology. Nevertheless these have their value and must be given due attention. No precise rule can be laid down as to proportion in this matter. The teacher must use his judgment.

Our program calls for four plays, two long poems and Newman's Idea of a University for intensive study during the Art's Course. Besides these the same program requires the students to read three plays, and four prose works and a long poem as collateral reading. All of these are clearly indicated in the Calendar. Then there is the course of History of English Literature. Most other universities have similar requirements though I am inclined to think that they devote still less time than we do to minute analysis because they include more books than we do in the list of works for intensive study. Of course it must be remembered that they teach the poetry of each period much as I have attempted to point out in my program of general literature. They use a collection of poems for each century they teach, forcing the students to read from the works of the men they are studying. Thus they combine real literature and the history of literature. In this respect we would do well to imitate them. On the other hand I do not advocate any change in the intensive study of the limited number of works taken during the Arts Course. This analysis cannot be sacrificed, to any desire of study^{ing} a greater number of authors.

I hope I have been sufficiently clear and that my ideas do not appear unorthodox. They seem to me to be according to the canons of pedagogy and the requirements of a course of studies in a uni-versity.