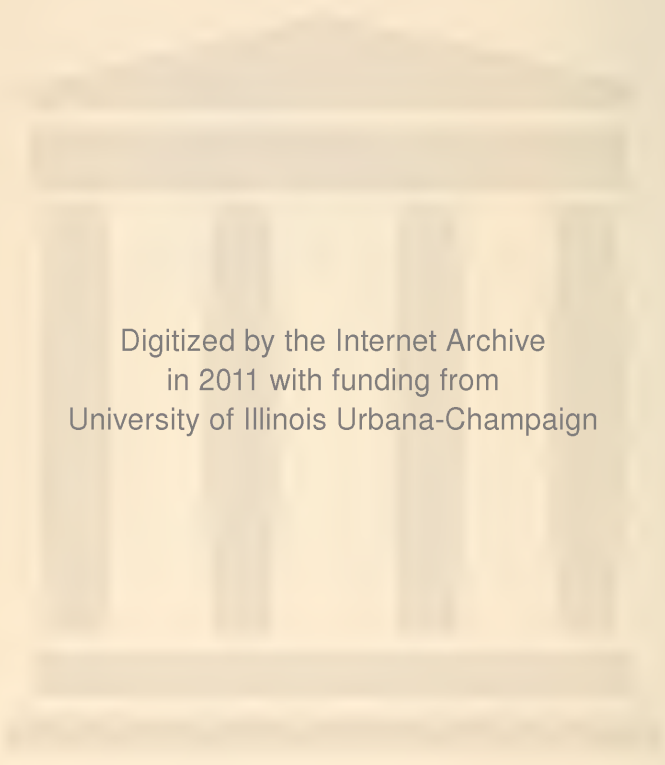


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UNIVERSITY OF ILLINOIS

Rhetoric 1 and 2

Manual and Calendar

FOR

1937-1938



Published by
THE U. OF I. SUPPLY STORE
Champaign, Illinois
1937

Rhetoric 1 and 2

1937-1938

Rhetoric 1 and 2 are intended to teach the student to express himself with clearness and force. While at the University, he is required to write reports and examinations for various courses in almost all departments. Rhetoric 1 and 2 should assist him to write these reports and examinations correctly and well. They also should assist him to express himself adequately in the practical affairs of life after he leaves the University. Clear and accurate expression helps one to transform knowledge into power.

Objectives of Rhetoric 1

1. *Correctness in the mechanics of writing.* See *RPB*,¹ Chap. II on the manuscript; Chap. III on fundamentals; Chap. IV on spelling (including hyphenation, syllabication, and the use of apostrophes); Chap. V on capitalization, italics, abbreviations, etc.; Chaps. VI and VII on correct forms of pronoun and verb; and Chap. XIII on punctuation.
2. *Exact and concrete use of words.* See *RPB*, pp. 42-52, on the uses of the dictionary; Chap. XVI on diction; and Quiller-Couch, *On Jargon*, in *LS*,² pp. 219-233.
3. *Effective sentence construction.* See *RPB*, Chap. XII on the elements of the sentence; Chap. XIV on logical relationships; and Chap. XV on shaping the sentence. See also the *Suggestions for Study* in *LS*, pp. 782-806.
4. *Effective paragraphing.* See *RPB*, Chap. XI, and *Suggestions for Study* in *LS*, pp. 757-778.
5. *Proficiency in analysis and outlining.* See *RPB* 142-161. The essays in *LS* will provide models of various kinds.
6. *Clarity and interest in expository writing.* There will be frequent short essays of 350-600 words. The following points will be emphasized: (a) sources for finding ideas (See Chap.

1. *Freshman Rhetoric and Practice Book.*

2. *Literary Studies for Rhetoric Classes.*

I of *RPB* and *Suggestions for Study* in *LS*); (b) practice in the methods of exposition such as definition, illustration, comparison, repetition, etc. (See *RPB*, pp. 119-142); (c) practice in organizing the composition as a whole about a dominant thesis or idea (See *RPB*, 142-161). For expository writing in general, see *Suggestions for Study* pertaining to the first three groups of selections in Part I of *LS*.

Objectives of Rhetoric 2

1. Greater attainments than in Rhetoric 1 in mechanical correctness, diction, sentence construction, paragraphing, analysis, and expository writing. Rhetoric 2 is designed to enable the student to maintain his gains and to advance.
2. *Use of the Library*. See *RPB*, Chap. X, for a discussion of the main works of reference and their use.
3. *Analysis of premises and chains of reasoning*. See *RPB*, Chap. XVIII, and the models in *LS*, Part II.
4. *The writing of longer expository essays* (1200-1500 words), in addition to frequent short themes. Practice is given in organizing material of the length of term reports and short articles, and also in writing description and narration, particularly as these two types of discourse are serviceable in exposition. Flexibility in the presentation of ideas is emphasized.

Textbooks

Manual and Calendar for Rhetoric 1-2.

Freshman Rhetoric and Practice Book. Doubleday, Doran and Company, 1931. Revised Edition. (Jefferson, Peckham, and Wilson)

A Freshman Guide to Writing. Doubleday, Doran and Company, 1935. (Jefferson and Templeman) This text is used only in the special sections. See the AA Calendar, pp. 29-41.

Literary Studies for Rhetoric Classes. Thomas Nelson and Sons, 1932. Revised Edition. (Jefferson, Landis, Secord, and Ernst)

Webster's Collegiate Dictionary. Fifth Edition. (or)

Winston Simplified Dictionary. Advanced Edition.

Directions for Preparing Manuscript

Write on theme paper, one side only, with ink, and get clearly legible results.

If themes are typed, unruled white paper, 8½ x 11, of medium weight should be used, and lines should be double-spaced; thin or flimsy paper will not be accepted.

Write the title of each theme at the top of the first page, beginning on the first ruled line, and capitalize the first letter

of each important word. Leave a space equivalent to one blank line between the title and the beginning of the theme.

Leave a margin of about one and a half inches at the left side of each page. Do not crowd the right side of the page.

Indent the first line of each paragraph about an inch.

Number the pages of every theme over two pages in length.

Draw a horizontal line through words to be disregarded by the reader; do not enclose them in brackets or parentheses.

Fold themes once, lengthwise to the left, and endorse them on the back of the right flap near the top on the lines provided for that purpose.

Each endorsement must give, in the following order:

1. Name of course and number of section (Rhetoric 1, A1, for instance); 2. name of student (last name first); 3. date on which theme is due; 4. theme number in Arabic numerals. The correct form is given below:

Rhetoric 1, A1

Smith, James

September 24, 1937

Theme 1

Directions for Handing in Themes

Late themes will not be accepted by the instructor except by special arrangement. Unless the student is ill, this arrangement should preferably be made in advance. Delayed themes may not be made up at the rate of more than two a week, and will not be accepted within the last two weeks prior to examinations.

No one who is delinquent in more than one-eighth of the written work of the semester will be given credit in the course.

Themes are to be revised in red ink and returned to the instructor at the next meeting of the class after they are received by the student. The student should mark the theme "Revised" in red ink just below the grade or criticism on the back.

Themes should not be rewritten unless the instructor so directs. When a theme is rewritten, the new copy should be endorsed like the original as to number and date, should be marked in red ink "Rewritten" just below the endorsement, and both the original and the rewritten copies, folded separately, should be returned to the instructor.

Credit is not given for themes until they are returned in revised or rewritten form for filing.

Students should make copies of papers they wish to preserve, as themes are kept on file in the theme room until the close of the year and then destroyed.

Honesty in Written Work

Although most students are honest, a frank discussion of dishonest writing will be helpful for those persons who might innocently or unthinkingly step beyond proper bounds. Literary theft is known as plagiarism and consists in representing as one's own, ideas or statements which belong to another. Plagiarism is always a serious offense. Dishonesty in written work will be promptly reported to the faculty committee on discipline. Students are therefore cautioned against—

1. Literally repeating, without acknowledgment, phrases, sentences, or larger units of discourse from another writer or from one's own previous composition.
2. The use of another's main headings or of a general plan, or the expansion of a synopsis of another's work.
3. Permitting one's work to be copied, in whole or in part. (Students who permit their work to be copied are subject to disciplinary action.)

A literary debt may be acknowledged by incidental reference to the source, either (a) by means of a phrase in the text, or (b) by use of a footnote.

Value of Grades

As nearly as possible, a fixed standard of grades is maintained throughout each semester. Thus, a theme written in September is held to the same requirements as a theme written in January. Students who acquaint themselves with the objectives of the course and who strive to attain them are likely to experience a definite improvement in their grades as the semester advances. The standard is higher in the second semester than in the first. In general, Rhetoric 2 is as much beyond the Rhetoric 1 level as Rhetoric 1 is beyond the high school level, with a corresponding change in the value of grades.

Theme grades range from A to E in accordance with the following explanations. Plus and minus signs attached to grades are often temporarily helpful, but signify nothing in the final record. Students should ask their instructors to explain grades and comments not clearly understood.

A: A theme is graded A if it is of exceptional merit in form and content. Excellence of any kind—freshness of treatment, interest, originality in thought—will be given due recognition, but it must, in this course, be accompanied by accuracy and soundness in detail of structure. The instructor is quite as anxious to read interesting or brilliant themes as the student is to write them.

- B:** A theme definitely better than the average in form and content, but not of the highest excellence, is graded B. The grade indicates that the instructor is very favorably impressed.
- C:** C is the average grade. A theme graded C is mechanically accurate, offers some variety of sentence construction and effectiveness of diction, is satisfactorily paragraphed, is satisfactorily organized as a whole, and is at least fair in content.
- D:** D indicates the lowest quality of work for which credit is given. It is an unsatisfactory grade and often indicates a grave doubt in the mind of the instructor. It is therefore a danger sign.
- E:** A grade of E means work too inferior for credit. Errors to be specially guarded against are listed below. Students are cautioned against repeating errors in successive themes.

Faults in the details of writing:

- Misspelled words
- Incomplete sentences (*Pf*, "period fault")
- Commas between sentences (*Cf*, "comma fault")
- Sentences with violent changes in construction (*Cst*)
- Stragglng sentences (*Co f*, "coordination fault")
- Unclear or illogical sentences or diction (*Cl* or *Log*)
- Bad errors in grammar

Faults in form and content:

- Carelessness in the preparation of manuscript
- A marked failure to paragraph properly
- Straying from the subject
- A marked lack of coherence
- Inadequacy of content

Conferences

Two or more conferences will be held with each student in each semester. Students are urged to seek additional or special conferences with their instructors whenever in need of advice. Conference appointments are a regular part of the course; absence from them is regarded as a serious delinquency.

Spelling Test

The student's proficiency in spelling will be determined by his themes and, in addition, by a special spelling test (or tests) based on the chapter on Spelling in his rhetoric text. In this test the student is expected to make a grade of at least ninety per cent. This statement does not mean that if a student makes a

grade, let us say, of eighty-eight per cent, he will fail in the course. In general, however, illiterate spelling is regarded as a sufficient cause for failure. A low grade in the test and poor spelling in themes are therefore to be guarded against.

Proficiency and Special Examinations

At the beginning of semesters, in the weeks preceding registration for upper classmen, proficiency examinations in Freshman Rhetoric will be offered by the English Department. Students who are successful in the Rhetoric 1 examination will be released from Rhetoric 1 with three hours of credit. Likewise, students will be released from Rhetoric 2 with three hours of credit by passing a Rhetoric 2 examination. The grades in proficiency examinations are "pass" and "not pass," although successful students must receive a grade of C or better. Students who prepare for these examinations should note that the proficiency examinations in Rhetoric 1 and 2 will be equivalent to those given at the end of the semester in the respective courses. According to a University ruling, a proficiency examination may not be taken to remove a failure in a course.

A failure ordinarily may be made up only by repeating the course. Special examinations will not be given to make up failure to write passable themes or to hand in the required number of themes.

Green Caldron

The Green Caldron is a magazine in which appear some of the themes written by students in Rhetoric 1 and 2. A committee of the Rhetoric Staff makes the final selections from the work chosen by individual instructors. The themes chosen are not all A themes necessarily, but all are good, and each is noteworthy as an illustration of at least one principle of successful writing. Four issues appear during the year, and to each issue at least one class recitation is devoted. Every student, therefore, is expected to provide himself, at the times indicated in the *Calendar*, with copies of the magazine. They may be obtained at the Information Office in the Administration Building (157 W.). Although the writing of poetry is not a part of the regular program of Rhetoric 1 and 2, good verse will be welcomed for publication. Contributions of verse, or of prose voluntarily contributed, should be submitted to the instructor.

Supplementary Reading

One important aim of the course is to encourage good reading. In the North Reserve Room of the University Library are shelved all the books listed in the *Manual* on pages 44-67. The

books are new; and students, for their supplementary reading in Rhetoric 1 and 2, are expected to use them and not the older volumes in the stacks. In accordance with plans announced by instructors, each student is asked to read at least six books, three each semester. Books not on the list may be read if the instructor approves.

The books may be taken out for one week, *and only one book at a time*. The fine on overdue books is twenty-five cents for the first hour and five cents for each additional hour until the book is returned. Students who are in doubt about what they desire to read may call for and examine two or three different books. This means extra work for librarians, but they kindly extend the privilege.

The Library

On the first floor of the Library Building, rooms of interest to undergraduate students are the North Reserve Room and the South Reserve Room. The Rhetoric Reserves, as previously stated, are shelved in the North Reserve Room. On this floor, also, is the Education, Psychology, and Philosophy Reading Room containing books placed on reserve by instructors for outside reading in certain courses. *All books in the Reserve Rooms, except books for Rhetoric 1 and 2, are for use in the rooms only, except that they may be taken home at 9 p. m. to be returned at 9 a. m. the following morning.*

On the second floor, are located the Main Reading Room in the front of the Library, the Delivery and Card Catalog Room extending west from the head of the stairs, the Browsing Corner, and the Commerce and Sociology Reading Room.

In the Main Reading Room, important reference books such as encyclopedias, dictionaries, periodical indexes, etc., as well as current and bound periodicals of general interest, are placed. The librarians at the Reference Desk in the Main Reading Room assist students in finding needed information.

At the west end of the Delivery and Card Catalog Room, is the Loan Department where books are delivered to readers for home use. The average book is loaned for two weeks and may be renewed for two weeks more, if not called for. General reference books such as those in the Main Reading Room, periodicals, and certain other publications are to be used only in the reading room.

In the north half of the Delivery Room is the Card Catalog, which is an index to the books in all the libraries on the campus

and is accessible for general use. Every book in the Library is represented by a card in this index. In the upper left-hand corner of the card is the call number, which is also on the book itself. Books are arranged in the stacks according to their call numbers. More detailed information about the Card Catalog may be found in Chapter X of the *Freshman Rhetoric and Practice Book*.

Opposite the Card Catalog in the same room, but partitioned off, is a collection of books for leisure reading. This section of the room is sometimes referred to as the Browsing Corner.

How to Procure Books

If a student wishes to procure a book from the Library, he should first obtain a call slip, to be found at the ends of the tables near the Card Catalog. On this he should copy the call number, the author's name, the title of the book, and the volume number of works of more than one volume. The call slip should then be presented at the Loan Desk at the west end of the room. When the assistant brings the book from the stacks the student signs the call slip, which is retained by the Library until the book is returned. This information concerns the procuring of books from the main part of the Library. It does not concern the Rhetoric Reserves, where books are signed for on special cards at the desk in the North Reserve Room on the first floor.

If a person does not know how to find a book through the Card Catalog, or if he does not know what books will give him certain information, he should ask for assistance at the Reference Desk in the Main Reading Room.

Reference Books (Recommended)

(The writer will find the following reference books to be helpful supplements to his dictionary. Most of them are inexpensive. They may be obtained at the bookstore.)

Advanced English Grammar. (\$1.20) Ginn and Company.
(Kittredge and Farley)

Modern English Usage. (\$3.25) Oxford University Press.
(H. W. Fowler)

Roget's Thesaurus. (\$1.39) Garden City Publishing Co.

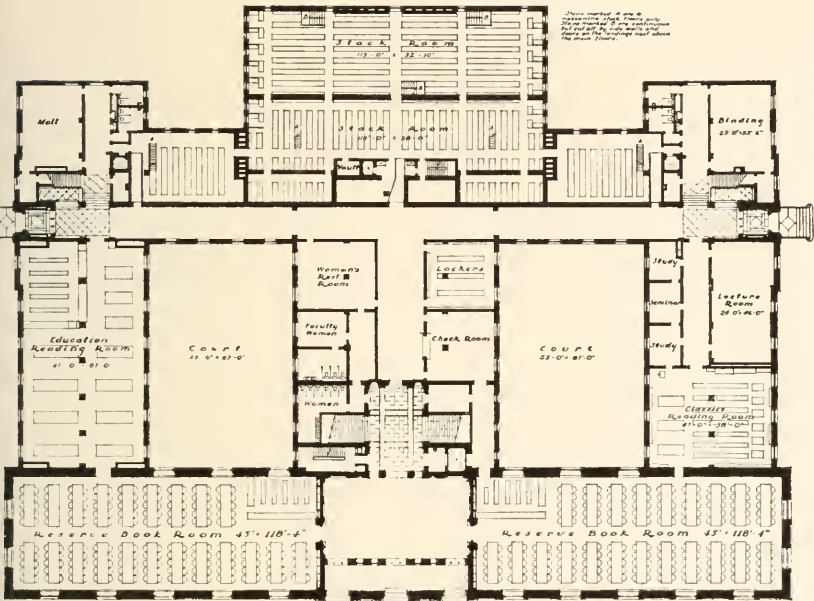
Crabbe's English Synonyms. (\$1.00) Grosset and Dunlap.

A Smaller Classical Dictionary. (.90c) Everyman's Library.
No. 495.

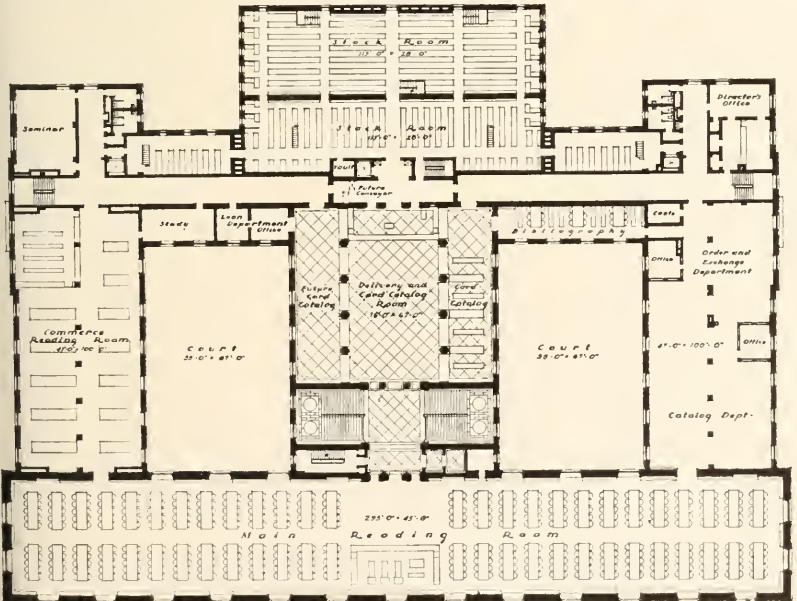
World Almanac. (.70c) New York World-Telegram.

Concise Biographical Dictionary. (\$1.00) Grosset and Dunlap.
(P. K. Fitzhugh)

Ploetz' Epitome of History. (\$1.49) Blue Ribbon Books.



First Floor Plan



CALENDAR—A

For regular sections in Rhetoric 1

RPB signifies *Freshman Rhetoric and Practice Book* (Revised); LS signifies *Literary Studies for Rhetoric Classes* (Revised). Dates are for classes meeting MWF. Classes meeting TTS have the same assignments as classes meeting MWF. When no assignment is given in class, the printed assignment will always apply.

RHETORIC 1—FIRST SEMESTER

An Introduction to Expository Writing

- Sept. 22 (Wed.)—The Requisites for Good Exposition: A Discussion by the Instructor. Also an explanation of the objectives of Rhetoric 1. Announcement of textbooks and assignment.
- Sept. 24 (Fri.)—Theme 1: Impromptu. Bring theme paper to class. Also read pp. 3-11 of the *Rhetoric Manual*.
- Sept. 27 (Mon.)—RPB 3-25 and "The Author's Account of Himself," LS 5-7: Planning and Writing the Essay.
- Sept. 29 (Wed.)—Theme 2. Also RPB 26-34: Chief Errors in Sentence Construction.
- Oct. 1 (Fri.)—LS 7-10: Find the theses and the chief supporting ideas for each of the selections.
- Oct. 4 (Mon.)—RPB 34-42: Coherence and Punctuation.
- Oct. 6 (Wed.)—Theme 3.
- Oct. 8 (Fri.)—RPB 42-52: Diction and the Use of the Dictionary. Bring to class Webster's *Collegiate Dictionary* (latest revision) or another good college dictionary for use in the discussion of the exercises.
- Oct. 11 (Mon.)—"The Town Week," LS 32-34, "Stage Fright," and "Growing Coffee," LS 46-50: Expositions involving chronological progression.

A

- Oct. 13 (Wed.)—Theme 4. Also "The Social Instinct Among Animals," LS 51-52: Exposition with points arranged to approach a climax. (Announcement of the semester spelling test to be based on RPB: Chapter IV.)
- Oct. 15 (Fri.)—RPB 67-77: Mechanics. Bring dictionaries to class for use in the discussion.
- Oct. 18 (Mon.)—Theme 5.

The Whole Composition and the Paragraph

- Oct. 20 (Wed.)—RPB 111-113 and 119-135: The Four Forms of Discourse and the Methods of Exposition.
- Oct. 22 (Fri.)—RPB 142-161: Organization and the Outline.
- Oct. 25 (Mon.)—Theme 6: Thesis and sentence outline of "My First Reading," LS 10-12.
- Oct. 27 (Wed.)—*The Green Caldron*.
- Oct. 29 (Fri.)—Theme 7.
- Nov. 1 (Mon.)—RPB 215-241: The Paragraph.
- Nov. 3 (Wed.)—Theme 8: Impromptu, to be carefully paragraphed and to be related to the selections in LS 136-154. Study carefully the paragraphing of these selections on National Characteristics.
- Nov. 5 (Fri.)—"Of the Principle Which Gives Occasion to the Division of Labor," LS 89-92. Study the paragraphing. Note the deductive plan of organization of the essay as a whole.
- Nov. 8 (Mon.)—Theme 9: Thesis and sentence outline of "Of the Principle Which Gives Occasion to the Division of Labor," LS 89-92.

A

The Sentence and the Word

- Nov. 10 (Wed.)—"Interlude: On Jargon," LS 219-226.
- Nov. 12 (Fri.)—"Interlude: On Jargon," LS 226-233. Find the thesis and the main supporting ideas of the entire essay.
- Nov. 15 (Mon.)—Theme 10. Also RPB 252-258: Elements of the Sentence.
- Nov. 17 (Wed.)—RPB 259-271: Elements of the Sentence.
- Nov. 19 (Fri.)—"Gregarious and Slavish Instincts," LS 92-100. Study the structure. Note the inductive plan of organization of the essay as a whole.
- Nov. 22 (Mon.)—Theme 11. Also RPB 272-292: Punctuation.
- Nov. 24 (Wed.)—RPB 292-304: Punctuation.
- Nov. 29 (Mon.)—A continuance of the preceding assignment.
- Dec. 1 (Wed.)—RPB 305-317: Relation and Reference.
- Dec. 3 (Fri.)—RPB 317-328: Relation and Reference.
- Dec. 6 (Mon.)—Theme 12: Thesis and complete sentence outline of "Gregarious and Slavish Instincts," LS 92-100.
- Dec. 8 (Wed.)—*The Green Caldron*.
- Dec. 10 (Fri.)—Theme 13.
- Dec. 13 (Mon.)—RPB 329-338: Shaping the Sentence.
- Dec. 15 (Wed.)—Theme 14: An impromptu summary of an essay. Bring theme paper and LS to class.
- Dec. 17 (Fri.)—RPB 338-356: Shaping the Sentence.
- Dec. 20 (Mon.)—Theme 15: Written test on RPB, Chaps. XII-XV.

A

Dec. 22 (Wed.)—RPB 357-368: Purity of Diction. Bring your dictionary to class.

Jan. 3 (Mon.)—A continuance of the preceding assignment.

Jan. 5 (Wed.)—RPB 369-385: Effective Diction. Bring your dictionary to class.

Description, An Aid in Exposition

Jan. 7 (Fri.)—RPB 486-498: Materials and Style of Description.

Jan. 10 (Mon.)—Theme 16: Impromptu, a characterization as assigned by the instructor. Study "Irvine Lovelands," "Shelley," LS 40-44, "The Samphire Gatherer," LS 321-324, and "The Singer," LS 382-385. Note the use of description.

Jan. 12 (Wed.)—RPB 498-511: The Technique of Description.

Jan. 14 (Fri.)—Theme 17: A description.

Jan. 17 (Mon.)—RPB 511-531: Description continued. Also study the descriptive selections in LS 637-642.

Jan. 19 (Wed.)—"The Philosophy of Furniture," "The Ideal House," LS 101-111, and "The Farm-Yard," LS 366-369. Observe the use of description in exposition.

Jan. 21 (Fri.)—Theme 18: An exposition in which description is used.

A

RHETORIC 2—SECOND SEMESTER

For Regular Sections in Rhetoric 2

Problems in Exposition

(With methods of reasoning)

- Feb. 9 (Wed.)—Explanation of the long themes in Rhetoric 2 and assignments.
- Feb. 11 (Fri.)—Theme 1. (Note the list of theme subjects to be submitted on February 18.)
- Feb. 14 (Mon.)—RPB 413-424: Processes of Reasoning.
- Feb. 16 (Wed.)—RPB 424-443: Processes of Reasoning.
- Feb. 18 (Fri.)—Theme 2: Impromptu. List of five or more expository subjects to be submitted. The instructor will select one of these for Theme 6 (1200-1500 words in length, due March 14.)
- Feb. 21 (Mon.)—RPB 433-438: Exercises and Selections pertaining to the Processes of Reasoning.
- Feb. 23 (Wed.)—RPB 196-212: Investigation in the Library.
- Feb. 25 (Fri.)—Theme 3: Written test on the Processes of Reasoning and Investigation in the Library.
- Feb. 28 (Mon.)—"The Practical Man and His World," RPB 174-182. Observe that the article is a carefully developed syllogism.
- Mar. 2 (Wed.)—Theme 4: Thesis and complete sentence outline for Theme 6.
- Mar. 4 (Fri.)—*The Green Caldron*.
- Mar. 7 (Mon.)—Theme 5.

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- Mar. 9 (Wed.)—"Woodrow Wilson," LS 129-132. Observe that the author reasons from a premise. Compare his method with that used by Chase in "The Practical Man and His World."
- Mar. 11 (Fri.)—"The Rarity of Genius," LS 24-28. Observe the methods of reasoning and the extent to which the premises are developed.
- Mar. 14 (Mon.)—Theme 6: First long exposition (1200-1500 words). (Note the assignments for the second long exposition on March 28 and April 11.)
- Mar. 16 (Wed.)—"Knowledge Viewed in Relation to Learning," LS 197-208. Observe how Newman builds up a premise.
- Mar. 18 (Fri.)—"Knowledge Viewed in Relation to Learning," LS 208-216. Observe how Newman deduces conclusions from his premise.
- Mar. 21 (Mon.)—Theme 7: Impromptu, to be related to the second long exposition.
- Mar. 23 (Wed.)—"The Idea of a State University," LS 494-504. Observe how the author builds up his idea of what a state university is.
- Mar. 25 (Fri.)—"The Idea of a State University," LS 504-507. Observe how the author applies his idea (or his premise). Compare the general structure of the essay with that of Newman's "Knowledge Viewed in Relation to Learning."
- Mar. 28 (Mon.)—Theme 8: Thesis and complete sentence outline for Theme 10.
- Mar. 30 (Wed.)—"The Trial and Death of Socrates," LS 591-609. Study the methods of reasoning.
- Apr. 1 (Fri.)—"The Trial and Death of Socrates," LS 609-624.

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- Apr. 4 (Mon.)—Theme 9: Written test on the essays in RPB and LS studied thus far this semester.
- Apr. 6 (Wed.)—"The Essential Things," LS 132-136. Study the reasoning. What are the premises?
- Apr. 8 (Fri.)—"The Ideal Citizen," LS 582-586. Compare this essay in method and content with "The Practical Man and His World," RPB 174-182.
- Apr. 11 (Mon.)—Theme 10: Second long exposition (1200-1500 words.)

Narration

- Apr. 13 (Wed.)—RPB, Chap. XIX: A Review of Description (with emphasis on the use of description in narration).
- Apr. 20 (Wed.)—"A Day in the Desert," LS 15-18, and "The Cedars of Nonsuch," LS 19-21. Study the use of description in narration.
- Apr. 22 (Fri.)—Theme 11: A narrative with description.
- Apr. 25 (Mon.)—RPB 532-552: The Narrative of Incident.
- Apr. 27 (Wed.)—RPB 552-568: The Narrative of Incident (continued).
- Apr. 29 (Fri.) —*The Green Caldron*.
- May 2 (Mon.)—Theme 12: A narrative of 500 words based on personal experience.
- May 4 (Wed.)—"Mr. and Mrs. Bennet," "Gradgrind," LS 632-636, "Mrs. Jellyby," and "Mr. Oakroyd," LS 642-658.

A

- May 6 (Fri.)—Theme 13: A narrative in which a character is interpreted. Also RPB 571-583 and 595-612: The Short Story.
- May 9 (Mon.)—RPB 583-594: The Novel (with emphasis on the examples of book reviews of novels).
- May 11 (Wed.)—Theme 14: Impromptu. Also hand in a plan or synopsis for Theme 16.
- May 13 (Fri.)—"The Hollow Tree," "Chowder," "The Wind on the Heath," and "Cuff and Dobbin," LS 677-691.
- May 16 (Mon.)—"The Tin Box," "The Dalton Gang," "The Suicide of the *Tahiti*," and "Brown and I Exchange Compliments," LS 691-707.
- May 18 (Wed.)—Theme 15, as assigned by the instructor (perhaps a criticism of a collection of short stories or of a novel).
- May 20 (Fri.)—"The Death of Absalom," LS 708-710, "The Miracle," "A Creole Mystery," and "The Pope is Dead," LS 716-724.
- May 23 (Mon.)—Theme 16: A long narrative (1200-1500 words). Unless the instructor otherwise directs, this narrative is to be based on fact.
- May 25 (Wed.)—"The Two Apples," "Wakefield," "Among the Corn-Rows," and "Little Soldier," LS 725-755.

CALENDAR—AA

For special sections in Rhetoric 1

Guide signifies *A Freshman Guide to Writing*. Dates are for classes meeting MWF. Classes meeting TTS have the same assignments as classes meeting MWF. When no assignment is given in class, the printed assignment will always apply.

RHETORIC 1—FIRST SEMESTER

An Introduction to Exposition

- Sept. 22 (Wed.)—The Requisites for Good Exposition: A Discussion by the Instructor. Also an explanation of the objectives of Rhetoric 1 and assignment. Announcement of textbooks.
- Sept. 24 (Fri.)—Theme 1: Impromptu. Bring theme paper to class. Also *Guide*, Chap. 1: Reading and pp. 3-11 of the *Rhetoric Manual*.
- Sept. 27 (Mon.)—*Guide*, Chap. II: Outlining. Write the main idea and a topic outline of "The Baked Potato" and "Fog in the Depot."
- Sept. 29 (Wed.)—*Guide*, Chap. III: How to Develop an Idea. Write the main idea and a topic outline of "Sequoia Washingtoniana" and "A Pair of Socks."
- Oct. 1 (Fri.)—Theme 2.
- Oct. 4 (Mon.)—*Guide*, Chap. IV: Common Sense in Writing, and Reading in Exposition.
- Oct. 6 (Wed.)—*Guide*, Chap. V: Punctuation and Readings in Exposition.
- Oct. 8 (Fri.)—Theme 3.

AA

- Oct. 11 (Mon.)—*Guide*. Chap. VI: Parts of Speech, including Exercises I and II, 60-71. Bring to class Webster's *Collegiate Dictionary* (Revised) or some other good dictionary approved by the instructor.
- Oct. 13 (Wed.)—*Guide*. Reading in Exposition, 71-76, including Exercise III on p. 71. Also study the punctuation and the paragraphing of the selection. Announcement of semester spelling test to be given October 25.
- Oct. 15 (Fri.)—Theme 4. Also *Guide*, Chap. VII: Spelling, 77-78, and the Spelling List, 93-95.
- Oct. 18 (Mon.)—*Guide*. Chap. VII: Spelling, 79-92.
- Oct. 20 (Wed.)—*Guide*, Chap. VIII: Capitalization and Readings in Exposition.
- Oct. 22 (Fri.)—Theme 5: (125-250 words in length). Themes 5 and 6 will be shorter than the average theme, so that the student will have an opportunity to learn to perfect the details of composition.
- Oct. 25 (Mon.)—The Semester Spelling Test.
- Oct. 27 (Wed.)—*The Green Caldron*.
- Oct. 29 (Fri.)—Theme 6 (125-250 words in length).
- Nov. 1 (Mon.)—*Guide*, Chap. IX: Italics, etc. 112-121. Bring your dictionary to class for the discussion of Exercises II and III, 120-121.
- Nov. 3 (Wed.)—Theme 7: A written test on the chapters in the *Guide* studied thus far.
- Nov. 5 (Fri.)—*Guide*, 219-224: Exercises in the Use of the Verb. Practice reading the exercises aloud.
- Nov. 8 (Mon.)—Theme 8: Main idea and sentence outline of "The Extermination of the Bison," *Guide*. 411-412.
- Nov. 10 (Wed.)—*Guide*. Chap. XVI: Case, including the Exercise.

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- Nov. 12 (Fri.)—Theme 9: A character portrayal. In preparation read the models in the *Guide*, 208-212 and 224-227.
- Nov. 15 (Mon.)—"The Durable Satisfaction of Life," *Guide*, 547-549. Study the paragraphing and structure.
- Nov. 17 (Wed.)—Theme 10: Main idea and complete sentence outline of "The Durable Satisfaction of Life," *Guide*, 547-549.
- Nov. 19 (Fri.)—Study the book reports in *Guide* 16-17; 240-243; 253-256. Observe the main idea and the chief supporting points in each selection.
- Nov. 22 (Mon.)—Theme 11: Book report.

The Sentence and the Word (Exposition Continued)

- Nov. 24 (Wed.)—*Guide*, Chap. XVII: The Sentence: Subject and Predicate, including the Exercises, 245-252.
- Nov. 29 (Mon.)—A continuation of the preceding assignment.
- Dec. 1 (Wed.)—*Guide*, Chap. XVIII: The Sentence: Subordinate Elements, including Exercises I and II, 257-267.
- Dec. 3 (Fri.)—Theme 12: Impromptu, to be suggested by the discussions of motion pictures, *Guide*, 267-268 and 283-289.
- Dec. 6 (Mon.)—*Guide*, Chap. XIX: The Sentence: Simple, Compound, and Complex, including the Exercise, 275-283.
- Dec. 8 (Wed.)—*The Green Caldron*.
- Dec. 10 (Fri.)—Theme 13.
- Dec. 13 (Mon.)—*Guide*, Chap. XX: Writing the Sentence, including the Exercises, 290-300.
- Dec. 15 (Wed.)—Theme 14.

AA

- Dec. 17 (Fri.)—*Guide*, Chap. X: The Word: Use of the Dictionary, including the Exercises, 124-135. Bring your dictionary to class for use in the discussion.
- Dec. 20 (Mon.)—Theme 15: Written test on the chapters in the *Guide* studied since November 3.
- Dec. 22 (Wed.)—*Guide*, Chap. XI: The Word: Its Accurate Use, including the Exercises, 142-151.
- Jan. 3 (Mon.)—A continuation of the preceding assignment.
- Jan. 5 (Wed.)—*Guide*, Readings in Exposition, 138-142 and 151-157: Explanations of Processes.
- Jan. 7 (Fri.)—Theme 16.
- Jan. 10 (Mon.)—*Guide*, Chap. XII: The Word: Its Correct Use, including Exercises, 158-170. Bring your dictionary to class.
- Jan. 12 (Wed.)—*Guide*, Chap. XIII: The Word: Its Effective Use, including the Exercises, 176-186.
- Jan. 14 (Fri.)—Theme 17: Impromptu, a personal letter to be modeled upon Readings in Exposition, *Guide*, 301-305.
- Jan. 17 (Mon.)—*Guide*, models of descriptions of places, 171-175 and 187-192. Study the diction.
- Jan. 19 (Wed.)—Theme 18: Description of a place.
- Jan. 21 (Fri.)—*Guide*, Chap. XXI: Review.

AA

RHETORIC 2—SECOND SEMESTER

For special sections in Rhetoric 2

Problems in Exposition

- Feb. 9 (Wed.)—Explanation of the objectives of Rhetoric 2 and assignment.
- Feb. 11 (Fri.)—Theme 1. Note the list of theme subjects to be submitted on February 16.
- Feb. 14 (Mon.)—*Guide*, Chap. XXII: Methods of Exposition, including the Exercises.
- Feb. 16 (Wed.)—Theme 2: Impromptu. List of five or more expository subjects to be submitted. The instructor will select one of these for Theme 6 (1200-1500 words in length, due March 14.)
- Feb. 18 (Fri.)—*Guide*, Chap. XXIII: Methods of Organization, including the Readings in Exposition (six illustrative paragraphs), 332-342.
- Feb. 21 (Mon.)—*Guide*, the Readings in Exposition, 342-349. Observe the main idea in each selection and study the methods of organization.
- Feb. 23 (Wed.)—Theme 3.
- Feb. 25 (Fri.)—*Guide*, Chap. XXIV: Methods of Outlining, 350-357, and "The Hero in Modern Advertising," 351-365. Write a topical and a sentence outline of "Summer Symphonies," 357-359.
- Feb. 28 (Mon.)—Theme 4: Main idea and complete sentence outline for Theme 6.
- Mar. 2 (Wed.)—*Guide*, Chap. XXV: Punctuation: Coordinate Sentence Elements, including the Exercises, 366-375.
- Mar. 4 (Fri.)—*The Green Caldron*.
- Mar. 7 (Mon.)—Theme 5.
- Mar. 9 (Wed.)—*Guide*, Chap. XXVI: Punctuation: Interpolated Elements, including the Exercises, 380-387.

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- Mar. 11 (Fri.)—*Guide*, Reading in Exposition, 387-390. Study the paragraphing and the structure.
- Mar. 14 (Mon.)—Theme 6: First long exposition (1200-1500 words). Note the assignments for the second long exposition on April 11 and May 6.
- Mar. 16 (Wed.)—*Guide*, Chap. XXVII: Punctuation: Dash, Colon, etc., including the Exercises, 391-397.
- Mar. 18 (Fri.)—*Guide*, Readings in Exposition, 411-417. Study the paragraphing and the methods of exposition.
- Mar. 21 (Mon.)—Theme 7: Impromptu, to contain dialogue. In preparation, study *Guide*, Chap. XXVIII: Punctuation: Quotation and Dialogue, 404-411.
- Mar. 23 (Wed.)—*Guide*, Chap. XXIX: Coherence: Avoidance of Dangling Modifiers, 418-423, and Chap. XXX: References of Pronouns, 429-435.
- Mar. 25 (Fri.)—Theme 8: Written test on the chapters in the *Guide* studied thus far during the semester.
- Mar. 28 (Mon.)—*Guide*, Readings in Exposition, 423-428.
- Mar. 30 (Wed.)—*Guide*, Chap. XXXI: Coherence: Word Order, 441-446, and Chap. XXXII: Point of View, 451-456.
- Apr. 1 (Fri.)—*Guide*, Reading in Exposition, 456-462. Study the methods of exposition used by the author in his discussion of a book.
- Apr. 4 (Mon.)—Theme 9.
- Apr. 6 (Wed.)—*Guide*, Chap. XXXIII: Coherence: Comparisons, 463-468, and Chap. XXXIV: Connectives and Transitions, 474-483.
- Apr. 8 (Fri.)—*Guide*, Reading in Exposition, 468-473.
- Apr. 11 (Mon.)—Theme 10: Main idea and complete sentence outline for Theme 13.
- Apr. 13 (Wed.)—*Guide*, Coherence: Chap. XXXV: Omissions, 489-496.

- Apr. 20 (Wed.)—*Guide*, Reading in Exposition, 494-501
- Apr. 22 (Fri.)—Theme 11
- Apr. 25 (Mon.)—*Guide*, Sentence Structure: Chap. XXXVI: Overcoming the Excessive Use of Short Sentences, 503-505, and Chap. XXXVII: Overcoming Excessive Coordination, 513-517.
- Apr. 27 (Wed.)—Theme 12: Written test on the chapters studied in the *Guide* since March 25.
- Apr. 29 (Fri.)—The Green Cabinet.
- May 2 (Mon.)—*Guide*, Chap. XXXVIII: Parallelism, 514-516.
- May 4 (Wed.)—*Guide*, Chap. XXXIX: Emphasis, 514-515.
- May 6 (Fri.)—Theme 13: Second long exposition (1500-1600 words).
- May 9 (Mon.)—*Guide*, Chap. XL: Exposition through Narration, 554-563.
- May 11 (Wed.)—*Guide*, Chap. XL: Exposition of Character through Narration, 565-571.
- May 13 (Fri.)—Theme 14: Impromptu. Hand in a plan or synopsis for Theme 14.
- May 16 (Mon.)—*Guide*, Chap. XL: Organization in Narrative Writing, 571-582. See also *Guide*, 28-30, "A Pair of Socks" and, 424-427, "A Picture by Carpaccio."
- May 18 (Wed.)—Theme 15: A narrative of 300 words based on personal experience or observation.
- May 20 (Fri.)—*Guide*, Chap. XLI: Sentence Exercise, 585-589.
- May 23 (Mon.)—Theme 16: A long narrative (1500-1600 words). Unless the instructor otherwise directs, the theme is to be based on fact.
- May 25 (Wed.)—*Guide*, Chap. XLI: Readings from Final Examinations, 585-597.

READING LIST¹

(The books on this list are shelved in the North Reserve Room of the University Library. They may be taken out for one week. On the day the book is due it must be returned by ten o'clock at night. The fine on overdue books is twenty-five cents for the first hour and five cents for each additional hour until the book is returned).

AUTOBIOGRAPHY AND BIOGRAPHY²

A

- Adams, Henry, *The Education of Henry Adams*
Adams, Joseph Quincy, *A Life of William Shakespeare*
Atherton, Gertrude, *Adventures of a Novelist*
Aurelius, Marcus, *Meditations*
Austin, Mrs. Mary, *Earth Horizon*
Beveridge, Albert J., *Abraham Lincoln* (two volumes)
Beveridge, Albert J., *The Life of John Marshall* (four volumes)
Bowers, Claude G., *Beveridge and the Progressive Era* (era just preceding the World War)
Bowers, Claude G., *Jefferson in Power; the death struggle of the Federalists*
Bowers, Claude G., *Tragic Era; the revolution after Lincoln*
Burrows, Millar, *Founders of Great Religions; being personal sketches of famous leaders*
Carlyle, Thomas, *The Life of John Sterling*
Cellini, Benvenuto, *Autobiography*
Francis, Saint, of Assisi, *The Little Flowers of St. Francis*
Gibbon, Edward, *Autobiography* (historian of the Roman Empire)
Gissing, George R., *The Private Papers of Henry Ryecroft*
Hearn, Lafcadio, *Japanese Letters*
Lamb, Charles, *Letters* (quietly humorous)
Lockhart, John Gibson, *The Life of Sir Walter Scott* (abridged)
Montagu, Lady Mary Wortley, *Travel Letters* (from Turkey, in the eighteenth century)
Osborne, Dorothy, *The Letters of Dorothy Osborne to William Temple* (famous love letters of the seventeenth century)
Pepys, Samuel, *Diary*
Pliny, the Younger, *Letters* (revealing life in ancient Rome)
Plutarch, *Lives* (of the most eminent Greeks and Romans)
Sandburg, Carl, *Abraham Lincoln*
Steffens, Lincoln, *Autobiography* (twentieth-century journalist and muck-raker)

¹Students who have read much will probably enjoy the books in the A groups, and students who have done little reading will probably enjoy the books in the C groups. All students should enjoy the books in Groups B. The classification of books in this list contains no implication about their relative literary merits.

²Brief descriptions of all books are available for students at the loan desk in the North Reserve Room.

- Thackeray, William Makepeace, *The English Humorists of the Eighteenth Century and the Four Georges*
 Wilson, J. Dover, *The Essential Shakespeare: a biographical adventure*

B

- Aldrich, Thomas Bailey, *The Story of a Bad Boy*
 Allen, F. L., *Lords of Creation* (contemporary leaders)
 Anderson, Sherwood, *A Story Teller's Story*
 Andrews, C. F., *Mahatma Ghandi: His Own Story*
 Arliss, George, *Up the Years from Bloomsbury*
 Baker, Ray Stannard, *Life and Letters of Woodrow Wilson* (two volumes)
 Barrie, Sir James M., *Margaret Ogilvy* (biography of his mother)
 Bechdolt, Frederick, *Giants of the Old West*
 Beer, Thomas, *Hanna* (statesman of the McKinley era)
 Beer, Thomas, *Stephen Crane* (modern American novelist and short-story writer)
 Bell, Eric Temple, *Men of Mathematics* (from Zeno to Poincaré and Cantor)
 Belloc, Hilaire, *Danton* (leader of the French Revolution)
 Belloc, Hilaire, *Joan of Arc*
 Belloc, Hilaire, *Richelieu: a study* (French cardinal and statesman)
 Bent, Silas, *Justice Oliver Wendell Holmes; a biography*
 Bercovici, Konrad, *Story of the Gypsies*
 Bidou, Henry, *Chopin* (French-Polish pianist and composer)
 Boas, Louise, *Elizabeth Barrett Browning*
 Boswell, James, *Everybody's Boswell: The Life of Samuel Johnson*
 Bradford, Gamaliel, *Confederate Portraits* (Southern leaders of the Civil War)
 Bradford, Gamaliel, *Darwin*
 Bradford, Gamaliel, *Lee, The American*
 Brenner, Rice, *Ten Modern Poets* (Lowell, Frost, Millay, and others)
 Brown, H. C., *Grandmother Brown's Hundred Years, 1827-1927*
 Browne, Lewis, and Weihl, Elsa, *That Man Heine* (German romantic poet)
 Browne, Waldo R., *Altgeld of Illinois* (governor of the state)
 Buchan, John, *Julius Caesar*
 Buck, Pearl, *The Exile* (an American woman in China)
 Buck, Pearl, *Fighting Angel* (her father; companion book to *The Exile*)
 Caulaincourt, Armand de, *With Napoleon in Russia*
 Chapman, John Jay, *William Lloyd Garrison* (leader in the anti-slavery struggle)
 Charnwood, Lord, *Abraham Lincoln*
 Charnwood, Lord, *Theodore Roosevelt*
 Chesterton, Gilbert K., *Browning*
 Chesterton, Gilbert K., *Charles Dickens*
 Chesterton, Gilbert K., *Robert Louis Stevenson*

- Clemens, Samuel, (Mark Twain), *Personal Recollections of Joan of Arc*
- Conrad, Joseph, *A Personal Record*
- Crevecoeur, J. Hector St. John de, *Letters from an American Farmer* (frontier and farm life in 1780's)
- Dowden, Edward, *The Life of Robert Browning*
- Drinkwater, John, *Oliver Cromwell* (parliamentary leader in the English Civil War)
- Duranty, Walter, *I Write as I Please* (by a journalist)
- Ehrlich, Leonard, *God's Angry Man* (John Brown)
- Engelbrecht, H. C., and Hanighen, F. C., *Merchants of Death* (munitions makers)
- Fay, Bernard, *Franklin, the Apostle of Modern Times*
- Garnett, Richard, *Life of Thomas Carlyle*
- Goodale, Katherine, *Behind the Scenes with Edwin Booth* (famous Shakespearean actor)
- Gorman, Herbert S., *The Incredible Marquis: Alexander Dumas*
- Graves, Robert, *Goodbye to All That* (the World War)
- Grant, Ulysses S., *Personal Memoirs of U. S. Grant* (two volumes)
- Griffith, L. W., *Spring of Youth* (boyhood in Wales)
- Guedalla, Philip, *Fathers of the Revolution* (American Revolution)
- Haskell, Arnold, and Nouvel, Walter, *Diaghleff* (creator of the Russian ballet)
- Henderson, Archibald, *Contemporary Immortals* (Einstein, Ghandi, Mussolini, and others)
- Hildebrand, Arthur Sturges, *Magellan* (the first man to sail around the world)
- Hudson, W. H., *Far Away and Long Ago*
- Jaffe, Bernard, *Crucibles* (lives of great chemists)
- James, Marquis, *The Raven: A Biography of Sam Houston* (Texan leader)
- Josephson, Matthew, *Robber Barons, the Great American Capitalists, 1861-1901*
- Kent, Rockwell, *Wilderness: a journal of quiet adventure in Alaska*
- Lincoln, Abraham, *Speeches and Letters, 1832-1865* (edited by Roe)
- Linn, J. Weber, *Jane Addams*
- Ludwig, Emil, *Napoleon*
- Ludwig, Emil, *Schliemann, the Story of a Gold Seeker*
- Ludwig, Emil, *Three Titans* (Michael Angelo, Rembrandt, and Beethoven)
- Mackenzie, Catherine, *Alexander Graham Bell*
- Maurois, André, *Ariel, the Life of Shelley*
- Maurois, André, *Byron*
- Morgan, James, *Theodore Roosevelt; the boy and the man*
- Muschamp, Edward, *Audacious Audubon* (American naturalist)
- Mussolini, Benito, *My Autobiography*
- Namer, Emile, *Galileo, Searcher of the Heavens*
- Nerney, Mary Childs, *Thomas A. Edison, a Modern Olympian*
- Nevins, Allen, *Fremont; the West's greatest adventurer*

- Oliver, John Rathbone, *Foursquare; the story of a Fourfold Life*
(professor, psychiatrist, priest, and medical officer)
- Osbourne, Lloyd, *An Intimate Portrait of R. L. S.* (Robert Louis Stevenson)
- Paine, Albert Bigelow, *Short Life of Mark Twain*
- Peattie, D. C., *Singing in the Wilderness; A Salute to John James Audubon*
- Pupin, Michael, *From Immigrant to Inventor*
- Reid, Edith Gittings, *Great Physician; a short life of Sir William Osler*
- Reiser, Anton, *Albert Einstein; A Biographical Portrait*
- Repplier, Agnes, *Père Marquette. Priest, Pioneer and Adventurer*
- Sandoz, Mari, *Old Jules* (Nebraska pioneer life)
- Schauffler, Robert H., *Mad Musician* (abridgement of his two-volume work on Beethoven)
- Seldes, Gilbert, *Sawdust Caesar* (Mussolini)
- Sheean, Vincent, *Personal History* (begins at the University of Chicago)
- Specht, Richard, *Johannes Brahms* (great German composer, nineteenth century)
- Strachey, G. Lytton, *Eminent Victorians*
- Strong, Anna Louise, *I Change Worlds* (from America to Russia)
- Taylor, A. E., *Socrates*
- Tinker, Chauncey B., *The Young Boswell* (a brilliant study of the great biographer)
- Vaillant-Couturier, Paul, *French Boy* (author, artist, soldier, and editor)
- Vallery-Radot, René, *The Life of Pasteur*
- Van Loon, Hendrik, *R. v. R. Being an Account of the Last Years and the Death of One Rembrandt Harmenszoon van Rijn* (one of the great masters of painting)
- Wagenknecht, Edward C., *Jenny Lind* (Swedish singer)
- Waldman, Milton, *Sir Walter Raleigh* (Elizabethan adventurer, courtier, and man of letters)
- Ward, Charles H., *Charles Darwin, the Man and His Warfare*
- Winwar, Frances, *The Romantic Rebels* (Byron, Shelley, and others)
- Woodberry, George Edward, *Edgar Allan Poe*
- Wright, Frank Lloyd, *An Autobiography* (modern American architect)

C

- Clemens, Samuel L., (Mark Twain), *Autobiography* (two volumes)
- Clemens, Samuel L., (Mark Twain), *Life on the Mississippi*
- Franklin, Benjamin, *Autobiography*
- Garland, Hamlin, *A Son of the Middle Border*
- Grenfell, Wilfred T., *A Labrador Doctor*
- Keller, Helen, *The Story of My Life*
- Reisenberg, Felix, *Living Again; an autobiography* (seaman, explorer, editor, and novelist)
- Roosevelt, Theodore, *An Autobiography*

- Roosevelt, Theodore, *Theodore Roosevelt's Letters to His Children*
 Vestal, Stanley, *Kit Carson; the happy warrior of the Old West*
 Wensley, Frederick Porter, *Forty Years of Scotland Yard; the record of a lifetime of service in the Criminal Investigation Department*
 Werner, M. R., *Barnum* (genius of the circus)

TRAVEL¹

A

- Borrow, George, *The Bible in Spain* (travel and adventure)
 Conrad, Joseph, *The Mirror of the Sea*
 Cook, James, *Three Voyages of Discovery* (1728-1779)
 Darwin, Charles, *The Voyage of the Beagle*
 Doughty, Charles M., *Travels in Arabia Deserta*
 Hakluyt, Richard, *A Selection of the Principal Voyages, Traffiques and Discoveries of the English Nation* (one of the great travel books of the world)
 Hearn, Lafcadio, *Glimpses of Unfamiliar Japan*
 Hearn, Lafcadio, *Out of the East*
 Hergesheimer, Joseph, *San Cristobal de la Habana* (Havana)
 Irving, Washington, *The Alhambra* (Spain)
 Kinglake, A. W., *Eothen* (journey from Constantinople to the Pyramids)
 Ludwig, Emil, *On Mediterranean Shores*
 Mandeville, Sir John, *Travels* (adventures in fabulous lands)
 Price, Lucien, *Winged Sandals* (the journey of a man of culture)
 Sokolsky, George E., *Tinder Box of Asia*
 Trelawny, Edward J., *Adventures of a Younger Son*
 Walton, Isaak, *The Complete Angler*

B

- Adamic, Louis, *The Native's Return*
 Amundsen, Roald, *The South Pole*
 Andrews, Ray Chapman, *On the Trail of Ancient Man*
 Austin, Mary H., *The Flock* (sheep herding in California)
 Austin, Mary H., *The Land of Journey's Ending* (the Southwest)
 Belfrage, Cedric, *Away from It All; an escapologist's notebook*
 Bercovici, Konrad, *Around the World in New York*
 Bercovici, Konrad, *Manhattan Side-Show*
 Bligh, William, *Bligh and the Bounty* (the original account of the voyage to Otaheite, the mutiny on the *Bounty*, and the boat journey to Timor)
 Buchan, John, *A Book of Escapes and Hurried Journeys* (about real people)
 Chase, Mary Ellen, *This England* (essays on the climate, food, travel, etc.)
 Colum, Padraic, *The Road Round Ireland*
 Cook, James H., *Fifty Years on the Old Frontier* (western United States)

¹Brief descriptions of all books are available for students at the loan desk in the North Reserve Room.

Dana, Richard H., Jr., *Two Years Before the Mast*
 Der Ling, Princess, *Two Years in the Forbidden City*
 Ditmars, R. L., *The Forest of Adventure*
 Fellowes, P. F. M. and others, *Houston-Mount Everest Expedition: First Over Everest (by airplane)*
 Fergusson, Harvey, *Rio Grande*
 Fleming, Peter, *Brazilian Adventure*
 Fleming, Peter, *News from Tartary; a journey from Peking to Kashmir*
 Franck, Harry A., *East of Siam*
 Franck, Harry A., *Four Months Afoot in Spain*
 Franck, Harry A., *Roaming Through the West Indies*
 Franck, Harry A., *A Scandinavian Summer*
 Franck, Harry A., *Vagabonding Down the Andes*
 Hedin, Sven Anders, *My Life as an Explorer*
 Hindus, Maurice G., *Broken Earth (life in Soviet Russia)*
 Hudson, W. H., *Afoot in England*
 Hudson, W. H., *Idle Days in Patagonia*
 Kent, Rockwell, *N by E*
 Kent, Rockwell, *Salamina (life in Greenland)*
 Kent, Rockwell, *Voyaging Southward from the Strait of Magellan*
 Lawrence, T. E., *Revolt in the Desert*
 Lindbergh, Anne Morrow, *North to the Orient*
 Lucas, E. V., *A Wanderer in Paris*
 Maugham, William Somerset, *Andalusia (southern Spain)*
 Mukerji, Dhan Gopal, *Caste and Outcast (India and America)*
 Mukerji, Dhan Gopal, *My Brother's Face (India)*
 Mukerji, Dhan Gopal, *Visit India with Me*
 Nordhoff, Charles B., and Hall, J. N., *Mutiny on the Bounty*
 Nordhoff, Charles B., and Hall, J. N., *Men Against the Sea*
 O'Brien, Frederick, *Mystic Isles of the South Seas*
 O'Brien, Frederick, *White Shadows in the South Seas*
 Parkman, Francis, *The Oregon Trail*
 Phillips, Henry, A., *Meet the Japanese*
 Polo, Marco, *The Travels of Marco Polo*
 Powell, E. Alexander, *By Camel and Car to the Peacock Throne*
 Priestley, J. B., *English Journey (effects of the depression in England)*
 Seabrook, William B., *Adventures in Arabia*
 Seabrook, William B., *Jungle Ways*
 Seabrook, William B., *The Magic Island (Haiti)*
 Siegfried, André, *Impressions of South America*
 Skariatine, Irina, *First to Go Back, an Aristocrat in Soviet Russia*
 Starkie, Walter, *Spanish Raggle Taggle (gypsies)*
 Starkie, Walter, *Don Gypsy; adventures with a fiddle in Southern Spain and Barbary*
 Stevenson, Robert Louis, *Across the Plains*
 Stevenson, Robert Louis, *The Amateur Emigrant*
 Stevenson, Robert Louis, *In the South Seas*
 Stevenson, Robert Louis, *An Inland Voyage*
 Stevenson, Robert Louis, *Travels with a Donkey*
 Thomas, Bertram, *Alarms and Excursions in Arabia*
 Thomas, Lowell, *Beyond Khyber Pass*

Tomlinson, H. M., *The Sea and the Jungle*
Wain, Nora, *The House of Exile* (upper-class Chinese life)
Wharton, Edith, *In Morocco*
Winter, Ella, *Red Virtue; Human Relationships in the New Russia*

C

Akeley, Carl E., *In Brightest Africa*
Akeley, Delia J., *Jungle Portraits*
Bullen, Frank T., *The Cruise of the Cuchalot* (whale fishing)
Byrd, Richard E., *Little America*
Byrd, Richard E., *Skycard*
Clemens, Samuel L. (Mark Twain), *Innocents Abroad*
Clemens, Samuel L., (Mark Twain), *Roughing It*
Clemens, Samuel L., (Mark Twain), *A Tramp Abroad*
Cody, William F., *An Autobiography of Buffalo Bill*
Duguid, Julian, *Green Hell; adventures in the mysterious jungles of Eastern Bolivia*
Flandrau, Charles Maccomb, *Viva Mexico*
Garland, Hamlin, *The Book of the American Indian*
Grenfell, Wilfred T., *Labrador Days*
James, Will, *Cow Country*
Johnson, Martin, *Lion*
Ketchum, Alton, *Follow the Sun* (an undergraduate's tour of the world)
Lagerlöf, Selma, *Wonderful Adventures of Nils*
London, Jack, *The Cruise of the Snark*
Muir, John, *Our National Parks*
Muir, John, *Travels in Alaska*
O'Sullivan, Maurice, *Twenty Years A-Growing* (an Irish boyhood)
Riesenberg, Felix, *Under Sail; a boy's voyage around Cape Horn*
Roosevelt, Theodore, *African Game Trails*
Stefánsson, Vilhjálmur, *The Friendly Arctic*
Stefánsson, Vilhjálmur, *My Life with the Eskimos*
Stefánsson, Vilhjálmur, *Northward Ho!*
Thomas, Lowell, *Count Luckner* (World War submarine fighting)
Tschiffely, Aime Felix, *Tschiffely's Ride; ten thousand miles in the saddle from Southern Cross to Pole Star*
Walden, Arthur T., *Dog Puncher on the Yukon*
Welzl, Jan, *Thirty Years in the Golden North*

POPULAR SCIENCE¹

B

Baker, Robert H., *When the Stars Come Out*
Beebe, William, *Arcturus Adventure*
Beebe, William, *Beneath Tropic Seas*
Beebe, William, *Galapagos*
Beebe, William, *Jungle Peace*

¹Brief descriptions of all books are available for students at the loan desk in the North Reserve room.

- Bragg, Sir William Henry, *Concerning the Nature of Things*
 Bragg, Sir William Henry, *The Universe of Light*
 Brewster, Edwin T., *This Puzzling Planet; the earth's unfinished story; how men have read it in the past and how the wayfarer may read it now*
 Brooks, Charles Franklin, *Why the Weather?*
 Darwin, Charles, *On the Origin of Species*
 DeLeeuw, Adolph L., *Rambling through Science*
 Eddington, A. S., *Stars and Atoms*
 Flint, W. P., and Metcalf, C. L., *Man's Chief Competitors* (insect pests)
 Hodgins, Eric, and Magoun, F. A., *Behemoth* (the romance of machinery)
 Hudson, W. H., *The Book of a Naturalist*
 Huxley, Julian, *A Scientist among the Soviets*
 Huxley, Julian, *Essays in Popular Science*
 Huxley, Julian, *Science and Social Needs*
 Jaffe, Bernard, *Outposts of Science*
 Jeans, Sir James Hopwood, *The Universe around Us*
 Jeans, Sir James Hopwood, *Through Space and Time*
 Karlson, Paul, *The World around Us; a Modern Guide to Physics*
 Lee, Willis T., *Stories in Stone* (stories in geology)
 Magoffin, Ralph Van Deman, *Magic Spades; the Romance of Archaeology*
 Mayer, Joseph, *Seven Seals of Science; an account of the unfoldment of orderly knowledge and its influence on human affairs*
 Millikan, Robert A., *Science and Life*
 Millikan, Robert A., *Science and the New Civilization*
 Osborn, Henry Fairfield, *Men of the Old Stone Age*
 Russell, Bertrand, *The ABC of Relativity*
 Slosson, Edwin E., *Creative Chemistry*
 Ward, Charles H., *Exploring the Universe; the incredible discoveries of recent science*
 Woolley, Charles Leonard, *Digging up the Past*

C

- Beatty, Clyde, and Anthony, Edward, *The Big Cage* (animal training)
 Burbank, Luther, and Hall, Wilbur, *The Harvest of the Years* (the methods of a botanist)
 Ellsberg, Edward, *On the Bottom* (raising a sunken submarine)
 Fabre, Jean H., *The Life of the Caterpillar*
 Fabre, Jean H., *The Life of the Spider*
 Fabre, Jean H., *The Mason Bees*
 Maeterlinck, Maurice, *The Life of the Bee*
 Merriam, John Campbell, *The Living Past* (geological and anthropological discovery)
 Mills, Enos Abijah, *Romance of Geology*
 Moseley, E. L., *Other Worlds* (the stars)
 White, Stewart E., *The Forest* (country north of Lake Superior)

MUSIC AND ART¹

- Adams, Henry, *Mont-Saint-Michel and Chartres* (the art of the Middle Ages)
- Berenson, Bernhard, *The Italian Painters of the Renaissance*
- Braddell, Darcey, *How to Look at Buildings*
- Cheney, Sheldon, *Primer of Modern Art*
- Cram, Ralph Adams, *The Substance of the Gothic* (architecture)
- Craven, Thomas, *Men of Art* (from Giotto to the latest masters of French modernism)
- Downes, Olin, *The Lure of Music*
- Geddes, Norman Bel, *Horizons* (modern streamlining)
- Hagen, O. F. L., *Art Epochs and Their Leaders*
- Huneker, J. G., *Mezzotints in Modern Music* (published 1899)
- Kelley, E. S., *Musical Instruments*
- Landowska, Wanda, *Music of the Past*
- Naumburg, Lambert Mitchell, *Skyscraper* (the romance of skyscrapers, beautifully illustrated)
- Rolland, R., *Musicians of Today* (to 1908)
- Rorke, J. D. M., *A Musical Pilgrim's Progress*
- Spaeth, Sigmund, *The Art of Enjoying Music*
- Spaeth, Sigmund, *They Still Sing of Love*
- Weismann, A., *Music Comes to Earth* (music conforming itself to the machine age)
- Whitaker, C. H., *Rameses to Rockefeller* (informal history of architecture)

ESSAYS¹

A

- Arnold, Matthew, *Culture and Anarchy* (a criticism of English society)
- Arnold, Matthew, *Essays in Criticism, First Series*
- Arnold, Matthew, *Essays in Criticism, Second Series*
- Beerbohm, Max, *Around Theatres* (British stage, 1898 to 1910)
- Beerbohm, Max, *A Christmas Garland* (brilliant parodies of modern writers)
- Brillat-Saverin, Jean Anthelme, *The Physiology of Taste* (on fine food and wine)
- Frazer, Sir James George, *The Golden Bough* (an abridgement of the great study of folklore)
- Grahame, Kenneth, *Pagan Papers* (essays on loafing and similar subjects)
- Hazlitt, William, *Essays* (by a man who greatly enjoyed living)
- Hearn, Lafcadio, *Essays in European and Oriental Literature*
- Hewlett, Maurice, *Extemporary Essays* (semi-literary essays)
- Hewlett, Maurice, *Last Essays* (a pleasant picture of country life)
- James, William, *Selected Papers in Philosophy*
- Landor, Walter Savage, *Imaginary Conversations*
- Lang, Andrews, *Adventure among Books*
- Lang, Andrew, *Books and Bookmen*

¹Brief descriptions of all books are available for students at the loan desk in the North Reserve room.

- Lang, Andrew, *Lost Leaders*
 Lowell, James Russell, *Among My Books*
 Lowell, James Russell, *My Study Window*
 Lowes, John Livingston, *The Road to Xanadu* (a masterly study of the mind of Coleridge)
 Mackail, J. W., *Virgil* (his significance today)
 Pater, Walter, *The Renaissance* (chiefly on Italian artists)
 Rand, Edward Kennard, *Ovid and His Influence*
 Ruskin, John, *Selections from Ruskin*
 Santayana, George, *Interpretations of Poetry and Religion*
 Shaw, George Bernard, *Dramatic Opinions and Essays*
 Smith, Alexander, *Dreamthorp* (aspects of life in an English village)
 Thackeray, William Makepeace, *The Book of Snobs* (ridicule of English snobbery)

B

- Adams, James Truslow, *Our Business Civilization*
 Allen, Frederick Lewis, *Only Yesterday: an informal history of the nineteenth-twenties*
 Beer, Thomas, *The Mauve Decade* (American life in the 1890's)
 Beerbohm, Max, *And Even Now*
 Beerbohm, Max, *More*
 Beerbohm, Max, *Seven Men* (imaginary sketches of imaginary men)
 Beerbohm, Max, *A Variety of Things*
 Beerbohm, Max, *Yet Again* (on open fires, train-time goodbyes, etc.)
 Belloc, Hilaire, *On* (on the accursed climate, a piece of rope, etc.)
 Belloc, Hilaire, *On Everything* (conversation on minor topics)
 Belloc, Hilaire, *On Nothing* (on the departure of a guest, etc.)
 Belloc, Hilaire, *This and That and the Other*
 Benson, A. C., *From a College Window* (on religion, education, literature)
 Branch, Douglas, *The Cowboy and His Interpreters*
 Brooks, Charles S., *Chimney Pot Papers* (on common everyday life)
 Brown, Rollo Walter, *How the French Boy Learns to Write*
 Burroughs, John, *Locusts and Wild Honey* (pleasant essays by a famous naturalist)
 Canby, H. S., *Alma Mater* (Yale in the 1890's)
 Carlyle, Thomas, *Heroes and Hero Worship*
 Chase, Stuart, and Tyler, Marian, *Mexico; a study of the two Americas* (comparison of a civilization based on handicraft with one based on machinery)
 Chase, Stuart, *Rich Land, Poor Land; a study of waste in the natural resources of America*
 Chase, Stuart, *Tragedy of Waste*
 Chesterton, Gilbert K., *Tremendous Trifles* (on the significance of common things)
 Crothers, Samuel McChord, *The Cheerful Giver*
 Crothers, Samuel McChord, *The Pardoner's Wallet*
 Davis, William Stearns, *Life in Elizabethan Days*

- Davis, William Stearns, *Life on a Medieval Barony*
- De Quincey, Thomas, *The Confessions of an English Opium Eater*
- De Quincey, Thomas, *The English Mail Coach*
- Dickinson, G. Lowes, *After Two Thousand Years* (modern world as viewed by Socrates)
- Dickinson, G. Lowes, *The Greek View of Life*
- Dickinson, G. Lowes, *Letters from a Chinese Official* (an eastern view of western civilization)
- Dickinson, G. Lowes, *A Modern Symposium* (on politics and philosophy)
- Dimnet, Ernest, *The Art of Thinking*
- Emerson, Ralph Waldo, *Essays, First Series*
- Emerson, Ralph Waldo, *Essays, Second Series*
- Emerson, Ralph Waldo, *Representative Men*
- Emerson, Ralph Waldo, *English Traits*
- Gauss, Christian, *Life in College* (the present)
- Galsworthy, John, *A Commentary* (desire to puncture the complacency of the middle class)
- Galsworthy, John, *The Inn of Tranquility*
- Galsworthy, John, *A Motley* (stories, studies, and impressions)
- Harrison, Frederic, *The Choice of Books* (a plea for reading good books)
- Holmes, Olivèr Wendell, *The Autocrat of the Breakfast Table*
- Hulbert, A. B., *Forty-Niners*
- Lamb, Charles, *Essays of Elia, First Series*
- Lamb, Charles, *Essays of Elia, Second Series*
- Lamb, Charles, *Selected Essays*
- Lamb, Charles, *Last Essays of Elia*
- Lowell, James Russell, *Fireside Travels*
- Lucas, E. V., *Giving and Receiving* (reflections on Christmas presents and other essays)
- Lucas, E. V., *The Gentlest Art* (letter writing)
- Lynd, Robert, and Lynd, Helen, *Middletown* (sociological study of a typical American community, in the late nineteen-twenties)
- Lynd, Robert, and Lynd, Helen, *Middletown in Transition* (a study of the same community during the depression)
- McFee, William, *Swallowing the Anchor* (a ship's engineer on shore)
- Maurois, André, *Miracle of England*
- Millis, Walter, *The Road to War; America, 1914-1917*
- Milne, A. A., *Not That It Matters* (on games, books, snobbery, etc.)
- Newton, A. Edward, *A Magnificent Farce, and Other Diversions of a Book Collector*
- Nitobè, Inazo, *Bushido, the Soul of Japan* (an exposition of Japanese thought)
- Okakura, Kakuzo, *The Book of Tea* (interpretation of art in Japan)
- Pennell, Elizabeth, *A Guide for the Greedy* (romance of cooking)
- Perry, Bliss, *In Praise of Folly* (essays on literary topics)

- Power, Eileen, *Medieval People* (sketches illustrating aspects of social life in the Middle Ages)
- Quiller-Couch, Sir Arthur, *On the Art of Reading*
- Quiller-Couch, Sir Arthur, *On the Art of Writing*
- Repplier, Agnes, *Compromises*
- Repplier, Agnes, *Points of Friction*
- Repplier, Agnes, *Points of View* (begins with a plea for humor)
- Repplier, Agnes, *To Think of Tea* (about the English institution of tea drinking)
- Seldes, George, *Freedom of the Press*
- Selfridge, Harry Gordon, *Romance of Commerce* (commerce all over the world)
- Sherman, Stuart Pratt, *Americans*
- Sherman, Stuart Pratt, *My Dear Cornelia*
- Sherman, Stuart Pratt, *Shaping Men and Women* (to University of Illinois undergraduates)
- Smith, Logan Pearsall, *On Reading Shakespeare*
- Stevenson, Robert Louis, *Familiar Studies of Men and Books*
- Stevenson, Robert Louis, *Memories and Portraits*
- Stevenson, Robert Louis, *Virginibus Puerisque and Other Papers*
- Sullivan, Mark, *The Twenties*, Volume VI of *Our Times* (the United States from 1920 to 1930)
- Thoreau, Henry David, *Walden* (on life in the woods))
- Tomlinson, H. M., *London River* (about the lower Thames)
- Tomlinson, H. M., *Old Junk* (reminiscences of many lands and seas)
- Warner, Frances Lester, *Endicott and I*
- Warner, Frances Lester, *Surprising the Family and Other Per-adventures* (essays on human relations—slight but humorous)
- Warner, Frances Lester, and Warner, Gertrude, *Minor Collisions*
- Whibley, Charles, *A Book of Scoundrels* (essays on various criminals)
- Whibley, Charles, *Literary Portraits*
- Whibley, Charles, *The Pageantry of Life* (men who made an art of life)
- Woolf, Virginia, *Flush* (Elizabeth Barrett's dog)

C

- Baker, Ray Stannard, *Adventures in Contentment*
- Baker, Ray Stannard, *Adventures in Friendship*
- Baker, Ray Stannard, *The Friendly Road*
- Bergengren, Ralph, *The Comforts of Home* (light essays)
- Bowen, Catherine Drinker, *Friends and Fiddlers* (on delights of music)
- Brooks, Charles S., *Hints to Pilgrims*
- Eaton, Walter Prichard, *Penguin Persons and Peppermints*
- Leacock, Stephen, *My Discovery of England*
- Schauffler, Robert Havens, *Fiddler's Luck* (series of war sketches)
- Van Dyke, Henry, *Fisherman's Luck* (reflections on books and fishing)

CONTEMPORARY PROSE FICTION¹

A

- Allen, Hervey, *Anthony Adverse*
Butler, Samuel, *Erewhon* (the land of "Nowhere")
Butler, Samuel, *The Way of All Flesh*
Cantwell, Robert, *Land of Plenty* (story of a western lumber mill)
Chesterton, Gilbert K., *The Man Who Was Thursday* (a detective story with philosophical implications)
Deledda, Grazia, *The Mother*
Dos Passos, John, *1919*
Dos Passos, John, *Manhattan Transfer*
Dreiser, Theodore, *American Tragedy*
Forster, E. M., *A Passage to India*
France, Anatole, *At the Sign of the Reine Pèdaque*
France, Anatole, *Penguin Island*
Galsworthy, John, *The Forsyte Saga*
Gogol, Nikolai, *Dead Souls*
Gorki, Maxim, *The Spy*
Huxley, Aldous, *This Brave New World* (story of an industrialized Utopia)
Lagerlöf, Selma, *The Ring of the Löwensköolds*
Lagerlöf, Selma, *The Story of Gösta Berling*
Lawrence, D. H., *Sons and Lovers*
Mann, Thomas, *Buddenbrooks* (a German *Forsyte Saga*)
Mann, Thomas, *The Magic Mountain*
Marquand, John P., *The Late George Apley; a novel in the form of a memoir* (subtle satire)
Reymont, Wladyslaw, *The Peasants*
Rolland, Romain, *Jean Christophe* (contains: Dawn, Morning, Youth, Revolt)
Rolland, Romain, *Jean Christophe in Paris* (contains: The Market Place, Antoinette, The House)
Rolland, Romain, *Jean Christophe; Journey's End* (contains: Love and Friendship, The Burning Bush, The New Dawn)
Saint-Exupery, Antoine de, *Southern Mail* (by airplane)
Santayana, George, *The Last Puritan* (a philosophical novel)
Scott, Evelyn, *The Wave*
Undset, Sigrid, *The Bridal Wreath*
Undset, Sigrid, *The Cross*
Undset, Sigrid, *The Mistress of Husaby*
Wassermann, Jakob, *The Gooseman*
Wassermann, Jakob, *The World's Illusion* (European society in the first days of the war)

B

- Albee, George, *Young Robert* (San Francisco in the early twentieth century)
Barnes, Margaret Ayers, *Edna. His Wife* (scene is in Chicago)
Barnes, Margaret Ayers, *Within This Present* (about a wealthy Chicago banking family)

¹Brief descriptions of all books are available for students at the loan desk in the North Reserve room.

Barnes, Margaret Ayers, *Years of Grace*
 Bennett, Arnold, *Buried Alive*
 Bennett, Arnold, *Clayhanger*
 Bennett, Arnold, *Denry the Audacious*
 Bennett, Arnold, *The Old Wives' Tale*
 Bojer, Johan, *The Great Hunger*
 Bradford, Roark, *This Side of Jordan*
 Bromfield, Louis, *The Green Bay Tree*
 Brown, Rollo W., *The Fire-Makers* (small coal mining town in Ohio)
 Carmer, Carl L., *Stars Fell on Alabama* (tales and sketches of life in Alabama)
 Carmer, Carl L., *Listen for a Lonesome Drum* (tales and sketches of life in New York State)
 Cather, Willa S., *Death Comes for the Archbishop*
 Cather, Willa S., *A Lost Lady* (compare with *Madame Bovary*)
 Cather, Willa S., *My Antonia*
 Cather, Willa S., *O Pioneers!*
 Cather, Willa S., *The Professor's House*
 Cather, Willa S., *The Song of the Lark*
 Chase, Mary Ellen, *Mary Peters*
 Chase, Mary Ellen, *Silas Crockett* (four generations of a New England family)
 Conrad, Joseph, *Lord Jim*
 Conrad, Joseph, *The Nigger of the Narcissus*
 Conrad, Joseph, *Nostromo*
 Conrad, Joseph, *The Rescue*
 Conrad, Joseph, *Romance*
 Conrad, Joseph, *The Rover*
 Conrad, Joseph, *Victory*
 De Morgan, William F., *Alice for Short*
 De Morgan, William F., *Joseph Vance*
 Douglas, Norman, *South Wind*
 Dreiser, Theodore, *Jennie Gerhardt*
 Duguid, J., *Tiger Man*
 Edmonds, Walter D., *The Big Barn*
 Edmonds, Walter D., *Drums Along the Mohawk* (scene is the Mohawk Valley from 1776 to 1784)
 Edmonds, Walter D., *Erie Water* (concerns the building of the Erie Canal)
 Edmonds, Walter D., *Rome Haul* (canal boat life in the 1850's)
 Fallada, Hans, *Little Man, What Now?*
 Ferber, Edna, *Cimarron*
 Forbes, Esther, *Paradise* (American colonial life)
 France, Anatole, *The Crime of Sylvestre Bonnard*
 France, Anatole, *My Friend's Book* (autobiography)
 Gale, Zona, *Birth* (story of a small Wisconsin town)
 Galsworthy, John, *The Country House*
 Galsworthy, John, *The Patrician*
 Galsworthy, John, *The Silver Spoon*
 Galsworthy, John, *The Swan Song*
 Galsworthy, John, *The White Monkey*
 Gissing, George, *New Grub Street*
 Glasgow, Ellen, *Barren Ground*

- Glaspell, Susan, *Brook Evans*
 Gordon, Caroline, *None Shall Look Back* (Civil War story)
 Hamsun, Knut, *Growth of the Soil* (pioneer novel, scene in Norway)
 Hemon, Louis, *Maria Chapdelaine; a Tale of the Lake St. John Country*
 Herbst, Josephine, *Pity Is Not Enough*
 Hergesheimer, Joseph, *Balisand*
 Hergesheimer, Joseph, *The Limestone Tree*
 Hergesheimer, Joseph, *The Three Black Pennies*
 Holtby, Winifred, *South Riding* (life in an English town)
 Hudson, W. H., *Green Mansions*
 Johnson, Josephine, *Now in November* (farm life in the Middle West)
 Kennedy, Margaret, *The Constant Nymph*
 Komroff, Manuel, *Coronet*
 Löns, H., *Harm Wulf* (the Thirty Years War, 1618-1648)
 Macaulay, Rose, *The Shadow Flies* (a story of seventeenth century England)
 Malraux, André, *Man's Fate* (Communist Revolution in China)
 Masefield, John, *Sard Harker* (an adventure story)
 Maugham, William Somerset, *The Moon and Sixpence*
 Maugham, William Somerset, *Of Human Bondage*
 Moore, George, *Esther Waters*
 Norris, Frank, *The Octopus*
 Parrish, Anne, *The Perennial Bachelor*
 Peterkin, Julia, *Scarlet Sister Mary* (negroes of South Carolina)
 Priestley, J. B., *Angel Pavement*
 Priestley, J. B., *The Good Companions*
 Remarque, Erich, *All Quiet on the Western Front*
 Roberts, Elizabeth Madox, *The Great Meadow*
 Roberts, Kenneth, *Arundel* (story of the American Revolution)
 Rolvaag, O. E., *Giants in the Earth* } (novels of pioneer life)
 Rolvaag, O. E., *Peder Victorious* }
 Saint-Exupery, Antoine de, *Night Flight*
 Sedgwick, Anne Douglas, *The Little French Girl*
 Shaw, George Bernard, *An Unsocial Socialist*
 Sinclair, May, *The Divine Fire*
 Strong, L. A. G., *The Garden* (a childhood in Dublin)
 Swinnerton, Frank, *Nocturne* (the story of one night and five people)
 Sygne, John M., *The Aran Islands* (travel narrative)
 Tomlinson, H. M., *All Our Yesterdays* (the war and its back-grounds)
 Tomlinson, H. M., *Gallions Reach* (London, India, and Malay Peninsula)
 Walpole, Hugh, *The Cathedral* (struggle for power in a cathedral town)
 Walpole, Hugh, *Fortitude*
 Walpole, Hugh, *Jeremy*
 Wells, H. G., *Mr. Britling Sees It Through* (England in war time)
 Wells, H. G., *Tono-Bungay*
 Werfel, Franz, *Forty Days of Musa Dagh* (Armenian heroism)

Wharton, Edith, *The Age of Innocence*
 Wharton, Edith, *The House of Mirth*
 Wilder, Thornton, *The Bridge of San Luis Rey*
 Wilson, Margaret, *The Able McLaughlins*
 Wolfe, Thomas, *Look Homeward Angel* (family life in a Southern state)

C

Boyd, James, *Drums* (South Carolina just before the American Revolution)
 Boyd, James, *Marching On* (the South during the Civil War)
 La Farge, Oliver, *Laughing Boy* (a story of Indian life)
 Lewis, Sinclair, *Arrowsmith* (story of a physician)
 Lewis, Sinclair, *Babbitt* (satire on American middle-class life)
 Lewis, Sinclair, *Dodsworth*
 Locke, William J., *The Beloved Vagabond*
 London, Jack, *The Sea Wolf*
 MacKenzie, Compton, *Rich Relatives*
 Tarkington, Booth, *Alice Adams*
 Wharton, Edith, *Ethan Frome*
 Wharton, Edith, *The Old Maid*
 Wharton, Edith, *The Spark*
 Wharton, Edith, *False Dawn*
 Wharton, Edith, *New York Day*
 Wilder, Thornton, *The Woman of Andros*

STANDARD PROSE FICTION¹

A

Balzac, Honoré de, *Eugénie Grandet*
 Balzac, Honoré de, *The Magic Skin*
 Balzac, Honoré de, *Père Goriot* (theme of filial ingratitude)
 Bunyan, John, *Pilgrim's Progress*
 Cervantes, Miguel de, *Don Quixote of La Mancha*
 Dickens, Charles, *Pickwick Papers*
 Dostoevski, Feodor, *The Brothers Karamazov* (a famous novel of Russian life)
 Dostoevski, Feodor, *Crime and Punishment* (of special interest to pre-legal students)
 Eliot, George, (Mary Ann Evans), *Adam Bede*
 Eliot, George (Mary Ann Evans), *Felix Holt*
 Eliot, George (Mary Ann Evans), *Middlemarch*
 Eliot, George (Mary Ann Evans), *Romola*
 Fielding, Henry, *The History of the Adventures of Joseph Andrews*
 Fielding, Henry, *The History of Tom Jones*
 Flaubert, Gustave, *Madame Bovary* (a study in character disintegration)
 Goethe, Johann Wolfgang von, *Wilhelm Meister* (a study in character development)
 Hugo, Victor, *Les Misérables*

¹Brief descriptions of all books are available for students at the loan desk in the North Reserve room.

James, Henry, *The American* (an American encounters European culture)
 James, Henry, *Daisy Miller*
 James, Henry, *The Europeans*
 James, Henry, *The Portrait of a Lady*
 Kingsley, Charles, *Hypatia* (an historical novel about the fifth century)
 Malory, Sir Thomas, *Le Morte d'Arthur*
 Meredith, George, *Diana of the Crossways*
 Meredith, George, *The Egoist*
 Meredith, George, *Evan Harrington*
 Pater, Walter, *Marius, the Epicurean* (life in the time of Marcus Aurelius)
 Reade, Charles, *The Cloister and the Hearth* (life in the fifteenth century)
 Stendahl, (Henri-Marie Beyle), *The Chartreuse of Parma* (Italian court life and intrigue)
 Thackeray, William Makepeace, *Vanity Fair*
 Tolstoi, Count Leo N., *War and Peace* (life in Russia)

B

Austen, Jane, *Emma*
 Austen, Jane, *Pride and Prejudice*
 Austen, Jane, *Sense and Sensibility*
 Blackmore, R. D., *Lorna Doone*
 Brontë, Charlotte, *Jane Eyre*
 Brontë, Charlotte, *Wuthering Heights*
 Burney, Fanny, *Evelina*
 Daudet, Alphonse, *Tartarin of Tarascon and Tartarin on the Alps*
 DeFoe, Daniel, *Captain Singleton*
 Dickens, Charles, *Bleak House*
 Dickens, Charles, *David Copperfield*
 Dickens, Charles, *Martin Chuzzlewit*
 Dickens, Charles, *The Old Curiosity Shop*
 Eliot, George (Mary Ann Evans), *The Mill on the Floss*
 Gaskell, Elizabeth, *Cranford* (life in a small English village)
 Goldsmith, Oliver, *The Vicar of Wakefield*
 Hardy, Thomas, *Far from the Madding Crowd*
 Hardy, Thomas, *Life and Death of the Mayor of Casterbridge*
 Hardy, Thomas, *A Pair of Blue Eyes*
 Hardy, Thomas, *The Return of the Native*
 Hardy, Thomas, *Tess of the D'Urbervilles*
 Hawthorne, Nathaniel, *The Blithedale Romance*
 Hawthorne, Nathaniel, *The Marble Faun*
 Hawthorne, Nathaniel, *The Scarlet Letter*
 Howells, William Dean, *April Hopes*
 Howells, William Dean, *A Modern Instance*
 Howells, William Dean, *The Rise of Silas Lapham*
 Hugo, Victor, *The Hunchback of Notre Dame*
 Hugo, Victor, *Ninety-Three*
 Hugo, Victor, *Toilers of the Sea*
 Johnson, Samuel, *Rasselas* (the search for happiness)
 Johnston, Mary, *To Have and to Hold*
 Kingsley, Charles, *Alton Locke*

Kingsley, Charles, *Westward Ho!*
 Loti, Pierre (Louis Marie Julien Viaud), *An Iceland Fisherman*
 Lytton, Edward, *The Last Days of Pompeii*
 Manzoni, Alessandro, *The Betrothed* (adventure in Italy)
 Melville, Herman, *Moby Dick*
 Melville, Herman, *Typee* (in the South Sea Islands)
 Meredith, George, *The Ordeal of Richard Feverel*
 Mitchell, S. Weir, *Hugh Wynne* (story of the Revolutionary War)
 Reade, Charles, *Put Yourself in His Place* (struggle between capital and labor)
 Sand, George (pseud.), *The Devil's Pool and François the Waif*
 Scott, Sir Walter, *The Abbot*
 Scott, Sir Walter, *The Antiquary*
 Scott, Sir Walter, *The Bride of Lammermoor*
 Scott, Sir Walter, *Guy Mannering*
 Scott, Sir Walter, *Old Mortality*
 Scott, Sir Walter, *Rob Roy*
 Scott, Sir Walter, *Waverley*
 Sienkiewicz, Henryk, *Quo Vadis*
 Sienkiewicz, Henryk, *With Fire and Sword*
 Sudermann, Hermann, *Dame Care*
 Thackeray, William Makepeace, *Henry Esmond*
 Thackeray, William Makepeace, *The Newcomes*
 Thackeray, William Makepeace, *Pendennis* (university life and London)
 Thackeray, William Makepeace, *The Virginians*
 Tolstoi, Count Leo N., *Anna Karenina*
 Tolstoi, Count Leo N., *The Resurrection*
 Trollope, Anthony, *Barchester Towers*
 Trollope, Anthony, *Dr. Thorne*
 Trollope, Anthony, *The Warden*
 Turgenev, Ivan S., *Fathers and Children*
 Turgenev, Ivan S., *Virgin Soil*

C

Carroll, Lewis (Charles Dodgson), *Alice's Adventures in Wonderland*
 Carroll, Lewis (Charles Dodgson), *Through the Looking Glass*
 Churchill, Winston, *The Crisis*
 Churchill, Winston, *Richard Carvel*
 Clemens, Samuel L. (Mark Twain), *The Prince and the Pauper*
 Cooper, James Fenimore, *The Pilot*
 Cooper, James Fenimore, *The Prairie*
 Cooper, James Fenimore, *The Spy*
 DeFoe, Daniel, *Robinson Crusoe*
 Dickens, Charles, *Oliver Twist*
 Doyle, Sir Arthur Conan, *The White Company*
 Dumas, Alexandre, *The Count of Monte Cristo*
 Dumas, Alexandre, *The Three Musketeers*
 Hughes, Thomas, *Tom Brown at Oxford*
 Hughes, Thomas, *Tom Brown's School Days*
 Kipling, Rudyard, *Captains Courageous*
 Kipling, Rudyard, *Kim*

Kipling, Rudyard, *The Light That Failed*
 Scott, Sir Walter, *Kenilworth*
 Scott, Sir Walter, *Quentin Durward*
 Scott, Sir Walter, *The Talisman*
 Stevenson, Robert Louis, *The Ebb-Tide*
 Stevenson, Robert Louis, *Kidnapped*
 Stevenson, Robert Louis, *The Master of Ballantrae*
 Stevenson, Robert Louis, *St. Ives*
 Stevenson, Robert Louis, *The Strange Case of Dr. Jekyll and Mr. Hyde*
 Swift, Jonathan, *Gulliver's Travels*

SHORT STORIES¹

Anthologies of Short Stories

Bates, S. C., *Twentieth Century Stories*
 Brewster, D., *A Book of Modern Short Stories*
 Brewster, D., *A Book of Contemporary Short Stories*
 Burnett and Foley, *Story, 1931-33*
 Burrel and Cerf, *The Bedside Book of Famous American Stories*
 Cross, E. A., *The Book of the Short Story* (an excellent anthology)
 Dashiell, A., *Editor's Choice*
 O'Brien, E., *Twenty-five Best Stories*
 O'Brien, E., *Short Story Case Book*
 Pence, R. W., *Short Stories of Today*
Collections of Short Stories by One Author
 Anderson, Sherwood, *Winesburg, Ohio*
 Cable, G. W., *Old Creole Days*
 Caldwell, E., *American Earth*
 Caldwell, E., *Kneel to the Rising Sun*
 Callaghan, M., *A Native Argosy*
 Cather, Willa, *Youth and the Bright Medusa* (stories of artists and musicians)
 Chekov, A., *Stories*
 Clemens, Samuel L. (Mark Twain), *The Mysterious Stranger and Other Stories*
 Conrad, Joseph, *Typhoon and Other Stories*
 Crane, S., *Maggie and Other Stories*
 Dreiser, T., *Chains*
 Dreiser, T., *Free and Other Stories*
 Edmonds, Walter D., *Mostly Canallers* (dealing with life on the Erie Canal)
 Freeman, Mary, *New England Nun*
 Galsworthy, John, *Caravan*
 Garland, Hamlin, *Main-Travelled Roads*
 Hardy, Thomas, *Wessex Tales*
 Hardy, Thomas, *Life's Little Ironies*
 Harte, Bret, *Luck of Roaring Camp*
 Hawthorne, Nathaniel, *Mosses from an Old Manse*
 Hawthorne, Nathaniel, *Twice Told Tales*
 Kipling, Rudyard, *Debits and Credits*

¹Brief descriptions of all books are available for students at the loan desk in the North Reserve room.

- Kipling, Rudyard, *Selected Stories*
 Kipling, Rudyard, *The Day's Work*
 Lardner, Ring, *Roundup*
 Maupassant, Guy de, *The Odd Number*
 Mansfield, Katharine, *Bliss*
 Mansfield, Katharine, *Garden Party*
 O'Flaherty, L., *Spring Sowing*
 Parker, Dorothy, *Laments for the Living*
 Poe, Edgar Allan, *Selected Tales*
 Steele, Wilbur Daniel, *Land's End and Other Stories*
 Steele, Wilbur Daniel, *The Man Who Saw Through Heaven*
 Stephens, James, *Etched in Moonlight*
 Stevenson, Robert Louis, *New Arabian Nights*
 Stevenson, Robert Louis, *The Merry Men*
 Strong, L. A. G., *Don Juan and the Wheelbarrow*
 Strong, L. A. G., *The English Captain* (scene is Scotland, Ireland, and Devon)
 Suckow, Ruth, *Iowa Interiors*
 Suckow, Ruth, *Children and Older People*
 Wharton, Edith, *Certain People*
 Wharton, Edith, *Xingu and Other Stories*

DRAMA (FOREIGN)¹

A

- Aeschylus, *Agamemnon*
 Aeschylus, *Prometheus Bound*
 Chekhov, Anton, *The Cherry Orchard* (a tragedy of Russian life)
 Chekhov, Anton, *The Three Sisters* (Russian provincial life)
 Chekhov, Anton, *Uncle Vanya* (a study of Russian temperament)
 Corneille, Pierre, *The Cid*
 Euripides, *Alcestis*
 Euripides, *Electra* (compare with O'Neill's *Mourning Becomes Electra*)
 Euripides, *Iphigenia in Tauris*
 Euripides, *Medea*
 Goethe, Johann Wolfgang von, *Faust*
 Gorky, Maxim, *The Lower Depths* (pre-Soviet slums)
 Ibsen, Henrik, *Brand*
 Ibsen, Henrik, *Hedda Gabler*
 Ibsen, Henrik, *The Master Builder*
 Ibsen, Henrik, *Peer Gynt*
 Ibsen, Henrik, *Rosmersholm*
 Maeterlinck, Maurice, *Pelleas and Melisande*
 Pirandello, Luigi, *As You Desire Me*
 Pirandello, Luigi, *Henry IV* (in *Three Plays*) (insanity motive)
 Pirandello, Luigi, *Right You Are (If you think so)*
 (In *Three Plays*)
 Pirandello, Luigi, *Six Characters in Search of an Author*
 (In *Three Plays*)

¹Brief descriptions of all books are available for students at the loan desk in the North Reserve room.

- Sophocles, *Antigone*
 Sophocles, *Electra*
 Sophocles, *Oedipus*
 Strindberg, August, *The Bond* (in *Lucky Peter's Travels*)
 Strindberg, August, *The Dance of Death* (in *Easter*)
 Strindberg, August, *A Dream Play* (in *Easter*)
 Strindberg, August, *Easter*
 Strindberg, August, *Erik XIV* (in *Master Olaf*)
 Strindberg, August, *The Father* (in *Lucky Peter's Travels*)
 Strindberg, August, *The Ghost Sonata* (in *Easter*)
 Strindberg, August, *Gustav Vasa* (in *Master Olaf*)
 Strindberg, August, *Lady Julie* (in *Lucky Peter's Travels*)
 Strindberg, August, *Lucky Peter's Travels*
 Strindberg, August, *Master Olaf*
 Strindberg, August, *Playing with Fire* (in *Lucky Peter's Travels*)
 Strindberg, August, *The Saga of the Folkungs* (in *Master Olaf*)
 (tragedy of a Swedish king)
 Tolstoi, Leo, *The Power of Darkness* (a father murders his newborn child)

B

- Andreyev, Leonid N., *He Who Gets Slapped* (circus background)
 Bjornson, Bjornstjerne, *Beyond Our Power*
 Bjornson, Bjornstjerne, *The Gauntlet*
 France, Anatole, *The Man Who Married a Dumb Wife*
 Hauptmann, Gerhart, *Before Dawn*
 Hauptmann, Gerhart, *The Sunken Bell*
 Hauptmann, Gerhart, *The Weavers*
 Hugo, Victor, *Hernani* (Spanish historical romance)
 Ibsen, Henrik, *A Doll's House*
 Ibsen, Henrik, *Pillars of Society*
 Maeterlinck, Maurice, *The Blue Bird* (the search for happiness)
 Maeterlinck, Maurice, *The Intruder*
 Molière (Jean Baptiste Poquelin), *The Doctor in Spite of Himself*
 Rostand, Edmond, *L'Aiglon* (Napoleon's son)
 Rostand, Edmond, *Cyrano de Bergerac* (soldier-poet)
 Rostand, Edmond, *The Romançers*
 Schiller, Johann Christoph Frederick von, *Maria Stuart*
 Schiller, Johann Christoph Friedrich von, *William Tell*
 Sudermann, Hermann, *Magda*

DRAMA (ENGLISH AND AMERICAN)¹

A

- Bulwer-Lytton, Edward, *Richelieu*
 Dunsany, Lord, *The Gods of the Mountain*
 Dunsany, Lord, *The Laughter of the Gods* (in *Plays of Gods and Men*)
 Dunsany, Lord, *A Night at an Inn* (in *Plays of Gods and Men*)

¹Brief descriptions of all books are available for students at the loan desk in the North Reserve room.

- Dunsany, Lord, *The Tents of the Arabs* (in *Plays of Gods and Men*)
- Gregory, Lady, *The Bogie Men* (in *New Comedies*)
- Gregory, Lady, *Coats* (in *New Comedies*)
- Gregory, Lady, *Damer's Gold* (in *New Comedies*)
- Gregory, Lady, *The Full Moon* (in *New Comedies*)
- Gregory, Lady, *The Gaol Gate* (in *Seven Short Plays*)
- Gregory, Lady, *Hyacinth Halvey* (in *Seven Short Plays*)
- Gregory, Lady, *The Jack Daw* (in *Seven Short Plays*)
- Gregory, Lady, *McDonough's Wife* (in *New Comedies*)
- Gregory, Lady, *The Rising of the Moon* (in *Seven Short Plays*)
- Gregory, Lady, *Spreading the News* (in *Seven Short Plays*)
- Gregory, Lady, *The Traveling Man* (in *Seven Short Plays*)
- Gregory, Lady, *The Workhouse Ward* (in *Seven Short Plays*)
- MacKaye, Percy, *Jeanne d'Arc* (compare with Clemens' *Joan of Arc*)
- MacKaye, Percy, *The Scarecrow* (from a tale by Hawthorne)
- Millay, Edna St. Vincent, *The King's Henchman* (opera)
- O'Neill, Eugene G., *The Great God Brown*
- O'Neill, Eugene G., *Mourning Becomes Electra* (compare with Euripides' *Electra*)
- O'Neill, Eugene G., *Strange Interlude*
- Shaw, George Bernard, *Androcles and the Lion* (satiric fable)
- Shaw, George Bernard, *Candida*
- Shaw, George Bernard, *Man and Superman*
- Shaw, George Bernard, *Pygmalion*
- Shaw, George Bernard, *Saint Joan*
- Shaw, George Bernard, *You Never Can Tell*
- Synge, John M., *The Play Boy of the Western World*
- Synge, John M., *Riders to the Sea*
- Synge, John M., *The Well of the Saints* (Irish peasants)
- Yeats, William Butler, *The Land of Heart's Desire*

B

- Anderson, Maxwell, *Elizabeth the Queen*
- Anderson, Maxwell, *Mary of Scotland*
- Anderson, Maxwell, and Stallings, Laurence, *The Buccaneer*
- Anderson, Maxwell, and Stallings, Laurence, *First Flight*
- Anderson, Maxwell, and Stallings, Laurence, *What Price Glory*
- Balderston, John Lloyd, and Squire, J. C., *Berkeley Square*
- Barrie, Sir James M., *The Admirable Crichton*
- Barrie, Sir James M., *Quality Street* (Napoleonic wars)
- Barrie, Sir James M., *What Every Woman Knows*
- Bennett, Arnold, and Knoblock, Edward, *Milestones*
- Besier, Rudolf, *The Barretts of Wimpole Street* (compare with *Flush*)
- Connelly, Marcus Cook, *The Green Pastures* (Negro)
- Ferris, Walter, *Death Takes a Holiday* (Italian fantasy)
- Galsworthy, John, *Justice* (indicting British divorce laws)
- Galsworthy, John, *The Silver Box* (class injustice)
- Galsworthy, John, *Strife* (industrial strike)
- Goldsmith, Oliver, *She Stoops to Conquer*
- Hart, Moss, and Kaufman, George S., *You Can't Take It with You* (best comedy of 1937)

Milne, A. A., *Mr. Pim Passes By* (whimsical comedy)
 O'Casey, Sean, *Juno and the Paycock* (Dublin tenements)
 O'Casey, Sean, *The Shadow of a Gunman* (Irish independence)
 O'Neill, Eugene G., *Ah, Wilderness* (comedy of adolescence)
 O'Neill, Eugene G., *Anna Christie* ("Dat old debbil Sea")
 O'Neill, Eugene G., *Beyond the Horizon* (farm tragedy)
 O'Neill, Eugene G., *Days Without End* (modern miracle play)
 O'Neill, Eugene G., *Desire Under the Elms*
 O'Neill, Eugene G., *Dynamo* (Is Electricity God?)
 O'Neill, Eugene G., *The Emperor Jones* (study of fear)
 O'Neill, Eugene G., *Lazarus Laughed* (at death)
 O'Neill, Eugene G., *Marco Millions* (a Renaissance Babbitt)
 Pinero, Sir Arthur W., *The Second Mrs. Tanqueray*
 Pinero, Sir Arthur W., *Sweet Lavender*
 Pinero, Sir Arthur W., *Trelawney of the Wells* (actors)
 Rice, Elmer, *Counsellor-at-law*
 Rice, Elmer, *The Subway* (modernistic tragedy)
 Shakespeare (consult your instructor)
 Sheridan, Richard Brinsley, *The Rivals*
 Sheridan, Richard Brinsley, *The School for Scandal*
 Sheriff, Robert Cedric, *Journey's End* (World War)
 Torrence, Ridgely, *Granny Maumee*
 Torrence, Ridgely, *The Rider of Dreams* (in *Granny Maumee*) }
 Torrence, Ridgely, *Simon the Cyrenian* (in *Granny Maumee*) }
 (Plays for a negro theatre.) (Read three for one report) }
 Wilde, Oscar, *Lady Windermere's Fan*
 Wilde, Oscar, *A Woman of No Importance*

BOOKS ABOUT POETRY¹

A

Bennett, Arnold, *Literary Taste; How to Form It*
 Erskine, John, *The Kinds of Poetry and Other Essays*
 Gardiner, John Hays, *The Bible as English Literature*
 Lowes, John Livingston, *Convention and Revolt in Poetry*

B

Auslander, Joseph, and Hill, Frank Ernest, *The Winged Horse*
 Browne, C. A., *The Story of Our National Ballads*
 Drew, Elizabeth, *Discovering Poetry*
 Eastman, Max, *Enjoyment of Poetry*
 Riding, Laura, and Graves, Robert, *A Survey of Modernist Poetry*
 Weirick, Bruce, *From Whitman to Sandburg in American Poetry*

ANTHOLOGIES OF POETRY¹

Cullen, Countee, *Caroling Dusk—An Anthology of Verse by Negro Poets*
 Johnson, James W., *The Book of American Negro Poetry*
 Landis, Paul, *Illini Poetry 1924-1929* (by students and teachers at this University)

¹Brief descriptions of all books are available for students at the loan desk in the North Reserve room.

- Lomax, John A., *Cowboy Songs and Other Frontier Ballads*
 Lomax, John A., *Songs of the Cattle Trail*
 Rittenhouse, Jessie B., *The Little Book of Modern Verse*
 Sandburg, Carl, *The American Songbag*
 Stork, Charles, *Anthology of Swedish Lyrics from 1750 to 1925*
 Untermeyer, Louis, *Modern American Poetry*
 Van Doren, Mark, *American Poets 1630-1930*
 Van Doren, Mark, *An Anthology of World Poetry*

POETRY¹

A

- Aiken, Conrad P., *Punch: the Immortal Liar* (folk narrative)
 Benét, Stephen Vincent, *Ballads and Poems—1915-1930*
 Brooke, Rupert, *Collected Poems*
 Colum, Padraic, *Wild Earth and Other Poems* (rural Ireland)
 Coppard, A. E., *Collected Poems*
 Davies, William H., *Collected Poems* (England's tramp poet)
 De La Mare, Walter J., *The Listeners and Other Poems*
 Dickinson, Emily, *Complete Poems* (our best woman poet)
 Flecker, James Elroy, *Collected Poems* (disciple of Byron)
 Gibson, Wilfred Wilson, *Collected Poems* (songs of the worker)
 Hardy, Thomas, *Collected Poems* (ironic tales and portraits)
 Heidenstam, Verner von, *Sweden's Laureate: Selected Poems*
 Housman, A. E., *A Shropshire Lad* (bitter lyrics of youth)
 Lanier, Sidney, *Poems* (post-Civil War Southern poet)
 Ledwidge, Francis, *Complete Poems* (nature lyrics)
 Lowell, Amy, *Can Grande's Castle* (historical)
 Lowell, Amy, *Pictures of the Floating World* (from Oriental models)
 Meynell, Alice, *Poems* (chiefly religious)
 Millay, Edna St. Vincent, *The Buck in the Snow and Other Poems*
 Millay, Edna St. Vincent, *A Few Figs from Thistles*
 Millay, Edna St. Vincent, *The Harp-Weaver and Other Poems*
 Millay, Edna St. Vincent, *Renascence and Other Poems*
 Millay, Edna St. Vincent, *Second April*
 Robinson, Edwin Arlington, *Collected Poems*
 Robinson, Edwin Arlington, *Tristram*
 Stephens, James, *Collected Poems* (gay Irish singing)
 Tietjens, Eunice H., *Profiles from China*
 Wylie, Elinor H., *Angels and Earthly Creatures*
 Wylie, Elinor H., *Black Armour* (subtle and personal)
 Wylie, Elinor H., *Nets to Catch the Wind*
 Wylie, Elinor H., *Trivial Breath*
 Yeats, William Butler, *Early Poems and Stories* (Irish)
 Yeats, William Butler, *Later Poems*
 Yeats, William Butler, *The Tower*

B

- Benét, Stephen Vincent, *John Brown's Body* (Civil War epic)
 Benét, Stephen Vincent, *Young Adventure* (undergraduate verse)
 Brown, Sterling, *Southern Road* (from Negro folk songs)

¹Brief descriptions of all books are available for students at the loan desk in the North Reserve room.

Bynner, Witter, *Indian Earth* (New Mexico)
 Carman, Bliss, and Hovey, Richard, *Songs from Vagabondia*
 Carman, Bliss, and Hovey, Richard, *More Songs from Vagabondia*
 Carroll, Lewis (Charles Dodgson), *Collected Verse* (humorous)
 Cullen, Countee, *The Black Christ and Other Poems*
 Cullen, Countee, *Color*
 Cullen, Countee, *Copper Sun*
 De La Mare, Walter J., *Selected Poems* (mostly nature themes)
 Dresbach, Glenn Ward, *The Wind in the Cedars* (Southwest)
 Fletcher, John Gould, *Breakers and Granite* (U. S. panorama)
 Frost, Robert, *A Boy's Will* (compare with Housman's *Shropshire Lad*)
 Frost, Robert, *New Hampshire*
 Frost, Robert, *North of Boston*
 Frost, Robert, *Selected Poems*
 Gilchrist, Marie Emilie, *Wide Pastures*
 Holey, William Ernest, *Poems*
 Hovey, Richard, *Along the Trail* (Maine Stein Song, etc.)
 Johnson, James W., *God's Trombones—Seven Negro Sermons in Verse*
 Kipling, Rudyard, *Verse* (British soldiers and colonists)
 Knibbs, Henry Herbert, *Saddle Songs and Other Verse*
 Lindsay, Vachel, *The Chinese Nightingale and Other Poems*
 Lindsay, Vachel, *The Congo and other Poems*
 Lowell, Amy, *Selected Poems* (free-verse experiments)
 McKay, Claude, *Harlem Shadows*
 Masfield, John, *The Everlasting Mercy and the Widow in the Bye Street* (narrative verse)
 Masfield, John, *Reynard the Fox*
 Masfield, John, *Salt-Water Ballads*
 Masfield, John, *Selected Poems*
 Masters, Edgar Lee, *Spoon River Anthology* (Illinois epitaphs)
 Monroe, Harriet, *The Difference and Other Poems*
 Neihardt, John G., *The Song of Hugh Glass* (fur-trading)
 Noyes, Alfred, *Collected Poems* (three volumes—read any one)
 Noyes, Alfred, *Tales of the Mermaid Tavern* (Shakespeare, etc.)
 Parker, Dorothy, *Death and Taxes* (flippant and amusing)
 Parker, Dorothy, *Enough Rope*
 Piper, Edwin Ford, *Barbed Wire and Wayfarers*
 Sandburg, Carl, *Chicago Poems*
 Sandburg, Carl, *Cornhuskers*
 Sandburg, Carl, *Good Morning, America*
 Sandburg, Carl, *Slabs of the Sunburnt West*
 Sandburg, Carl, *Smoke and Steel*
 Sarrett, Lew, *Slow Smoke* (Indians and the old West)
 Sassoon, Siegfried L., *Counter Attack* (anti-war)
 Sassoon, Siegfried L., *The Old Huntsman*
 Teasdale, Sara, *Flame and Shadow*
 Teasdale, Sara, *Love Songs*
 Teasdale, Sara, *Rivers to the Sea*
 Untermeyer, Louis, *Roast Leviathan*
 Van Doren, Mark, *Jonathan Gentry* (historical verse-novel)
 Van Doren, Mark, *Spring Thunder and Other Poems*

ENGLISH TRANSLATIONS OF CLASSIC POEMS¹

A

Aucassin et Nicolette, tr. by Andrew Lang (a charming love poem)

Beowulf, tr. by William Ellery Leonard

Dante, Alighieri, *Divine Comedy*, tr. by Henry Francis Cary

Homer, *The Iliad*, tr. by Edward, Earl of Derby

Homer, *The Odyssey*, tr. by George Chapman

The Poetic Edda, tr. by Henry Adams Bellows

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CALENDAR—B

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RHETORIC 2—FIRST SEMESTER

Problems in Exposition (With methods of reasoning)

- Sept. 22 (Wed.)—Explanation of the long themes and assignments.
- Sept. 24 (Fri.)—Theme 1. (Note the list of theme subjects to be submitted on October 1.)
- Sept. 27 (Mon.)—RPB 413-424: Processes of Reasoning.
- Sept. 29 (Wed.)—RPB 424-433: Processes of Reasoning.
- Oct. 1 (Fri.)—Theme 2: Impromptu. List of five or more expository subjects to be submitted. The instructor will select one of these for Theme 6 (1200-1500 words in length, due October 29).
- Oct. 4 (Mon.)—RPB 433-438: Exercises and Selections pertaining to the Processes of Reasoning.
- Oct. 6 (Wed.)—RPB 196-212: Investigation in the Library.
- Oct. 8 (Fri.)—Theme 3: Written test on the Processes of Reasoning and Investigation in the Library.
- Oct. 11 (Mon.)—RPB 142-169: Review of Organization and the Complete Sentence Outline.
- Oct. 13 (Wed.)—Theme 4: Thesis and complete sentence outline for Theme 6.
- Oct. 15 (Fri.)—"The Practical Man and His World," RPB 174-182. Observe that the article is a carefully developed syllogism.

B

- Oct. 18 (Mon.)—"Woodrow Wilson," LS 129-132. Observe that the author reasons from a premise. Compare his method with that used by Chase in "The Practical Man and His World."
- Oct. 20 (Wed.)—Theme 5.
- Oct. 22 (Fri.)—"The Rarity of Genius," LS 24-28. Observe the methods of reasoning and the extent to which the premises are developed.
- Oct. 25 (Mon.)—"The Essential Things," LS 132-136. Study the reasoning. What are the premises?
- Oct. 27 (Wed.)—*The Green Caldron*.
- Oct. 29 (Fri.)—Theme 6: First long exposition (1200-1500 words). (Note the assignments for the second long exposition on November 10 and November 22.)
- Nov. 1 (Mon.)—"Knowledge Viewed in Relation to Learning," LS 197-208. Observe how Newman builds up a premise.
- Nov. 3 (Wed.)—"Knowledge Viewed in Relation to Learning," LS 208-216. Observe how Newman deduces conclusions from his premises.
- Nov. 5 (Fri.)—Theme 7: Impromptu, to be related to the second long exposition.
- Nov. 8 (Mon.)—"The Ideal Citizen," LS 582-586. Compare this essay in method and content with "The Practical Man and His World," RPB 174-182.
- Nov. 10 (Wed.)—Theme 8: Thesis and complete sentence outline for Theme 9.
- Nov. 12 (Fri.)—"The Idea of a State University," LS 494-504. Observe how the author builds up his idea of what a state university should be.
- Nov. 15 (Mon.)—"The Idea of a State University," LS 504-507. Observe how the author applies his idea (or his premise). Compare the general structure of the essay with that of Newman's "Knowledge Viewed in Relation to Learning."

B

- Nov. 17 (Wed.)—"The Trial and Death of Socrates," LS 591-609. Study the methods of reasoning.
- Nov. 19 (Fri.)—"The Trial and Death of Socrates," LS 609-624.
- Nov. 22 (Mon.)—Theme 9: Second long exposition (1200-1500 words).

Description and Narration

- Nov. 24 (Wed.)—RPB 486-498: Materials and Style of Description.
- Nov. 29 (Mon.)—A continuance of the preceding assignment.
- Dec. 1 (Wed.)—RPB 498-511: The Technique of Description.
- Dec. 3 (Fri.)—Theme 10: Descriptive theme.
- Dec. 6 (Mon.)—RPB 511-531: Description continued. Also "Meeting by Moonlight" and "The Spell of Etna," LS 639-642.
- Dec. 8 (Wed.)—*The Green Caldron*.
- Dec. 10 (Fri.)—Theme 11: Descriptive theme.
- Dec. 13 (Mon.)—"Mr. and Mrs. Bennet," "Gradgrind," LS 632-636, "Mrs. Jellyby," and "Mr. Oakroyd," 642-658.
- Dec. 15 (Wed.)—Theme 12: A theme in which description is combined with narration to interpret a character.
- Dec. 17 (Fri.)—RPB 532-552: The Narrative of Incident. Note the assignments for January 7 and January 21.
- Dec. 20 (Mon.)—Theme 13: A written test on the selections in RPB and LS studied thus far this semester.
- Dec. 22 (Wed.)—RPB 552-571: The Narrative of Incident.
- Jan. 3 (Mon.)—A continuance of the preceding assignment.

B

- Jan. 5. (Wed.)—RPB 571-583 and 595-612: The Short Story.
- Jan. 7 (Fri.)—Theme 14: Impromptu. Also hand in a plan or synopsis for Theme 16 (the long narrative).
- Jan. 10 (Mon.)—"The Hollow Tree," "Chowder," "The Wind on the Heath," and "Cuff and Dobbin," LS 677-691.
- Jan. 12 (Wed.)—"The Tin Box," "The Dalton Gang," "The Suicide of the *Tahiti*," and "Brown and I Exchange Compliments," LS 691-707.
- Jan. 14 (Fri.)—Theme 15: A narrative of 500 words based on personal experience or observation.
- Jan. 17 (Mon.)—"The Death of Absalom," LS 708-710, "The Miracle," "A Creole Mystery," and "The Pope is Dead," LS 716-724.
- Jan. 19 (Wed.)—"The Two Apples," "Wakefield," "Among the Corn-Rows," and "Little Soldier," LS 725-755.
- Jan. 21 (Fri.)—Theme 16: A long narrative (1200-1500 words). Unless the instructor otherwise directs, this narrative is to be based on fact.

CALENDAR—C

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RHETORIC 1—SECOND SEMESTER

An Introduction to Expository Writing

- Feb. 9 (Wed.)—The Requisites for Good Exposition: A Discussion by the Instructor. Also an explanation of the objectives of Rhetoric 1 and assignment.
- Feb. 11 (Fri.)—RPB 3-6 and "The Author's Account of Himself," LS 5-7: Planning and Writing the Essay. Also *Rhetoric Manual*, pp. 1-11.
- Feb. 14 (Mon.)—Theme 1. Also RPB 26-34: Chief Errors in Sentence Construction.
- Feb. 16 (Wed.)—LS 7-10: Find the theses and the chief supporting ideas of each of the selections.
- Feb. 18 (Fri.)—RPB 34-42: Coherence and Punctuation.
- Feb. 21 (Mon.)—Theme 2.
- Feb. 23 (Wed.)—RPB 42-52: Diction and the Use of the Dictionary. Bring to class Webster's *Collegiate Dictionary* (latest revision) or another good college dictionary for use in the discussion of the exercises.
- Feb. 25 (Fri.)—Theme 3: Impromptu. (Bring theme paper to class.) Also RPB 52-62: Spelling. Announcement of the semester spelling test.
- Feb. 28 (Mon.)—RPB Chap. V: Mechanics.
- Mar. 2 (Wed.)—"The Town Week," LS 32-34, "Stage Fright," and "Growing Coffee," LS 46-50. Study the plans of organization and the paragraphing.

C

Mar. 4 (Fri.)—*The Green Caldron*.

Mar. 7 (Mon.)—Theme 4.

The Whole Composition and the Paragraph

Mar. 9 (Wed.)—RPB 111-113 and 119-135: The Four Forms of Discourse and the Methods of Exposition.

Mar. 11 (Fri.)—RPB 142-161: Organization of Material and the Outline.

Mar. 14 (Mon.)—Theme 5: Thesis and sentence outline of "Rhetoric as Adaptation," LS 55-57 (Section I of "What is Rhetoric?" Omit the note on p. 56.)

Mar. 16 (Wed.)—RPB 215-241: The Paragraph.

Mar. 18 (Fri.)—"What is Poetry?" RPB 135-137. Study the paragraphing.

Mar. 21 (Mon.)—Theme 6: Impromptu, to be carefully paragraphed and to be related to the selections in LS 136-154. Study carefully the paragraphing of these selections on National Characteristics.

The Sentence and the Word

Mar. 23 (Wed.)—"Interlude: On Jargon," LS 219-226.

Mar. 25 (Fri.)—"Interlude: On Jargon," LS 226-233. Find the thesis and the main supporting idea of the entire selection.

Mar. 28 (Mon.)—Theme 7: Thesis and sentence outline of "What is Poetry?" RPB 135-137.

Mar. 30 (Wed.)—RPB 252-265: Elements of the Sentence.

Apr. 1 (Fri.)—Theme 8. Also RPB 265-271: Elements of the Sentence.

Apr. 4 (Mon.)—RPB 272-292: Punctuation.

C

- Apr. 6 (Wed.)—"The Social Instinct Among Animals," LS 51-52 and "Gregarious and Slavish Instincts," LS 92-100. Contrast the deductive and the inductive methods of organization.
- Apr. 8 (Fri.)—Theme 9. Also RPB 292-304: Punctuation.
- Apr. 11 (Mon.)—RPB 305-317: Relation and Reference.
- Apr. 13 (Wed.)—RPB 317-328: Relation and Reference.
- Apr. 20 (Wed.)—"Rhythm and Purpose," LS 120-122. Study the paragraphing and organization.
- Apr. 22 (Fri.)—Theme 10: Thesis and sentence outline of "Rhythm and Purpose," LS 120-122.
- Apr. 25 (Mon.)—RPB 329-338: Shaping the Sentence.
- Apr. 27 (Wed.)—RPB 338-356: Shaping the Sentence
- Apr. 29 (Fri.)—*The Green Caldron*.
- May 2 (Mon.)—Theme 11.
- May 4 (Wed.)—RPB 357-369: Purity of Diction. Bring your dictionary to class for use in the discussion.
- May 6 (Fri.)—RPB 369-385: Effective Diction. Bring your dictionary to class for use in the discussion.
- May 9 (Mon.)—Theme 12: Written test on RPB, Chaps. XII-XVI.

Description, An Aid in Exposition

- May 11 (Wed.)—RPB 486-498: Materials and Style of Description.
- May 13 (Fri.)—Theme 13: Impromptu, a characterization as assigned by the instructor. Study "Irvine Lovelands," "Shelley," LS 40-44, "The Samphire Gatherer," LS 321-324, and "The Singer," LS 382-385. Note the use of description.

C

- May 16 (Mon.)—RPB 498-511: The Technique of Description.
- May 18 (Wed.)—Theme 14: A description.
- May 20 (Fri.)—RPB 511-531: Description continued. Also study the descriptive selections in LS 637-642.
- May 23 (Mon.)—"The Philosophy of Furniture," "The Ideal House," LS 101-111, and "The Farm-Yard," LS 366-369. Observe the use of description in exposition.
- May 25 (Wed.)—Theme 15: An exposition in which description is used.

UNIVERSITY OF ILLINOIS

Rhetoric 1 and 2

Manual and Calendar

FOR

1938 - 1939



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1938

Rhetoric 1 and 2

1938 - 1939

Rhetoric 1 and 2 are intended to teach the student to express himself with clearness and force. While at the University, he is required to write reports and examinations for various courses in almost all departments. Rhetoric 1 and 2 should assist him to write these reports and examinations correctly and well. They also should assist him to express himself adequately in the practical affairs of life after he leaves the University.

Objectives of Rhetoric 1

In Rhetoric 1, the student should strive—

1. *To improve in his ability to write exposition.* To this end, he will be asked, whenever he is assigned a subject, (a) to find a significant thesis or main idea regarding it; (b) to divide his exposition into its component parts; and (c) to develop these parts by definition, by details, by illustration, by comparison, or by other methods of exposition so that the thesis or main idea will be interestingly and clearly presented. The finished exposition should show an orderly and purposeful progression of thought. Themes will be from 350 to 600 words in length, with a final longer theme of about 1200 words.
2. *To improve in his ability to use words, sentences, and paragraphs*—that is, (a) to use concrete words that exactly fit his thought; (b) to write sentences that are clear and forceful; and (c) to compose paragraphs that adequately develop a distinct phase of the subject. In Rhetoric 1, the student should develop a critical sense which will enable him to detect errors and illogicalities in his writing and to improve it accordingly.
3. *To improve in his ability to read expository prose*—that is, improve in his ability (a) to understand words; (b) to distinguish between main points and subordinate points; (c) to see the relation of the parts to each other and to the whole; and (d) to discover the main idea.

Objectives of Rhetoric 2

In Rhetoric 2, the student should strive—

1. *To improve in his ability to write term reports and short articles* such as he is called upon to write in various departments of the University. To this end, he will be asked in Rhetoric 2 to write, in addition to shorter themes, three themes 1200 to 1500 words in length.
2. *To acquire greater skill and force, than in Rhetoric 1.* (a) in using words; (b) in constructing sentences; (c) in composing paragraphs; and (d) in organizing the composition as a whole. Rhetoric 2 is to Rhetoric 1, as Rhetoric 1 is to high school English composition.
3. *To broaden his resources for obtaining information and to improve in his ability to evaluate prose.* To these ends, he (a) will be familiarized with the main works of reference in the University Library and (b) will be asked to discover underlying assumptions, both stated and unstated, and to apply tests for evaluating the evidence used in the assigned essays.

Textbooks

Manual and Calendar for Rhetoric 1-2.

Composition for College Students. The Macmillan Company, 1937. Fourth Edition. (Thomas, Manchester, and Scott).

A Freshman Guide to Writing. Doubleday, Doran and Company, 1935. (Jefferson and Templeman) This text is used only in the special sections. See the AA Calendar, pp 29-41.

Literary Studies for Rhetoric Classes. Thomas Nelson and Sons, 1932. Revised Edition. (Jefferson, Landis, Secord, and Ernst)

Webster's Collegiate Dictionary. Fifth Edition. (or)

Winston Simplified Dictionary. Advanced Edition.

Directions for Preparing Manuscript

Write on theme paper, one side only, with ink, and get clearly legible results.

If themes are typed, unruled white paper, 8½ x 11, of medium weight should be used, and lines should be double-spaced; thin or flimsy paper will not be accepted.

Write the title of each theme at the top of the first page, beginning on the first ruled line, and capitalize the first letter

of each important word. Leave a space equivalent to one blank line between the title and the beginning of the theme.

Leave a margin of about one and a half inches at the left side of each page. Do not crowd the right side of the page.

Indent the first line of each paragraph about an inch.

Number the pages of every theme over two pages in length.

Draw a horizontal line through words to be disregarded by the reader; do not enclose them in brackets or parentheses.

Fold themes once, lengthwise to the left, and endorse them on the back of the right flap near the top on the lines provided for that purpose.

Each endorsement must give, in the following order:

1. Name of course and number of section (Rhetoric 1, A1, for instance); 2. name of student (last name first); 3. date on which theme is due; 4. theme number in Arabic numerals. The correct form is given below:

Rhetoric 1, A1
Smith, James
September 23, 1938
Theme 1

Directions for Handing in Themes

Late themes will not be accepted by the instructor except by special arrangement. Unless the student is ill, this arrangement should preferably be made in advance. Delayed themes may not be made up at the rate of more than two a week, and will not be accepted within the last two weeks prior to examinations.

No one who is delinquent in more than one-eighth of the written work of the semester will be given credit in the course.

Themes are to be revised in red ink and returned to the instructor at the next meeting of the class after they are received by the student. The student should mark the theme "Revised" in red ink just below the grade or criticism on the back.

Themes should not be rewritten unless the instructor so directs. When a theme is rewritten, the new copy should be endorsed like the original as to number and dates and should be marked in red ink "Rewritten" just below the endorsement, and both the original and the rewritten copies, folded separately, should be returned to the instructor.

Credit is not given for themes until they are returned in revised or rewritten form for filing.

Students should make copies of papers they wish to preserve, as themes are kept on file in the theme room until the close of the year and then destroyed.

Honesty in Written Work

Although most students are honest, a frank discussion of dishonest writing will be helpful for those persons who might innocently or unthinkingly step beyond proper bounds. Literary theft is known as plagiarism and consists in representing as one's own, ideas or statements which belong to another. Plagiarism is always a serious offense. Dishonesty in written work will be promptly reported to the faculty committee on discipline. Students are therefore cautioned against—

1. Literally repeating, without acknowledgment, phrases, sentences, or larger units of discourse from another writer or from one's own previous composition.
2. The use of another's main headings or of a general plan, or the expansion of a synopsis of another's work.
3. Permitting one's work to be copied, in whole or in part. (Students who permit their work to be copied are subject to disciplinary action.)

A literary debt may be acknowledged by incidental reference to the source, either (a) by means of a phrase in the text, or (b) by use of a footnote.

Value of Grades

As nearly as possible, a fixed standard of grades is maintained throughout each semester. Thus, a theme written in September is held to the same requirements as a theme written in January. Students who acquaint themselves with the objectives of the course and who strive to attain them are likely to experience a definite improvement in their grades as the semester advances. The standard is higher in the second semester than in the first. In general, Rhetoric 2 is as much beyond the Rhetoric 1 level as Rhetoric 1 is beyond the high school level, with a corresponding change in the value of grades.

Theme grades range from A to E in accordance with the following explanations. Plus and minus signs attached to grades are often temporarily helpful, but signify nothing in the final record. Students should ask their instructors to explain grades and comments not clearly understood.

A: A theme is graded A if it is of exceptional merit in form and content. Excellence of any kind—freshness of treatment, interest, originality in thought—will be given due recognition, but it must, in this course, be accompanied by accuracy and soundness in detail of structure. The instructor is quite as anxious to read interesting or brilliant themes as the student is to write them.

- B: A theme definitely better than the average in form and content, but not of the highest excellence, is graded B. The grade indicates that the instructor is very favorably impressed.
- C: C is the average grade. A theme graded C is mechanically accurate, offers some variety of sentence construction and effectiveness of diction, is satisfactorily paragraphed, is satisfactorily organized as a whole, and is at least fair in content.
- D: D indicates the lowest quality of work for which credit is given. It is an unsatisfactory grade and often indicates a grave doubt in the mind of the instructor. It is therefore a danger sign.
- E: A grade of E means work too inferior for credit. Errors to be specially guarded against are listed below. Students are cautioned against repeating errors in successive themes.

Faults in the details of writing:

- Misspelled words
- Incomplete sentences
- Commas between sentences
- Sentences with violent changes in construction
- Stragglng sentences
- Unclear or illogical sentences or diction
- Bad errors in grammar

Faults in form and content:

- Carelessness in the preparation of manuscript
- A marked failure to paragraph properly
- Straying from the subject
- A marked lack of coherence
- Inadequacy of content

Conferences

Two or more conferences will be held with each student in each semester. Students are urged to seek additional or special conferences with their instructors whenever in need of advice. Conference appointments are a regular part of the course; absence from them is regarded as a serious delinquency.

Spelling Test

The student's proficiency in spelling will be determined by his themes and, in addition, by a special spelling test (or tests) based on the section on Spelling in his rhetoric text. In this test the student is expected to make a grade of at least ninety per cent. This statement does not mean that if a student makes a

grade, let us say, of eighty-eight per cent, he will fail in the course. In general, however, illiterate spelling is regarded as a sufficient cause for failure. A low grade in the test and poor spelling in themes are therefore to be guarded against.

Proficiency and Special Examinations

At the beginning of semesters, in the weeks preceding registration for upper classmen, proficiency examinations in Freshman Rhetoric will be offered by the English Department. Students who are successful in the Rhetoric 1 examination will be released from Rhetoric 1 with three hours of credit. Likewise, students will be released from Rhetoric 2 with three hours of credit by passing a Rhetoric 2 examination. The grades in proficiency examinations are "pass" and "not pass," although successful students must receive a grade of C or better. Students who prepare for these examinations should note that the proficiency examinations in Rhetoric 1 and 2 will be equivalent to those given at the end of the semester in the respective courses. According to a University ruling, a proficiency examination may not be taken to remove a failure in a course.

A failure ordinarily may be made up only by repeating the course. Special examinations will not be given to make up failure to write passable themes or to hand in the required number of themes.

Green Caldron

The Green Caldron is a magazine in which appear some of the themes written by students in Rhetoric 1 and 2. A committee of the Rhetoric Staff makes the final selections from the work chosen by individual instructors. The themes chosen are not all A themes necessarily, but all are good, and each is noteworthy as an illustration of at least one principle of successful writing. Four issues appear during the year, and to each issue at least one class recitation is devoted. Every student, therefore, is expected to provide himself, at the times indicated in the *Calendar*, with copies of the magazine. They may be obtained at the Information Office in the Administration Building (157 W.). Although the writing of poetry is not a part of the regular program of Rhetoric 1 and 2, good verse will be welcomed for publication. Contributions of verse, or of prose voluntarily contributed, should be submitted to the instructor.

Supplementary Reading

One important aim of the course is to encourage good reading. In Room 104 of the University Library are shelved all the

books listed in the *Manual* on pages 42-68. In accordance with plans announced by instructors, each student is asked to read at least six books, three each semester. Room 104 is open from 9 to 12, from 2 to 5, and from 7 to 10 o'clock on Mondays, Tuesdays, Wednesdays, and Thursdays; from 9 to 12 and from 2 to 5 on Fridays; and from 9 to 12 on Saturdays. It is closed on Friday and Saturday nights, and on Saturday afternoons. When Room 104 is closed, books may be borrowed from, and returned to, the North Reserve Room. Books not on the list may be read if the instructor approves.

The books may be taken out for one week, *and only one book at a time*. The fine on an overdue book is twenty-five cents a day until the book is returned.

The Library

On the first floor of the Library Building, rooms of interest to undergraduate students are the North Reserve Room and the South Reserve Room. The Rhetoric Reserves, as previously stated, are shelved in Room 104. On this floor, also, is the Education, Psychology, and Philosophy Reading Room containing books placed on reserve by instructors for outside reading in certain courses. *All books in the Reserve Rooms, except books for Rhetoric 1 and 2, are for use in the rooms only, except that they may be taken home at 9 p. m. to be returned at 9 a. m. the following morning.*

On the second floor, are located the Main Reading Room in the front of the Library, the Delivery and Card Catalog Room extending west from the head of the stairs, the Browsing Corner, and the Commerce and Sociology Reading Room.

In the Main Reading Room, important reference books such as encyclopedias, dictionaries, periodical indexes, etc., as well as current and bound periodicals of general interest, are placed. The librarians at the Reference Desk in the Main Reading Room assist students in finding needed information.

At the west end of the Delivery and Card Catalog Room, is the Loan Department where books are delivered to readers for home use. The average book is loaned for two weeks and may be renewed for two weeks more, if not called for. General reference books such as those in the Main Reading Room, periodicals, and certain other publications are to be used only in the reading room.

In the north half of the Delivery Room is the Card Catalog, which is an index to the books in all the libraries on the campus

and is accessible for general use. Every book in the Library is represented by a card in this index. In the upper left-hand corner of the card is the call number, which is also on the book itself. Books are arranged in the stacks according to their call numbers. More detailed information about the Card Catalog may be found in Chapter X of *Composition for College Students*.

Opposite the Card Catalog in the same room, but partitioned off, is a collection of books for leisure reading. This section of the room is sometimes referred to as the Browsing Corner.

How to Procure Books

If a student wishes to procure a book from the Library, he should first obtain a call slip, to be found at the ends of the tables near the Card Catalog. On this he should copy the call number, the author's name, the title of the book, and the volume number of works of more than one volume. The call slip should then be presented at the Loan Desk at the west end of the room. When the assistant brings the book from the stacks the student signs the call slip, which is retained by the Library until the book is returned. This information concerns the procuring of books from the main part of the Library. It does not concern the Rhetoric Reserves, where books are signed for on special cards at the desk in Room 104 on the first floor.

If a person does not know how to find a book through the Card Catalog, or if he does not know what books will give him certain information, he should ask for assistance at the Reference Desk in the Main Reading Room.

Reference Books (Recommended)

(The writer will find the following reference books to be helpful supplements to his dictionary. Most of them are inexpensive. They may be obtained at the bookstore.)

Advanced English Grammar. (\$1.20) Ginn and Company. (Kittredge and Farley)

Modern English Usage. (\$3.25) Oxford University Press. (H. W. Fowler)

Roget's Thesaurus. (\$1.39) Garden City Publishing Co.

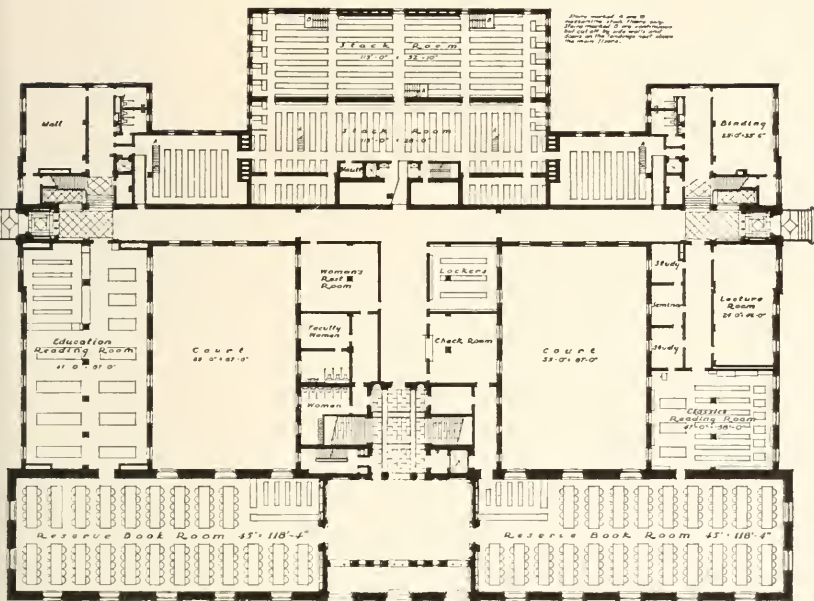
Crabbe's English Synonyms. (\$1.00) Grosset and Dunlap.

A Smaller Classical Dictionary. (.90c) Everyman's Library. No. 495.

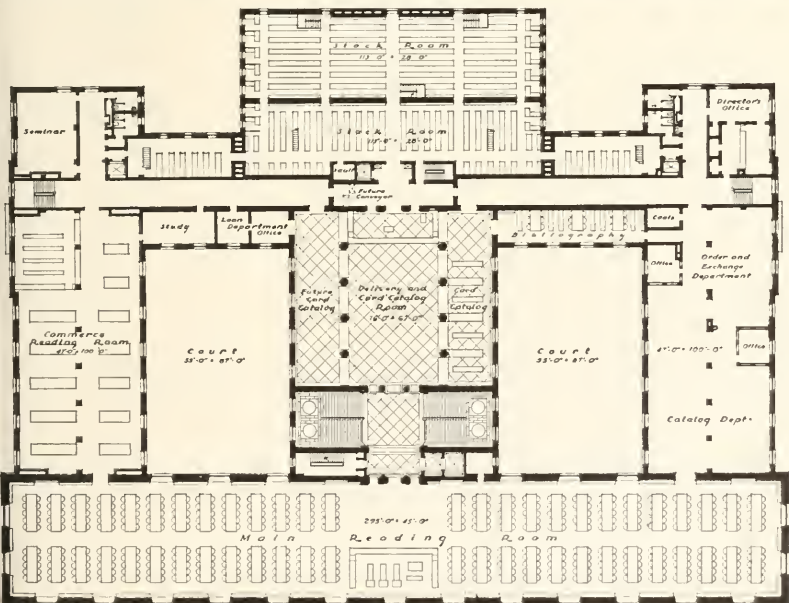
World Almanac. (.70c) New York World-Telegram.

Concise Biographical Dictionary. (\$1.00) Grosset and Dunlap. (P. K. Fitzhugh)

Ploetz' Epitome of History. (\$1.49) Blue Ribbon Books.



First Floor Plan



Scale of Feet
1" = 10'

Second Floor Plan

CALENDAR—A

For regular sections in Rhetoric 1

TMS signifies *Composition for College Students* (fourth edition); LS signifies *Literary Studies for Rhetoric Classes* (revised). Dates are for classes meeting MWF. Classes meeting TTS have the same assignments as classes meeting MWF. When no assignment is given in class, the printed assignment will always apply.

RHETORIC 1—FIRST SEMESTER

The Whole Composition and the Paragraph

- Sept. 21 (Wed.)—The Requisites for Good Exposition: A Discussion by the instructor. Also an explanation of the objectives of Rhetoric 1. Announcement of textbooks and assignment.
- Sept. 23 (Fri.)—Theme 1: Impromptu. Bring theme paper to class. Also read pp. 3-11 of the *Rhetoric Manual* and TMS 1-13.
- Sept. 26 (Mon.)—The Dictionary. Bring to class Webster's *Collegiate Dictionary* (latest revision) or another good college dictionary for use in the discussion of the exercises. Use of Dictionary: TMS 296-303. Announcement of the semester spelling test to be based on list in TMS 733-736.
- Sept. 28 (Wed.)—Unity in the Whole Composition: TMS 14-37.
- Sept. 30 (Fri.)—Theme 2. (Bring TMS to class, as the instructor may wish to discuss the use of the Handbook, pp. 658-746, in the correction of themes.)
- Oct. 3 (Mon.)—Coherence in the Whole Composition: TMS 37-59.
- Oct. 5 (Wed.)—Emphasis and Interest in the Whole Composition: TMS 59-71.

A

- Oct. 7 (Fri.)—Theme 3.
- Oct. 10 (Mon.)—The Sentence Outline: TMS 71-103.
- Oct. 12 (Wed.)—Theme 4. Thesis and sentence outline of "Play" TMS 124-127.
- Oct. 14 (Fri.)—Unity in the Paragraph: TMS 147-164.
- Oct. 17 (Mon.)—Coherence in the Paragraph: TMS 164-178.
- Oct. 19 (Wed.)—Theme 5.
- Oct. 21 (Fri.)—Emphasis in the Paragraph, Amplifying the Paragraph, and Paragraphs for Analysis: TMS 178-205.
- Oct. 24 (Mon.)—Theme 6.
- Oct. 26 (Wed.)—*The Green Caldron*.
- Oct. 28 (Fri.)—Theme 7.
- Oct. 31 (Mon.)—Simple Expository Types: LS 3-12, including the introduction to the selections.
- Nov. 2 (Wed.)—Theme 8: Impromptu, to be carefully organized and paragraphed and to be related to the selections in LS 18-34; 51-52.
- Nov. 4 (Fri.)—Models of Formal Structure: LS 53-72, including the introduction to the selections.
- Nov. 7 (Mon.)—Models of Formal Structure: LS 73-86.
- Nov. 9 (Wed.)—Theme 9: Thesis and sentence outline of "On the Physical Basis of Life," LS 73-81.

A

The Sentence

- Nov. 11 (Fri.)—The Sentence: TMS 206-233.
- Nov. 14 (Mon.)—Unity in the Sentence: TMS 233-247.
- Nov. 16 (Wed.)—Parallels and Contrasts in Structure: LS 87-100, including the introduction to the selections.
- Nov. 18 (Fri.)—Theme 10.
- Nov. 21 (Mon.)—Coherence in the Sentence: TMS 247-265.
- Nov. 23 (Wed.)—Emphasis in the Sentence: TMS 265-279.
- Nov. 28 (Mon.)—A continuance of the preceding assignment.
- Nov. 30 (Wed.)—Theme 11: Written test on the Sentence (TMS, Chapter IV).

The Word

- Dec. 2 (Fri.)—"Interlude: On Jargon," LS 219-226.
- Dec. 5 (Mon.)—"Interlude: On Jargon," LS 226-233.
- Dec. 7 (Wed.)—*The Green Caldron*.
- Dec. 9 (Fri.)—Theme 12: Thesis and sentence outline of "Interlude: On Jargon," LS 219-233.
- Dec. 12 (Mon.)—How to Know Words: TMS 289-308.

A

- Dec. 14 (Wed.)—How to Use Words: TMS 308-332.
- Dec. 16 (Fri.)—Theme 13.
- Dec. 19 (Mon.)—Description Defined: TMS 421-438.
- Dec. 21 (Wed.)—Theme 14: A description.
- Dec. 23 (Fri.)—Technique of Description: TMS 439-461.
- Jan. 4 (Wed.)—A continuance of the preceding assignment.
- Jan. 6 (Fri.)—Style of Description: TMS 461-479.
- Jan. 9 (Mon.)—Theme 15: A description.
- Jan. 11 (Wed.)—List of five or more expository subjects to be submitted for Theme 17.
- Jan. 13 (Fri.)—Theme 16: Impromptu exposition in which description is used. For models, read LS 101-106; 366-369; 382-385.

Conclusion

- Jan. 16 (Mon.)—Models of the Composition as a Whole: LS 117-120; 129-132; 159-161.
- Jan. 18 (Wed.)—Models of the Composition as a Whole: LS 136-154.
- Jan. 20 (Fri.)—Theme 17: An exposition of 1000-1200 words exemplifying the principles studied during the semester.

A

RHETORIC 2—SECOND SEMESTER

For regular sections in Rhetoric 2

Problems in Exposition

(With methods of reasoning)

- Feb. 8 (Wed.)—Explanation of the long themes in Rhetoric 2 and assignments.
- Feb. 10 (Fri.)—Theme 1. (Note the list of theme subjects to be submitted on February 17.)
- Feb. 13 (Mon.)—On the Use of the Library: TMS 595-616.
- Feb. 15 (Wed.)—On the Use of the Library: TMS 617-637.
- Feb. 17 (Fri.)—Theme 2: Impromptu. List of five or more expository subjects to be submitted. The instructor will select one of these for Theme 6 (1200-1500 words in length, due March 20).
- Feb. 20 (Mon.)—Processes of Reasoning: TMS 333-357, with emphasis on pages 343-357.
- Feb. 22 (Wed.)—Processes of Reasoning: TMS 377 (Item 5)—382.
- Feb. 24 (Fri.)—Theme 3.
- Feb. 27 (Mon.)—Processes of Reasoning: TMS 382-387.
- Mar. 1 (Wed.)—Processes of Reasoning: TMS 387-392.
- Mar. 3 (Fri.)—*The Green Caldron*.

A

- Mar. 6 (Mon.)—Theme 4: Thesis and complete sentence outline for Theme 6.
- Mar. 8 (Wed.)—"Woodrow Wilson," LS 129-132. Observe that the author reasons from a premise.
- Mar. 10 (Fri.)—"The Rarity of Genius," LS 24-28. Observe the methods of reasoning and the extent to which the premises are developed.
- Mar. 13 (Mon.)—Theme 5: Written test on the Use of the Library and the Processes of Reasoning.
- Mar. 15 (Wed.)—"Sport Versus Athletics," TMS 414-420. Observe the methods of reasoning and the extent to which the premises are developed.
- Mar. 17 (Fri.)—"Save America First," TMS 393-406. Study the processes of reasoning.
- Mar. 20 (Mon.)—Theme 6: First long exposition (1200-1500 words). (Note the assignments for the second long exposition on April 3 and April 21.)
- Mar. 22 (Wed.)—"The Right to Work," TMS 410-414. Study the processes of reasoning.
- Mar. 24 (Fri.)—"The Problem," LS 280-288. Study the processes of reasoning.
- Mar. 27 (Mon.)—Theme 7: Impromptu, to be related to other work of the semester.
- Mar. 29 (Wed.)—"Knowledge Viewed in Relation to Learning," LS 197-208. Observe how Newman builds up a premise.

A

- Mar. 31 (Fri.)—"Knowledge Viewed in Relation to Learning," LS 208-216. Observe how Newman deduces conclusions from his premise.
- Apr. 3 (Mon.)—Theme 8: Thesis and complete sentence outline for Theme 10.
- Apr. 5 (Wed.)—"The Idea of a State University," LS 494-504. Observe how the author builds up his idea of what a state university is.
- Apr. 12 (Wed.)—"The Idea of a State University," LS 504-507. Observe how the author applies his idea (or his premise).
- Apr. 14 (Fri.)—Theme 9: Written test on the essays in TMS and LS studied during the semester.
- Apr. 17 (Mon.)—"The Trial and Death of Socrates," LS 591-609. Study the methods of reasoning.
- Apr. 19 (Wed.)—"The Trial and Death of Socrates," LS 609-624.
- Apr. 21 (Fri.)—Theme 10: Second long exposition (1200-1500 words).

Narration

- Apr. 24 (Mon.)—What Narrative Is: TMS 480-498.
- Apr. 26 (Wed.)—Types of Informational Narrative: TMS 499-515.
- Apr. 28 (Fri.)—Theme 11: An informational narrative.

A

- May 1 (Mon.)—Models of Narration Interpreting Characters:
LS 632-636; 642-658.
- May 3 (Wed.)—*The Green Caldron*.
- May 5 (Fri.)—Theme 12.
- May 8 (Mon.)—Artistic Narrative: TMS 516-556.
- May 10 (Wed.)—Theme 13: Impromptu. Also hand in a plan
or synopsis for Theme 15.
- May 12 (Fri.)—Models of Artistic Narrative: TMS 556-594.
- May 15 (Mon.)—Models (for Theme 15): LS 677-691.
- May 17 (Wed.)—Theme 14, as assigned by the instructor (per-
haps a criticism of a collection of short stories or of a
novel).
- May 19 (Fri.)—Models (for Theme 15): LS 691-707.
- May 22 (Mon.)—Models (for Theme 15): LS 708-710; 716-724.
- May 24 (Wed.)—Theme 15: A long narrative (1200-1500
words). Unless the instructor otherwise directs, this nar-
rative is to be based on fact, and may be of the informa-
tive or expository type.

CALENDAR—AA

For special sections in Rhetoric 1

Guide signifies *A Freshman Guide to Writing*. Dates are for classes meeting MWF. Classes meeting TTS have the same assignments as classes meeting MWF. When no assignment is given in class, the printed assignment will always apply.

RHETORIC 1—FIRST SEMESTER

The Whole Composition

- Sept. 21 (Wed.)—The Requisites for Good Exposition: A Discussion by the Instructor. Also an explanation of the objectives of Rhetoric 1 and assignment. Announcement of textbooks.
- Sept. 23 (Fri.)—Theme 1: Impromptu. Bring theme paper to class. Also *Guide*, Chap. I, and pp. 3-11 of the *Rhetoric Manual*.
- Sept. 26 (Mon.)—Outlining: *Guide*, Chap. II. Write the main idea and a topic outline of "Fog in the Depot" and "On College Education."
- Sept. 28 (Wed.)—How to Develop an Idea: *Guide*, Chap. III. Write the main idea and a topic outline of "Sequoia Washingtoniana" and "A Pair of Socks."
- Sept. 30 (Fri.)—Theme 2.
- Oct. 3 (Mon.)—Common Sense in Writing: *Guide*, Chap. IV. Also Readings in Exposition.
- Oct. 5 (Wed.)—Punctuation and Transitions: *Guide*, Chap. V. Also Readings in Exposition.
- Oct. 7 (Fri.)—Theme 3.
- Oct. 10 (Mon.)—Parts of Speech: *Guide*, Chap. VI, 60-71, including Exercises I and II. Bring to class Webster's *Collegiate Dictionary* or some other good dictionary approved by the instructor.

AA

- Oct. 12 (Wed.)—Spelling: *Guide*, Chap. VII, 77-90. Announcement of semester spelling test to be given October 24.
- Oct. 14 (Fri.)—Theme 4: Main idea and sentence outline of "A Pair of Socks," *Guide*, 28-30.
- Oct. 17 (Mon.)—Spelling: *Guide*, Chap. VII, 90-95.
- Oct. 19 (Wed.)—Capitalization: *Guide*, Chap. VIII. Also Readings in Exposition.
- Oct. 21 (Fri.)—Theme 5.
- Oct. 24 (Mon.)—The Semester Spelling Test.
- Oct. 26 (Wed.)—*The Green Caldron*.
- Oct. 28 (Fri.)—Theme 6.
- Oct. 31 (Mon.)—Italics, Abbreviations, Designation of Numbers, and Hyphens: *Guide*, Chap. IX, 112-121. Bring your dictionary to class for use in the discussion of the Exercises.
- Nov. 2 (Wed.)—Theme 7: A written test on the chapters in the *Guide* studied thus far.

The Word

- Nov. 4 (Fri.)—Use of the Dictionary: *Guide*, Chap. X. Bring your dictionary to class.
- Nov. 7 (Mon.)—Theme 8: Main idea and sentence outline of "The Importance of Words," *Guide*, 135-137.
- Nov. 9 (Wed.)—Accurate Use of Words: *Guide*, Chap. XI, including the Exercises.

AA

- Nov. 11 (Fri.)—Explanations of Processes: *Guide*, 138-141, 151-157.
- Nov. 14 (Mon.)—Theme 9.
- Nov. 16 (Wed.)—Correct Use of Words: *Guide*, Chap. XII.
- Nov. 18 (Fri.)—Description of Places: *Guide*, 171-175; 187-192.
- Nov. 21 (Mon.)—Theme 10.
- Nov. 23 (Wed.)—Principal Parts and Agreement of the Verb: *Guide*, Chap. XV, 213-224.
- Nov. 28 (Mon.)—A continuance of the preceding assignment.
- Nov. 30 (Wed.)—Case: *Guide*, Chap. XVI, including the Exercises.
- Dec. 2 (Fri.)—Theme 11: Main idea and sentence outline of "The Last Heath Hen," *Guide*, 121-122.

The Sentence

- Dec. 5 (Mon.)—Subject and Predicate: *Guide*, Chap. XVII, 245-252.
- Dec. 7 (Wed.)—*The Green Caldron*.
- Dec. 9 (Fri.)—Theme 12.
- Dec. 12 (Mon.)—Subordinate Elements in the Sentence: *Guide*, Chap. XVIII, 257-267.

AA

- Dec. 14 (Wed.)—Simple, Compound, and Complex Sentences: *Guide*, Chap. XIX, 275-283.
- Dec. 16 (Fri.)—Theme 13: Impromptu. Also Descriptions of Persons: *Guide*, 208-212; 224-227.
- Dec. 19 (Mon.)—Writing the Sentence: *Guide*, Chap. XX, 290-300.
- Dec. 21 (Wed.)—Theme 14: Written test on the chapters in the *Guide* studied since November 2.
- Dec. 23 (Fri.)—Review: *Guide*, Exercises I-VI, 306-309.
- Jan. 4 (Wed.)—A continuance of the preceding assignment.

Conclusion

- Jan. 6 (Fri.)—Book Reports: *Guide*, 16-17; 240-243; 253-256. Observe the main idea and the chief supporting points in each selection.
- Jan. 9 (Mon.)—Theme 15.
- Jan. 11 (Wed.)—List of five or more expository subjects to be submitted for Theme 17.
- Jan. 13 (Fri.)—Theme 16: Impromptu. Also Personal Letters: *Guide*, 300-305.
- Jan. 16 (Mon.)—Models of the Composition as a Whole: *Guide*, 387-390; 547-549.
- Jan. 18 (Wed.)—Review: *Guide*, Chaps. VII-XI and Reading in Exposition, 312-316.
- Jan. 20 (Fri.)—Theme 17: An exposition of 1000-1200 words exemplifying the principles studied during the semester.

AA

RHETORIC 2—SECOND SEMESTER

For special sections in Rhetoric 2

Problems in Exposition

- Feb. 8 (Wed.)—Explanation of the objectives of Rhetoric 2 and assignment.
- Feb. 10 (Fri.)—Theme 1. Note the list of theme subjects to be submitted on February 15.
- Feb. 13 (Mon.)—Methods of Exposition: *Guide*, Chap. XXII.
- Feb. 15 (Wed.)—Theme 2: Impromptu. List of five or more expository subjects to be submitted. The instructor will select one of these for Theme 6 (1200-1500 words in length, due March 13).
- Feb. 17 (Fri.)—Methods of Organization: *Guide*, Chap. XXIII, 332-342 (including the six illustrative paragraphs on pp. 337-342).
- Feb. 20 (Mon.)—Readings in Exposition: *Guide*, Chap. XXIII, 342-349.
- Feb. 22 (Wed.)—Theme 3.
- Feb. 24 (Fri.)—Methods of Outlining: *Guide*, Chap. XXIV. Write a topical and a sentence outline of "Summer Symphonies," 357-359.
- Feb. 27 (Mon.)—Theme 4: Main idea and complete sentence outline for Theme 6.
- Mar. 1 (Wed.)—Punctuation of Coordinate Sentence Elements: *Guide*, Chap. XXV, 366-375.
- Mar. 3 (Fri.)—*The Green Caldron*.
- Mar. 6 (Mon.)—Theme 5.
- Mar. 8 (Wed.)—Punctuation of Interpolated Elements: *Guide*, Chap. XXVI, 380-387.
- Mar. 10 (Fri.)—Readings in Exposition: *Guide*, 375-378; 411-417.

AA

- Mar. 13 (Mon.)—Theme 6: First long exposition (1200-1500 words). (Note the assignments for the second long exposition on April 17 and May 1.)
- Mar. 15 (Wed.)—Dash, Colon, and other Punctuation Marks: *Guide*, Chap. XXVII, 391-397. Also Quotation and Dialogue, *Guide*, Chap. XXVIII, 404-411.
- Mar. 17 (Fri.)—Readings in Exposition, *Guide*, 411-417. Study the paragraphing and the methods of exposition.
- Mar. 20 (Mon.)—Theme 7: Impromptu, to be related to Readings in Exposition: *Guide*, 375-378; 427-428.
- Mar. 22 (Wed.)—Dangling Modifiers: *Guide*, Chap. XXIX, 418-423. Also Faulty Reference of Pronouns: *Guide*, Chap. XXX, 429-435.
- Mar. 24 (Fri.)—Word Order: *Guide*, Chap. XXXI, 441-446. Also Point of View: *Guide*, Chap. XXXII, 451-456.
- Mar. 27 (Mon.)—Theme 8: Written test on *Guide*, Chaps. XXV-XXXII inclusive.
- Mar. 29 (Wed.)—Reading in Exposition, *Guide*, 456-462. Study the methods of exposition used by an author in the discussion of a book.
- Mar. 31 (Fri.)—Comparisons: *Guide*, Chap. XXXIII, 463-468. Also Connectives and Transitions: *Guide*, Chap. XXXIV, 474-483.
- Apr. 3 (Mon.)—Theme 9. Also Omissions: *Guide*, Chap. XXXV, 489-496.
- Apr. 5 (Wed.)—Reading in Exposition: *Guide*, 496-502.
- Apr. 12 (Wed.)—Overcoming Excessive Use of Short Sentences: *Guide*, Chap. XXXVI, 503-508. Also Overcoming Excessive Coordination: *Guide*, Chap. XXXVII, 513-517.
- Apr. 14 (Fri.)—Compare Readings in Exposition: *Guide*, 508-512 and 518-522.
- Apr. 17 (Mon.)—Theme 10: Main idea and complete sentence outline for Theme 12.

AA

- Apr. 19 (Wed.)—Readings in Exposition (from textbooks): *Guide*, 446-450; 468-473.
- Apr. 21 (Fri.)—Parallelism: *Guide*, Chap. XXXVIII, 524-530.
- Apr. 24 (Mon.)—Theme 11: Written test on *Guide*. Chapters XXXIII-XXXVIII inclusive.
- Apr. 26 (Wed.)—Emphasis: *Guide*, Chap. XXXIX, 534-546.
- Apr. 28 (Fri.)—Readings in Exposition: *Guide*, 546-553.
- May 1 (Mon.)—Theme 12: Second long exposition (1200-1500 words).
- May 3 (Wed.)—*The Green Caldron*.
- May 5 (Fri.)—Suggestions for the Use of the Library: *Guide*, Appendix D, 606-608.
- May 8 (Mon.)—Exposition through Narration: *Guide*, Chap. XL, 554-563. Also *Guide*, 28-30; 424-427.
- May 10 (Wed.)—Theme 13. Impromptu. Hand in a plan or synopsis for Theme 15.
- May 12 (Fri.)—Exposition of Character through Narration: *Guide*, Chap. XL, 563-571.
- May 15 (Mon.)—Organization in Narrative Writing: *Guide*, Chap. XL, 571-582.
- May 17 (Wed.)—Theme 14: A narrative of 500 words based on personal experience or observation.
- May 19 (Fri.)—The Effective Use of Words: *Guide*, Chap. XIII, 176-193.
- May 22 (Mon.)—Sentence Exercise: *Guide*, Chap. XLI, 583-589.
- May 24 (Wed.)—Theme 15: A long narrative (1200-1500 words). Unless the instructor otherwise directs, this narrative is to be based on fact, and may be of the informative or expository type.

READING LIST¹

(The books on this list are shelved in Room 104 of the University Library. This room is open from 9 to 12, from 2 to 5, and from 7 to 10 o'clock on Mondays, Tuesdays, Wednesdays, and Thursdays; from 9 to 12 and from 2 to 5 on Fridays; and from 9 to 12 on Saturdays. It is closed on Friday and Saturday nights, and on Saturday afternoons. When Room 104 is closed, books may be borrowed from, and returned to, the North Reserve Room.

Books may be taken out for one week, and only one book at a time. The fine on an overdue book is twenty-five cents a day until the book is returned.)

AUTOBIOGRAPHY AND BIOGRAPHY²

A

- Adams, Henry, *The Education of Henry Adams*
Adams, Joseph Quincy, *A Life of William Shakespeare*
Atherton, Gertrude, *Adventures of a Novelist*
Aurelius, Marcus, *Meditations*
Austin, Mrs. Mary, *Earth Horizon*
Beveridge, Albert J., *Abraham Lincoln* (two volumes)
Beveridge, Albert J., *The Life of John Marshall* (four volumes)
Bowers, Claude G., *Beveridge and the Progressive Era* (era just preceding the World War)
Bowers, Claude G., *Jefferson in Power; the death struggle of the Federalists*
Bowers, Claude G., *Tragic Era; the revolution after Lincoln*
Brittain, Vera, *Testament of Youth* (1900-1925)
Burrows, Millar, *Founders of Great Religions; being personal sketches of famous leaders*
Carlyle, Thomas, *The Life of John Sterling*
Cellini, Benvenuto, *Autobiography*
Francis, Saint, of Assisi, *The Little Flowers of St. Francis*
Gibbon, Edward, *Autobiography* (historian of the Roman Empire)
Gissing, George R., *The Private Papers of Henry Ryecroft*
Hearn, Lafcadio, *Japanese Letters*
Lamb, Charles, *Letters* (quietly humorous)
Lockhart, John Gibson, *The Life of Sir Walter Scott* (abridged)
Montagu, Lady Mary Wortley, *Travel Letters* (from Turkey, in the eighteenth century)
Osborne, Dorothy, *The Letters of Dorothy Osborne to William Temple* (famous love letters of the seventeenth century)
Pepys, Samuel, *Diary*

¹Students who have read much will probably enjoy the books in the A groups, and students who have done little reading will probably enjoy the books in the C groups. All students should enjoy the books in Groups B. The classification of books in this list contains no implication about their relative literary merits.

²Brief descriptions of all books are available for students at the loan desk in Room 104.

Pliny, the Younger, *Letters* (revealing life in ancient Rome)
 Plutarch, *Lives* (of the most eminent Greeks and Romans)
 Sandburg, Carl, *Abraham Lincoln*
 Shepard, Odell, *Pedlar's Progress: The Life of Bronson Alcott*
 Steffens, Lincoln, *Autobiography* (twentieth-century journalist
 and muck-raker)
 Thackeray, William Makepeace, *The English Humorists of the
 Eighteenth Century and the Four Georges*
 Wilson, J. Dover, *The Essential Shakespeare; a biographical
 adventure*

B

Aldrich, Thomas Bailey, *The Story of a Bad Boy*
 Allen, F. L., *Lords of Creation* (contemporary leaders)
 Anderson, Sherwood, *A Story Teller's Story*
 Andrews, C. F., *Mahatma Ghandi: His Own Story*
 Arliss, George, *Up the Years from Bloomsbury*
 Baker, Ray Stannard, *Life and Letters of Woodrow Wilson* (two
 volumes)
 Barrie, Sir James M., *Margaret Ogilvy* (biography of his
 mother)
 Bechdolt, Frederick, *Giants of the Old West*
 Beer, Thomas, *Hanna* (statesman of the McKinley era)
 Beer, Thomas, *Stephen Crane* (modern American novelist and
 short-story writer)
 Belbenoit, René, *Dry Guillotine; Fifteen Years among the
 Living Dead*
 Bell, Eric Temple, *Men of Mathematics* (from Zeno to Poincaré
 and Cantor)
 Belloc, Hilaire, *Danton* (leader of the French Revolution)
 Belloc, Hilaire, *Joan of Arc*
 Belloc, Hilaire, *Richelieu: a study* (French cardinal and states-
 man)
 Bent, Silas, *Justice Oliver Wendell Holmes; a biography*
 Benton, T. H., *An Artist in America*
 Bercovici, Konrad, *Story of the Gypsies*
 Bidou, Henry, *Chopin* (French-Polish pianist and composer)
 Boas, Louise, *Elizabeth Barrett Browning*
 Boswell, James, *Everybody's Boswell: The Life of Samuel John-
 son*
 Bradford, Gamaliel, *Confederate Portraits* (Southern leaders of
 the Civil War)
 Bradford, Gamaliel, *Darwin*
 Bradford, Gamaliel, *Lee, the American*
 Brenner, Rice, *Ten Modern Poets* (Lowell, Frost, Millay, and
 others)
 Brown, H. C., *Grandmother Brown's Hundred Years, 1827-1927*
 Browne, Lewis, and Wehl, Elsa, *That Man Heine* (German ro-
 mantic poet)
 Browne, Waldo R., *Altgeldt of Illinois* (governor of the state)
 Buchan, John, *Julius Caesar*
 Buck, Pearl, *The Exile* (an American woman in China)
 Buck, Pearl, *Fighting Angel* (her father; companion book to
The Exile)

Caulaincourt, Armand de, *With Napoleon in Russia*
 Chapman, John Jay, *William Lloyd Garrison* (leader in the anti-slavery struggle)
 Charnwood, Lord, *Abraham Lincoln*
 Charnwood, Lord, *Theodore Roosevelt*
 Chase, Mary Ellen, *A Goodly Heritage* (childhood in Maine)
 Chesterton, G. K., *Autobiography*
 Chesterton, G. K., *Browning*
 Chesterton, G. K., *Charles Dickens*
 Chesterton, G. K., *Robert Louis Stevenson*
 Clemens, Samuel, (Mark Twain), *Personal Recollections of Joan of Arc*
 Coffin, Robert, *Lost Paradise: A Boyhood on a Maine Coast Farm*
 Conrad, Joseph, *A Personal Record*
 Crèvecoeur, J. Hector St. John de, *Letters from an American Farmer* (frontier and farm life in the 1780's)
 Curie, Eve, *Madame Curie*
 Deland, Margaret, *If This Be I*
 Dowden, Edward, *The Life of Robert Browning*
 Drinkwater, John, *Oliver Cromwell* (parliamentary leader in the English Civil War)
 DuMaurier, Daphne, *The DuMauriers*
 Ehrlich, Leonard, *God's Angry Man* (John Brown)
 Engelbrecht, H. C., and Hanighen, F. C., *Merchants of Death* (munitions makers)
 Fay, Bernard, *Franklin, the Apostle of Modern Times*
 Flexner, James T., *Doctors on Horseback*
 Flynn, John T., *God's Gold: The Story of Rockefeller and His Times*
 Garnett, Richard, *Life of Thomas Carlyle*
 Goodale, Katherine, *Behind the Scenes with Edwin Booth* (famous Shakespearean actor)
 Gorman, Herbert S., *The Incredible Marquis: Alexander Dumas*
 Grant, Ulysses S., *Personal Memoirs of U. S. Grant* (two volumes)
 Graves, Robert, *Goodbye to All That* (the World War)
 Griffith, L. W., *Spring of Youth* (boyhood in Wales)
 Guedalla, Philip, *Fathers of the Revolution* (American Revolution)
 Haskell, Arnold, and Nouvel, Walter, *Diaghileff* (creator of the Russian ballet)
 Heiser, Victor, *An American Doctor's Odyssey*
 Henderson, Archibald, *Contemporary Immortals* (Einstein, Ghandi, Mussolini, and others)
 Hildebrand, Arthur Sturges, *Magellan* (the first man to sail around the world)
 Hudson, W. H., *Far Away and Long Ago*
 Ishimoto, Shidzue, *Facing Two Ways* (a Japanese woman)
 Jaffe, Bernard, *Crucibles* (lives of great chemists)
 James, Marquis, *The Raven: A Biography of Sam Houston* (Texan leader)
 Johnson, J. W., *Along This Way* (one of the foremost American Negroes)

- Josephson, Matthew, *Robber Barons, the Great American Capitalists, 1861-1901*
- Kent, Rockwell, *Wilderness: a Journal of Quiet Adventure in Alaska*
- Lincoln, Abraham, *Speeches and Letters, 1832-1865* (edited by Roe)
- Linn, J. Weber, *Jane Addams*
- Ludwig, Emil, *Napoleon*
- Ludwig, Emil, *Schliemann, the Story of a Gold Seeker*
- Ludwig, Emil, *Three Titans* (Michael Angelo, Rembrandt, and Beethoven)
- Mackenzie, Catherine, *Alexander Graham Bell*
- Maurois, André, *Ariel, the Life of Shelley*
- Maurois, André, *Byron*
- Morgan, James, *Theodore Roosevelt: the Boy and the Man*
- Munthe, Axel, *The Story of San Michele* (a physician)
- Muschamp, Edward, *Audacious Audubon* (American naturalist)
- Mussolini, Benito, *My Autobiography*
- Namer, Emile, *Galileo, Searcher of the Heavens*
- Nerney, Mary Childs, *Thomas A. Edison, a Modern Olympian*
- Nevins, Allen, *Fremont; the West's Greatest Adventurer*
- Oliver, John Rathbone, *Foursquare; the Story of a Fourfold Life* (professor, psychiatrist, priest, and medical officer)
- Osbourne, Lloyd, *An Intimate Portrait of R. L. S.* (Robert Louis Stevenson)
- Paine, Albert Bigelow, *Short Life of Mark Twain*
- Peattie, D. C., *Singing in the Wilderness: A Salute to John James Audubon*
- Pupin, Michael, *From Immigrant to Inventor*
- Reid, Edith Gittings, *Great Physician; a Short Life of Sir William Osler*
- Reiser, Anton, *Albert Einstein; a Biographical Portrait*
- Repplier, Agnes, *Père Marquette, Priest, Pioneer and Adventurer*
- Rourke, Constance, *Audubon*
- Sandoz, Mari, *Old Jules* (Nebraska pioneer life)
- Schauffler, Robert H., *Mad Musician* (abridgement of his two-volume work on Beethoven)
- Seldes, Gilbert, *Sawdust Caesar* (Mussolini)
- Sheean, Vincent, *Personal History* (begins at the University of Chicago)
- Specht, Richard, *Johannes Brahms* (great German composer, nineteenth century)
- Stein, Gertrude, *Autobiography of Alice B. Toklas*
- Stock, Mrs. N. W., *Miss Weceton: Journal of a Governess, 1807-1811*
- Strachey, G. Lytton, *Eminent Victorians*
- Strong, Anna Louise, *I Change Worlds* (from America to Russia)
- Taylor, A. E., *Socrates*
- Tinker, Chauncey B., *The Young Boswell* (a brilliant study of the great biographer)
- Vaillant-Couturier, Paul, *French Boy* (author, artist, soldier, and editor)
- Vallery-Radot, René, *The Life of Pasteur*

- Van Loon, Hendrik, *R. v. R. Being an Account of the Last Years and the Death of One Rembrandt Harmennszoon van Rijn* (one of the great masters of painting)
- Wagenknecht, Edward C., *Jenny Lind* (Swedish singer)
- Waldman, Milton, *Sir Walter Raleigh* (Elizabethan adventurer, courtier, and man of letters)
- Ward, Charles H., *Charles Darwin, the Man and His Warfare*
- Winwar, Frances, *The Romantic Rebels* (Byron, Shelley, and others)
- Woodberry, George Edward, *Edgar Allan Poe*
- Wright, Frank Lloyd, *An Autobiography* (modern American architect)

C

- Clemens, Samuel L., (Mark Twain), *Autobiography* (two volumes)
- Clemens, Samuel L., (Mark Twain), *Life on the Mississippi*
- Franklin, Benjamin, *Autobiography*
- Garland, Hamlin, *A Son of the Middle Border*
- Grenfell, Wilfred T., *A Labrador Doctor*
- Keller, Helen, *The Story of My Life*
- Reisenberg, Felix, *Living Again: an Autobiography* (seaman, explorer, editor, and novelist)
- Roosevelt, Theodore, *An Autobiography*
- Roosevelt, Theodore, *Theodore Roosevelt's Letters to His Children*
- Vestal, Stanley, *Kit Carson; the Happy Warrior of the Old West*
- Wensley, Frederick Porter, *Forty Years of Scotland Yard; the record of a lifetime of service in the Criminal Investigation Department*
- Werner, M. R., *Barnum* (genius of the circus)

TRAVEL¹

A

- Borrow, George, *The Bible in Spain* (travel and adventure)
- Conrad, Joseph, *The Mirror of the Sea*
- Cook, James, *Three Voyages of Discovery* (1728-1779)
- Darwin, Charles, *The Voyage of the Beagle*
- Doughty, Charles M., *Travels in Arabia Deserta*
- Hakluyt, Richard, *A Selection of the Principal Voyages, Traffiques and Discoveries of the English Nation* (one of the great travel books of the world)
- Hearn, Lafcadio, *Glimpses of Unfamiliar Japan*
- Hearn, Lafcadio, *Out of the East*
- Hergesheimer, Joseph, *San Cristobal de la Habana* (Havana)
- Irving, Washington, *The Alhambra* (Spain)
- Kinglake, A. W., *Eothen* (journey from Constantinople to the Pyramids)
- Ludwig, Emil, *On Mediterranean Shores*
- Mandeville, Sir John, *Travels* (adventures in fabulous lands)
- Price, Lucien, *Winged Sandals* (the journey of a man of culture)

¹Brief descriptions of all books are available for students at the loan desk in Room 104.

Sokolsky, George E., *Tinder Box of Asia*
Trelawny, Edward J., *Adventures of a Younger Son*
Walton, Isaak, *The Complete Angler*

B

Adamic, Louis, *The Native's Return*
Amundsen, Roald, *The South Pole*
Andrews, Ray Chapman, *On the Trail of Ancient Man*
Austin, Mary H., *The Flock* (sheep herding in California)
Austin, Mary H., *The Land of Journey's Ending* (the South-west)
Belfrage, Cedric, *Away from It All; an Escapologist's Notebook*
Bercovici, Konrad, *Around the World in New York*
Bercovici, Konrad, *Manhattan Side-Show*
Bligh, William, *Bligh and the Bounty* (the original account of the voyage to Otaheite, the mutiny on the *Bounty*, and the boat journey to Timor)
Buchan, John, *A Book of Escapes and Hurried Journeys* (about real people)
Chapman, W. and L., *Wilderness Wanderers, Adventures Among Wild Animals in Rocky Mountain Solitudes*
Chase, Mary Ellen, *This England* (essays on the climate, food, travel, etc.)
Colum, Padraic, *The Road Round Ireland*
Cook, James H., *Fifty Years on the Old Frontier* (western United States)
Dana, Richard H., Jr., *Two Years Before the Mast*
Davies, E. C., *A Wayfarer in Estonia, Latvia, and Lithuania*
Der Ling, Princess, *Two Years in the Forbidden City*
Dinesen, Isak, *Out of Africa*
Ditmars, R. L., *The Forest of Adventure*
Dos Passos, John, *Journeys Between Wars*
Ellsberg, Edward, *Hell on Ice; the Saga of the Jeanette*
Fellows, P. F. M., and others, *Houston-Mount Everest Expedition; First Over Everest* (by airplane)
Fergusson, Harvey, *Rio Grande*
Fleming, Peter, *Brazilian Adventure*
Fleming, Peter, *News from Tartary: A Journey from Peking to Kashmir*
Franck, Harry A., *East of Siam*
Franck, Harry A., *Four Months Afoot in Spain*
Franck, Harry A., *Roaming through the West Indies*
Franck, Harry A., *A Scandinavian Summer*
Franck, Harry A., *Vagabonding down the Andes*
Freuchen, Peter, *Arctic Adventure*
Havighurst, Walter, *The Upper Mississippi; a Wilderness Saga*
Hedin, Sven Anders, *My Life as an Explorer*
Hindus, Maurice G., *Broken Earth* (life in Soviet Russia)
Hudson, W. H., *Afoot in England*
Hudson, W. H., *Idle Days in Patagonia*
Jackson, Joseph, *Notes on a Drum* (Guatemala)
Kent, Rockwell, *N by E*
Kent, Rockwell, *Salamina* (life in Greenland)

- Kent, Rockwell, *Voyaging Southward from the Strait of Magellan*
- Lawrence, T. E., *Revolt in the Desert*
- Lee, Jonathan, *The Fate of the Grosvenor* (adventures in South Africa)
- Lindbergh, Anne Morrow, *North to the Orient*
- Lucas, E. V., *A Wanderer in Paris*
- Ludwig, Emil, *The Nile: the Life-Story of a River*
- Lyons, E. (editor), *We Cover the World* (by sixteen foreign correspondents)
- Maillart, Ella, *Forbidden Journey from Peking to Kashmir* (compare with Fleming: *News from Tartary*)
- Maugham, William Somerset, *Andalusia* (southern Spain)
- Mukerji, Dhan Gopal, *My Brother's Face* (India)
- Mukerji, Dhan Gopal, *Visit India with Me*
- Nordhoff, Charles B., and Hall, J. N., *Mutiny on the Bounty*
- Nordhoff, Charles B., and Hall, J. N., *Men Against the Sea*
- O'Brien, Frederick, *Mystic Isles of the South Seas*
- O'Brien, Frederick, *White Shadows in the South Seas*
- O'Brien, Kate, *Farewell Spain*
- Parkman, Francis, *The Oregon Trail*
- Paul, Elliot, *The Life and Death of a Spanish Town*
- Phillips, Henry A., *Meet the Japanese*
- Polo, Marco, *The Travels of Marco Polo*
- Powell, E. Alexander, *By Camel and Car to the Peacock Throne*
- Priestley, J. B., *English Journey* (effects of the depression in England)
- Rothery, Agnes, *Denmark. Kingdom of Reason*
- Seabrook, William B., *Adventures in Arabia*
- Seabrook, William B., *Jungle Ways*
- Seabrook, William B., *The Magic Island* (Haiti)
- Siegfried, André, *Impressions of South America*
- Skariatine, Irina, *First to Go Back, an Aristocrat in Soviet Russia*
- Smolka, Harry, *Forty Thousand against the Arctic*
- Starkie, Walter, *Spanish Raggle Taggle* (gypsies)
- Starkie, Walter, *Don Gypsy: Adventures with a Fiddle in Southern Spain und Barbary*
- Stevenson, Robert Louis, *Across the Plains*
- Stevenson, Robert Louis, *The Amateur Emigrant*
- Stevenson, Robert Louis, *In the South Seas*
- Stevenson, Robert Louis, *An Inland Voyage*
- Stevenson, Robert Louis, *Travels with a Donkey*
- Thomas, Bertram, *Alarms and Excursions in Arabia*
- Thomas, Lowell, *Beyond Khyber Pass*
- Tilman, H. W., *Snow on the Equator*
- Tomlinson, H. M., *The Sea and the Jungle*
- Villiers, Alan, *Cruise of the Conrad, 1934-1936*
- Waln, Nora, *The House of Exile* (upper-class Chinese life)
- Wharton, Edith, *In Morocco*
- Winter, Ella, *Red Virtue; Human Relationships in the New Russia*

C

- Akeley, Carl E., *In Brightest Africa*
Akeley, Delia J., *Jungle Portraits*
Bullen, Frank T., *The Cruise of the Cachalot* (whale fishing)
Byrd, Richard E., *Little America*
Byrd, Richard E., *Skyward*
Clemens, Samuel L. (Mark Twain), *Innocents Abroad*
Clemens, Samuel L., (Mark Twain), *Roughing It*
Clemens, Samuel L., (Mark Twain), *A Tramp Abroad*
Cody, William F., *An Autobiography of Buffalo Bill*
Duguid, Julian, *Green Hell; adventures in the mysterious jungles of Eastern Bolivia*
Flandrau, Charles Macomb, *Viva Mexico*
Garland, Hamlin, *The Book of the American Indian*
Grenfell, Wilfred T., *Labrador Days*
James, Will, *Cow Country*
Johnson, Martin, *Lion*
Ketchum, Alton, *Follow the Sun* (an undergraduate's tour of the world)
Lagerlöf, Selma, *Wonderful Adventures of Nils*
London, Jack, *The Cruise of the Snark*
Muir, John, *Our National Parks*
Muir, John, *Travels in Alaska*
O'Sullivan, Maurice, *Twenty Years A-Growing* (an Irish boyhood)
Riesenberg, Felix, *Under Sail; a Boy's Voyage around Cape Horn*
Roosevelt, Theodore, *African Game Trails*
Stefánsson, Vilhjálmur, *The Friendly Arctic*
Stefánsson, Vilhjálmur, *My Life with the Eskimos*
Thomas, Lowell, *Count Luckner* (World War submarine fighting)
Tschiffely, A. F., *Tschiffely's Ride; ten thousand miles in the saddle from Southern Cross to Pole Star*
Walden, Arthur T., *Dog Puncher on the Yukon*
Welzl, Jan, *Thirty Years in the Golden North*

POPULAR SCIENCE¹

B

- Baker, Robert H., *When the Stars Come Out*
Barzun, Jacques, *Race: A Study in Modern Superstition*
Beebe, William, *Arcturus Adventure*
Beebe, William, *Beneath Tropic Seas*
Beebe, William, *Galapagos*
Beebe, William, *Jungle Peace*
Bragg, Sir William Henry, *Concerning the Nature of Things*
Bragg, Sir William Henry, *The Universe of Light*
Brewster, Edwin T., *This Puzzling Planet; the earth's unfinished story; how men have read it in the past and how the wayfarer may read it now*
Brooks, Charles Franklin, *Why the Weather?*

¹Brief descriptions of all books are available for students at the loan desk in Room 104.

- Darwin, Charles, *On the Origin of Species*
 DeLeeuw, Adolph L., *Rambling through Science*
 Eddington, A. S., *Stars and Atoms*
 Einstein, Albert, and Infeld, L., *The Evolution of Physics*
 Flint, W. P., and Metcalf, C. L., *Man's Chief Competitors* (insect pests)
 Furnas, C. C., *The Next Hundred Years; the Unfinished Business of Science*
 Furnas, C. C., and S. M., *Man, Bread, and Destiny; the Story of Man's Food*
 Goldschmidt, Richard, *Ascaris: The Biologist's Story of Life*
 Gray, George W., *The Advancing Front of Science*
 Haslett, A. W., *Everyday Science*
 Hodgins, Eric, and Magoun, F. A., *Behemoth* (the romance of machinery)
 Hooton, Earnest A., *Apes, Men, and Morons*
 Hudson, W. H., *The Book of a Naturalist*
 Huxley, Julian, *A Scientist among the Soviets*
 Huxley, Julian, *Essays in Popular Science*
 Huxley, Julian, *Science and Social Needs*
 Jaffe, Bernard, *Outposts of Science*
 Jastrow, Joseph, *The Story of Human Error*
 Jeans, Sir James Hopwood, and others, *Scientific Progress*
 Jeans, Sir James Hopwood, *The Universe around Us*
 Jeans, Sir James Hopwood, *Through Space and Time*
 Karlson, Paul, *The World around Us; a Modern Guide to Physics*
 Lee, Willis T., *Stories in Stone* (stories in geology)
 Lemon, Harvey B., *Cosmic Rays Thus Far*
 Magoffin, Ralph Van Deman, *Magic Spades; the Romance of Archacology*
 Mayer, Joseph, *Seven Seals of Science; an account of the unfoldment of orderly knowledge and its influence on human affairs*
 Millikan, Robert A., *Science and Life*
 Millikan, Robert A., *Science and the New Civilization*
 Osborn, Henry Fairfield, *Men of the Old Stone Age*
 Pickwell, Gayle B., *Weather*
 Russell, Bertrand, *The ABC of Relativity*
 Sanderson, I., *Animal Treasure*
 Shapley, Harlow, *Flights from Chaos*
 Slosson, Edwin E., *Creative Chemistry*
 Ward, Charles H., *Exploring the Universe; the incredible discoveries of recent science*
 Woolley, Charles Leonard, *Digging up the Past*

C

- Beatty, Clyde, and Anthony, Edward, *The Big Cage* (animal training)
 Burbank, Luther, and Hall, Wilbur, *The Harvest of the Years* (the methods of a botanist)
 Ellsberg, Edward, *On the Bottom* (raising a sunken submarine)
 Fabre, Jean H., *The Life of the Caterpillar*

- Fabre, Jean H., *The Life of the Spider*
 Fabre, Jean H., *The Mason Bees*
 Maeterlinck, Maurice, *The Life of the Bee*
 Merriam, John Campbell, *The Living Past* (geological and anthropological discovery)
 Mills, Enos Abijah, *Romance of Geology*
 Moseley, E. L., *Other Worlds* (the stars)
 White, Stewart E., *The Forest* (country north of Lake Superior)

MUSIC AND ART¹

- Adams, Henry, *Mont-Saint-Michel and Chartres* (the art of the Middle Ages)
 Berenson, Bernhard, *The Italian Painters of the Renaissance*
 Braddell, Darcey, *How to Look at Buildings*
 Cheney, Sheldon, *Primer of Modern Art*
 Cram, Ralph Adams, *The Substance of the Gothic* (architecture)
 Craven, Thomas, *Men of Art* (from Giotto to the latest masters of French modernism)
 Downes, Olin, *The Lure of Music*
 Geddes, Norman Bel, *Horizons* (modern streamlining)
 Hagen, O. F. L., *Art Epochs and Their Leaders*
 Huneker, J. G., *Mezzotints in Modern Music* (published 1899)
 Kelley, E. S., *Musical Instruments*
 Landowska, Wanda, *Music of the Past*
 Naumburg, Lambert Mitchell, *Skyscraper* (the romance of skyscrapers, beautifully illustrated)
 Rolland, R., *Musicians of Today* (to 1908)
 Rorke, J. D. M., *A Musical Pilgrim's Progress*
 Spaeth, Sigmund, *The Art of Enjoying Music*
 Spaeth, Sigmund, *They Still Sing of Love*
 Weismann, A., *Music Comes to Earth* (music conforming itself to the machine age)
 Whitaker, C. H., *Rameses to Rockefeller* (informal history of architecture)

ESSAYS¹

A

- Arnold, Matthew, *Culture and Anarchy* (a criticism of English society)
 Beerbohm, Max, *Around Theatres* (British stage, 1898 to 1910)
 Beerbohm, Max, *A Christmas Garland* (brilliant parodies of modern writers)
 Brillat-Saverin, Jean Anthelme, *The Physiology of Taste* (on fine food and wine)
 Frazer, Sir James George, *The Golden Bough* (an abridgement of the great study of folklore)
 Grahame, Kenneth, *Pagan Papers* (essays on loafing and similar subjects)
 Hazlitt, William, *Essays* (by a man who greatly enjoyed living)
 Hewlett, Maurice, *Extemporaneous Essays* (semi-literary essays)
 Hewlett, Maurice, *Last Essays* (a pleasant picture of country life)

¹Brief descriptions of all books are available for students at the loan desk in Room 104.

- James, William, *Selected Papers in Philosophy*
 Lang, Andrew, *Adventures among Books*
 Lang, Andrew, *Books and Bookmen*
 Lang, Andrew, *Lost Leaders*
 Lowell, James Russell, *Among My Books*
 Lowell, James Russell, *My Study Window*
 Lowes, John Livingston, *The Road to Xanadu* (a masterly study of the mind of Coleridge)
 Mackail, J. W., *Virgil* (his significance today)
 Pater, Walter, *The Renaissance* (chiefly on Italian artists)
 Rand, Edward Kennard, *Ovid and His Influence*
 Ruskin, John, *Selections from Ruskin*
 Santayana, George, *Interpretations of Poetry and Religion*
 Shaw, George Bernard, *Dramatic Opinions and Essays*
 Smith, Alexander, *Dreamthorp* (aspects of life in an English village)
 Thackeray, William Makepeace, *The Book of Snobs* (ridicule of English snobbery)

B

- Beerbohm, Max, *And Even Now*
 Beerbohm, Max, *More*
 Beerbohm, Max, *Seven Men* (sketches of imaginary men)
 Beerbohm, Max, *A Variety of Things*
 Beerbohm, Max, *Yet Again* (on open fires, train-time goodbyes, etc.)
 Belloc, Hilaire, *On* (on the accursed climate, a piece of rope, etc.)
 Belloc, Hilaire, *On Everything* (conversation on minor topics)
 Belloc, Hilaire, *On Nothing* (on the departure of a guest, etc.)
 Belloc, Hilaire, *This and That and the Other*
 Benson, A. C., *From a College Window* (on religion, education, literature)
 Branch, Douglas, *The Cowboy and His Interpreters*
 Brooks, Charles S., *Chimney Pot Papers* (on common everyday life)
 Burroughs, John, *Locusts and Wild Honey* (pleasant essays by a famous naturalist)
 Carlyle, Thomas, *Heroes and Hero Worship*
 Chesterton, G. K., *Tremendous Trifles* (on the significance of common things)
 Crothers, Samuel McChord, *The Cheerful Giver*
 De Quincey, Thomas, *The Confessions of an English Opium Eater*
 De Quincey, Thomas, *The English Mail Coach*
 Dimnet, Ernest, *The Art of Thinking*
 Emerson, Ralph Waldo, *Essays, First Series*
 Emerson, Ralph Waldo, *Essays, Second Series*
 Emerson, Ralph Waldo, *Representative Men*
 Emerson, Ralph Waldo, *English Traits*
 Galsworthy, John, *The Inn of Tranquility*
 Galsworthy, John, *A Motley* (stories, studies, and impressions)
 Harrison, Frederic, *The Choice of Books* (a plea for reading good books)

- Holmes, Oliver Wendell, *The Autocrat of the Breakfast Table*
 Lamb, Charles, *Essays of Elia, First Series*
 Lamb, Charles, *Essays of Elia, Second Series*
 Lamb, Charles, *Selected Essays*
 Lamb, Charles, *Last Essays of Elia*
 Lowell, James Russell, *Fireside Travels*
 Lucas, E. V., *Giving and Receiving* (reflections on Christmas presents and other essays)
 Lucas, E. V., *The Gentlest Art* (letter writing)
 McFee, William, *Swallowing the Anchor* (a ship's engineer on shore)
 Milne, A. A., *Not That It Matters* (on games, books, snobbery, etc.)
 Newton, A. Edward, *A Magnificent Farce, and Other Diversions of a Book Collector*
 Okakura, Kakuzo, *The Book of Tea* (interpretation of art in Japan)
 Perry, Bliss, *In Praise of Folly* (essays on literary topics)
 Quiller-Couch, Sir Arthur, *On the Art of Reading*
 Quiller-Couch, Sir Arthur, *On the Art of Writing*
 Repplier, Agnes, *Compromises*
 Repplier, Agnes, *Points of Friction*
 Repplier, Agnes, *Points of View* (begins with a plea for humor)
 Repplier, Agnes, *To Think of Tea* (about the English institution of tea drinking)
 Sherman, Stuart Pratt, *My Dear Cornelia*
 Smith, Logan Pearsall, *On Reading Shakespeare*
 Stevenson, Robert Louis, *Familiar Studies of Men and Books*
 Stevenson, Robert Louis, *Memories and Portraits*
 Stevenson, Robert Louis, *Virginibus Puerisque and Other Papers*
 Thoreau, Henry David, *Walden* (on life in the woods)
 Tomlinson, H. M., *London River* (about the lower Thames)
 Tomlinson, H. M., *Old Junk* (reminiscences of many lands and seas)
 Warner, Frances Lester, *Endicott and I*
 Warner, Frances Lester, *Surprising the Family and Other Per-adventures* (essays on human relations—slight but humorous)
 Warner, Frances Lester, and Warner, Gertrude, *Minor Collisions*
 Whibley, Charles, *A Book of Scoundrels* (essays on various criminals)
 Whibley, Charles, *The Pageantry of Life* (men who made an art of life)
 Woolf, Virginia, *Flush* (Elizabeth Barrett's dog)

C

- Baker, Ray Stannard, *Adventures in Contentment*
 Baker, Ray Stannard, *Adventures in Friendship*
 Baker, Ray Stannard, *The Friendly Road*
 Bergengren, Ralph, *The Comforts of Home* (light essays)
 Bowen, Catherine Drinker, *Friends and Fiddlers* (on delights of music)
 Brooks, Charles S., *Hints to Pilgrims*

Eaton, Walter Prichard, *Penguin Persons and Peppermints*
Leacock, Stephen, *My Discovery of England*
Schauffler, Robert Havens, *Fiddler's Luck* (series of war sketches)

SOCIAL POINTS OF VIEW¹

B

- Adams, James Truslow, *Our Business Civilization*
Allen, Frederick Lewis, *Only Yesterday; an informal history of the nineteen-twenties*
Armstrong, Hamilton, *We or They: Two Worlds in Conflict*
Arnold, Thurman, *The Folklore of Capitalism*
Beer, Thomas, *The Maure Decade* (American life in the 1890's)
Calkins, C., *Spy Overheard, the Story of Industrial Espionage*
Canby, H. S., *Alma Mater* (Yale in the 1890's)
Chamberlin, W. H., *Japan Over Asia*
Chase, Stuart, and Tyler, Marian, *Mexico: a Study of the Two Americas* (comparison of a civilization based on handicraft with one based on machinery)
Chase, Stuart, *Rich Land. Poor Land; a study of waste in the natural resources of America*
Chase, Stuart, *Tragedy of Waste*
Crow, Carl, *Four Hundred Million Customers* (the Chinese)
Davis, William Stearns, *Life in Elizabethan Days*
Davis, William Stearns, *Life on a Medieval Barony*
Dickinson, G. Lowes, *After Two Thousand Years* (modern world as viewed by Socrates)
Dickinson, G. Lowes, *The Greek View of Life*
Dickinson, G. Lowes, *Letters from a Chinese Official* (an eastern view of western civilization)
Dickinson, G. Lowes, *A Modern Symposium* (on politics and philosophy)
Duranty, Walter, *I Write as I Please* (by a journalist)
Engelbrecht, H. C., *The Revolt Against War*
Fodor, N. W., *Plot and Counterplot in Central Europe; Conditions South of Hitler*
Galsworthy, John, *A Commentary* (desire to puncture the complacency of the middle class)
Gauss, Christian, *Life in College* (the present)
Gibbs, Sir Philip, *Ordeal in England*
Huberman, Leo, *Man's Worldly Goods*
Hulbert, A. B., *Forty-Niners*
Huxley, Aldous, *Ends and Means*
Lin, Yutang, *The Importance of Living*
Lippmann, Walter, *Inquiry into the Principles of the Good Society*
Lynd, Robert, and Lynd, Helen, *Middletown* (sociological study of a typical American community, in the late nineteen-twenties)

¹Brief descriptions of all books are available for students at the loan desk in Room 104.

- Lynd, Robert, and Lynd, Helen, *Middletown in Transition* (a study of the same community during the depression)
- Maurois, André, *Miracle of England*
- Millis, Walter, *The Road to War; America, 1914-1917*
- Mukerji, Dhan Gopal, *Caste and Outcast* (India and America)
- Nitobè, Inazo, *Bushido, the Soul of Japan* (an exposition of Japanese thought)
- Price, Willard, *Children of the Rising Sun*
- Power, Eileen, *Medieval People* (sketches illustrating aspects of social life in the Middle Ages)
- Roberts, S. H., *The House That Hitler Built*
- Schuschnigg, Kurt, *My Austria*
- Seldes George, *Freedom of the Press*
- Selfridge, Harry Gordon, *Romance of Commerce* (commerce all over the world)
- Sherman, Stuart Pratt, *Americans*
- Sherman, Stuart Pratt, *Shaping Men and Women* (to University of Illinois undergraduates)
- Snow, Edgar, *Red Star Over China*
- Stimson, Henry L., *The Far Eastern Crisis*
- Sullivan, Mark, *The Twenties*, Volume VI of *Our Times* (the United States from 1920 to 1930)
- Walker, Charles, *American City: A Rank and File History* (about Minneapolis)

CONTEMPORARY PROSE FICTION¹

A

- Butler, Samuel, *Erewhon* (the land of "Nowhere")
- Butler, Samuel, *The Way of All Flesh*
- Cantwell, Robert, *Land of Plenty* (story of a western lumber mill)
- Deledda, Grazia, *The Mother*
- Dos Passos, John, *1919*
- Dos Passos, John, *Manhattan Transfer*
- Dreiser, Theodore, *American Tragedy*
- Forster, E. M., *A Passage to India*
- France, Anatole, *At the Sign of the Reine Pédouque*
- France, Anatole, *Penguin Island*
- Galsworthy, John, *The Forsyte Saga*
- Gogol, Nikolai, *Dead Souls*
- Gorki, Maxim, *The Spy*
- Huxley, Aldous, *This Brave New World* (story of an industrialized Utopia)
- Lagerlöf, Selma, *The Ring of the Löwensköolds*
- Lagerlöf, Selma, *The Story of Gösta Berling*
- Lawrence, D. H., *Sons and Lovers*
- Macaulay, Rose, *Dangerous Ages* (post-war upheaval)
- Mann, Thomas, *Buddenbrooks* (a German *Forsyte Saga*)
- Mann, Thomas, *The Magic Mountain*

¹Brief descriptions of all books are available for students at the loan desk in Room 104.

- Marquand, John P., *The Late George Apley; a novel in the form of a memoir* (subtle satire)
- Reymont, Wladyslaw, *The Peasants*
- Rolland, Romain, *Jean Christophe* (contains: Dawn, Morning, Youth, Revolt)
- Rolland, Romain, *Jean Christophe in Paris* (contains: The Market Place, Antoinette, The House)
- Rolland, Romain, *Jean Christophe; Journey's End* (contains: Love and Friendship, The Burning Bush, The New Dawn)
- Saint-Exupery, Antoine de, *Southern Mail* (by airplane)
- Santayana, George, *The Last Puritan* (a philosophical novel)
- Scott, Evelyn, *The Wave*
- Undset, Sigrid, *The Bridal Wreath*
- Undset, Sigrid, *The Cross*
- Undset, Sigrid, *The Mistress of Husaby*
- Wassermann, Jakob, *The Gooseman*
- Wassermann, Jakob, *The World's Illusion* (European society in the first days of the war)

B

- Albee, George, *Young Robert* (San Francisco in the early twentieth century)
- Barnes, Margaret Ayer, *Edna. His Wife* (scene is in Chicago)
- Barnes, Margaret Ayer, *Within This Present* (about a wealthy Chicago banking family)
- Barnes, Margaret Ayer, *Years of Grace*
- Bennett, Arnold, *Buried Alive*
- Bennett, Arnold, *Clayhanger*
- Bennett, Arnold, *Denry the Audacious*
- Bennett, Arnold, *The Old Wives' Tale*
- Bojer, Johan, *The Great Hunger*
- Bradford, Roark, *This Side of Jordan*
- Bromfield, Louis, *The Green Bay Tree*
- Brown, Rollo W., *The Fire-Makers* (small coal mining town in Ohio)
- Carmer, Carl L., *Stars Fell on Alabama* (tales and sketches of life in Alabama)
- Carmer, Carl L., *Listen for a Lonesome Drum* (tales and sketches of life in New York State)
- Cather, Willa S., *Death Comes for the Archbishop*
- Cather, Willa S., *A Lost Lady* (compare with *Madame Bovary*)
- Cather, Willa S., *My Antonia*
- Cather, Willa S., *O Pioneers!*
- Cather, Willa S., *The Professor's House*
- Cather, Willa S., *The Song of the Lark*
- Chase, Mary Ellen, *Mary Peters*
- Chase, Mary Ellen, *Silas Crockett* (four generations of a New England family)
- Conrad, Joseph, *Lord Jim*
- Conrad, Joseph, *The Nigger of the Narcissus*
- Conrad, Joseph, *Nostromo*
- Conrad, Joseph, *The Rescue*
- Conrad, Joseph, *Romance*

Conrad, Joseph, *The Rover*
 Conrad, Joseph, *Victory*
 De Morgan, William F., *Alice for Short*
 De Morgan, William F., *Joseph Vance*
 Douglas, Norman, *South Wind*
 Dreiser, Theodore, *Jennie Gerhardt*
 Duguid, J., *Tiger Man*
 Edmonds, Walter D., *The Big Barn*
 Edmonds, Walter D., *Drums Along the Mohawk* (scene is the
 Mohawk Valley from 1776 to 1784)
 Edmonds, Walter D., *Erie Water* (concerns the building of the
 Erie Canal)
 Edmonds, Walter D., *Rome Haul* (canal boat life in the 1850's)
 Fallada, Hans, *Little Man, What Now?*
 Ferber, Edna, *Cimarron*
 Forbes, Esther, *Paradise* (American colonial life)
 France, Anatole, *The Crime of Sylvestre Bonnard*
 France, Anatole, *My Friend's Book* (autobiography)
 Gale, Zona, *Birth* (story of a small Wisconsin town)
 Galsworthy, John, *The Country House*
 Galsworthy, John, *The Patrician*
 Galsworthy, John, *The Silver Spoon*
 Galsworthy, John, *The Swan Song*
 Galsworthy, John, *The White Monkey*
 Gissing, George, *New Grub Street*
 Glasgow, Ellen, *Barren Ground*
 Glaspell, Susan, *Brook Evans*
 Gordon, Caroline, *None Shall Look Back* (Civil War story)
 Hamsun, Knut, *Growth of the Soil* (pioneer novel, scene in Nor-
 way)
 Hemon, Louis, *Maria Chapdelaine; a Tale of the Lake St. John*
Country
 Herbst, Josephine, *Pity Is Not Enough*
 Hergesheimer, Joseph, *Balisand* (just after the American Revo-
 lution)
 Hergesheimer, Joseph, *The Limestone Tree*
 Hergesheimer, Joseph, *The Three Black Pennics*
 Holtby, Winifred, *South Riding* (life in an English town)
 Hudson, W. H., *Green Mansions*
 Johnson, Josephine, *Now in November* (farm life in the Middle
 West)
 Kennedy, Margaret, *The Constant Nymph*
 Komroff, Manuel, *Coronet*
 Löns, H., *Harm Wulf* (the Thirty Years War, 1618-1648)
 Macaulay, Rose, *The Shadow Flies* (a story of seventeenth cen-
 tury England)
 Malraux, André, *Man's Fate* (Communist Revolution in China)
 Masefield, John, *Sard Harker* (an adventure story)
 Maugham, William Somerset, *The Moon and Sixpence*
 Maugham, William Somerset, *Of Human Bondage*
 Moore, George, *Esther Waters*
 Norris, Frank, *The Octopus*
 Parrish, Anne, *The Perennial Bachelor*
 Peterkin, Julia, *Scarlet Sister Mary* (negroes of South Carolina)

Priestley, J. B., *Angel Pavement*
 Priestley, J. B., *The Good Companions*
 Remarque, Erich, *All Quiet on the Western Front*
 Roberts, Elizabeth Madox, *The Great Meadow*
 Roberts, Kenneth, *Arundel* (story of the American Revolution)
 Roberts, Kenneth, *Northwest Passage*
 Rolvaag, O. E., *Giants in the Earth* } (novels of pioneer life)
 Rolvaag, O. E., *Peder Victorious* }
 Saint-Exupery, Antoine de, *Night Flight*
 Sedgwick, Anne Douglas, *The Little French Girl*
 Shaw, George Bernard, *An Unsocial Socialist*
 Sinclair, May, *The Divine Fire*
 Strong, L. A. G., *The Garden* (a childhood in Dublin)
 Swinnerton, Frank, *Nocturne* (the story of one night and five people)
 Syngé, John M., *The Aran Islands* (travel narrative)
 Tomlinson, H. M., *All Our Yesterdays* (the war and its back-grounds)
 Tomlinson, H. M., *Gallions Reach* (London, India, and Malay Peninsula)
 Walpole, Hugh, *The Cathedral* (struggle for power in a cathedral town)
 Walpole, Hugh, *Fortitude*
 Walpole, Hugh, *Jeremy*
 Wells, H. G., *Mr. Britling Sees It Through* (England in war time)
 Wells, H. G., *Tono-Bungay*
 Werfel, Franz, *Forty Days of Musa Dagh* (Armenian heroism)
 Wharton, Edith, *The Age of Innocence*
 Wharton, Edith, *The House of Mirth*
 Wilder, Thornton, *The Bridge of San Luis Rey*
 Wilson, Margaret, *The Able McLaughlins*
 Wolfe, Thomas, *Look Homeward Angel* (family life in a Southern state)

C

Boyd, James, *Drums* (South Carolina just before the American Revolution)
 Boyd, James, *Marching On* (the South during the Civil War)
 La Farge, Oliver, *Laughing Boy* (a story of Indian life)
 Lewis, Sinclair, *Arrowsmith* (story of a physician)
 Lewis, Sinclair, *Babbitt* (satire on American middle-class life)
 Lewis, Sinclair, *Dodsworth*
 Locke, William J., *The Beloved Vagabond*
 London, Jack, *The Sea Wolf*
 MacKenzie, Compton, *Rich Relatives*
 Tarkington, Booth, *Alice Adams*
 Wharton, Edith, *Ethan Frome*
 Wharton, Edith, *The Old Maid*
 Wharton, Edith, *The Spark*
 Wharton, Edith, *False Dawn*
 Wharton, Edith, *New York Day*
 Wilder, Thornton, *The Woman of Andros*

STANDARD PROSE FICTION¹

A

- Balzac, Honoré de, *The Country Doctor* ("production for use" a hundred years ago)
- Balzac Honoré de, *César Birotheau* (a story of bankruptcy through over-expansion)
- Balzac, Honoré de, *The Magic Skin*
- Balzac, Honoré de, *Père Goriot* (theme of filial ingratitude)
- Bunyan, John, *Pilgrim's Progress*
- Cervantes, Miguel de, *Don Quixote of La Mancha*
- Dickens, Charles, *Pickwick Papers*
- Dostoevski, Feodor, *The Brothers Karamazov* (a famous novel of Russian life)
- Dostoevski, Feodor, *Crime and Punishment* (of special interest to pre-legal students)
- Eliot, George, (Mary Ann Evans), *Adam Bede*
- Eliot, George (Mary Ann Evans), *Felix Holt*
- Eliot, George (Mary Ann Evans), *Middlemarch*
- Eliot, George (Mary Ann Evans), *Romola*
- Flaubert, Gustave, *Madame Bovary* (a study in character disintegration)
- Goethe, Johann Wolfgang von, *Wilhelm Meister* (a study in character development)
- Hugo, Victor, *Les Misérables*
- James, Henry, *The American* (an American encounters European culture)
- James, Henry, *Daisy Miller*
- James, Henry, *The Europeans*
- James, Henry, *The Portrait of a Lady*
- Kingsley, Charles, *Hypatia* (an historical novel about the fifth century)
- Malory, Sir Thomas, *Le Morte d'Arthur*
- Meredith, George, *Diana of the Crossways*
- Meredith, George, *The Egoist*
- Meredith, George, *Evan Harrington*
- Pater, Walter, *Marius, the Epicurean* (life in the time of Marcus Aurelius)
- Reade, Charles, *The Cloister and the Hearth* (life in the fifteenth century)
- Stendahl, (Henri-Marie Beyle), *The Chartreuse of Parma* (Italian court life and intrigue)
- Thackeray, William Makepeace, *Vanity Fair*
- Tolstoi, Count Leo N., *War and Peace* (life in Russia)

B

- Austen, Jane, *Emma*
- Austen, Jane, *Northanger Abbey*
- Austen, Jane, *Pride and Prejudice*
- Austen, Jane, *Sense and Sensibility*
- Balzac, Honoré de, *Eugenie Grandet*

¹Brief descriptions of all books are available for students at the loan desk in Room 104.

Blackmore, R. D., *Lorna Doone*
 Brontë, Charlotte, *Jane Eyre*
 Brontë, Emily, *Wuthering Heights*
 Burney, Fanny, *Evelina*
 Daudet, Alphonse, *Tartarin of Tarascon and Tartarin on the Alps*
 DeFoe, Daniel, *Captain Singleton*
 DeFoe, Daniel, *Moll Flanders*
 Dickens, Charles, *Bleak House*
 Dickens, Charles, *David Copperfield*
 Dickens, Charles, *Martin Chuzzlewit*
 Dickens, Charles, *The Old Curiosity Shop*
 Eliot, George (Mary Ann Evans), *The Mill on the Floss*
 Fielding, Henry, *Joseph Andrewes*
 Fielding, Henry, *Tom Jones*
 Gaskell, Elizabeth, *Cranford* (life in a small English village)
 Goldsmith, Oliver, *The Vicar of Wakefield*
 Hardy, Thomas, *Far from the Madding Crowd*
 Hardy, Thomas, *Life and Death of the Mayor of Casterbridge*
 Hardy, Thomas, *A Pair of Blue Eyes*
 Hardy, Thomas, *The Return of the Native*
 Hardy, Thomas, *Tess of the D'Urbervilles*
 Hawthorne, Nathaniel, *The Blithedale Romance*
 Hawthorne, Nathaniel, *The Marble Faun*
 Hawthorne, Nathaniel, *The Scarlet Letter*
 Howells, William Dean, *April Hopes*
 Howells, William Dean, *A Modern Instance*
 Howells, William Dean, *The Rise of Silas Lapham*
 Hugo, Victor, *The Hunchback of Notre Dame*
 Hugo, Victor, *Ninety-Three*
 Hugo, Victor, *Toilers of the Sea*
 Johnson, Samuel, *Rasselas* (the search for happiness)
 Johnston, Mary, *To Have and to Hold*
 Kingsley, Charles, *Alton Locke*
 Kingsley, Charles, *Westward Ho!*
 La Fayette, Marie Madelaine Pioche, *The Princess of Cleves*
 Loti, Pierre (Louis Marie Julien Viand), *An Iceland Fisherman*
 Lytton, Edward, *The Last Days of Pompeii*
 Manzoni, Alessandro, *The Betrothed* (adventure in Italy)
 Maupassant, Guy de, *Pierre and Jean*
 Melville, Herman, *Moby Dick*
 Melville, Herman, *Typee* (in the South Sea Islands)
 Meredith, George, *The Ordeal of Richard Feverel*
 Mitchell, S. Weir, *Hugh Wynne* (story of the Revolutionary War)
 Reade, Charles, *Put Yourself in His Place* (struggle between capital and labor)
 Sand, George (pseud.), *The Devil's Pool and François the Waif*
 Scott, Sir Walter, *The Abbot*
 Scott, Sir Walter, *The Antiquary*
 Scott, Sir Walter, *The Bride of Lammermoor*
 Scott, Sir Walter, *Guy Mannering*
 Scott, Sir Walter, *Old Mortality*
 Scott, Sir Walter, *Rob Roy*
 Scott, Sir Walter, *Waverly*

Sienkiewicz, Henryk, *Quo Vadis?*
 Sienkiewicz, Henryk, *With Fire and Sword*
 Sudermann, Hermann, *Dame Care*
 Thackeray, William Makepeace, *Henry Esmond*
 Thackeray, William Makepeace, *The Newcomes*
 Thackeray, William Makepeace, *Pendennis* (university life and
 London)
 Thackeray, William Makepeace, *The Virginians*
 Tolstoi, Count Leo N., *Anna Karenina*
 Tolstoi, Count Leo N., *The Resurrection*
 Trollope, Anthony, *Barchester Towers*
 Trollope, Anthony, *Dr. Thorne*
 Trollope, Anthony, *The Warden*
 Turgenyev, Ivan S., *Fathers and Children*
 Turgenyev, Ivan S., *Virgin Soil*

C

Carroll, Lewis (Charles Dodgson), *Alice's Adventures in Wonderland*
 Carroll, Lewis (Charles Dodgson), *Through the Looking Glass*
 Churchill, Winston, *The Crisis*
 Churchill, Winston, *Richard Carvel*
 Clemens, Samuel L. (Mark Twain), *The Prince and the Pauper*
 Cooper, James Fenimore, *The Pilot*
 Cooper, James Fenimore, *The Prairie*
 Cooper, James Fenimore, *The Spy*
 DeFoe, Daniel, *Robinson Crusoe*
 Dickens, Charles, *Oliver Twist*
 Doyle, Sir Arthur Conan, *The White Company*
 Dumas, Alexandre, *The Count of Monte Cristo*
 Dumas, Alexandre, *The Three Musketeers*
 Hughes, Thomas, *Tom Brown at Oxford*
 Hughes, Thomas, *Tom Brown's School Days*
 Kipling, Rudyard, *Captains Courageous*
 Kipling, Rudyard, *Kim*
 Kipling, Rudyard, *The Light That Failed*
 Scott, Sir Walter, *Kenilworth*
 Scott, Sir Walter, *Quentin Durward*
 Scott, Sir Walter, *The Talisman*
 Stevenson, Robert Louis, *The Ebb-Tide*
 Stevenson, Robert Louis, *Kidnapped*
 Stevenson, Robert Louis, *The Master of Ballantrae*
 Stevenson, Robert Louis, *St. Ives*
 Stevenson, Robert Louis, *The Strange Case of Dr. Jekyll and Mr. Hyde*
 Swift, Jonathan, *Gulliver's Travels*

SHORT STORIES¹

Anthologies of Short Stories

Bates, S. C., *Twentieth Century Stories*
 Brewster, D., *A Book of Modern Short Stories*

¹Brief descriptions of all books are available for students at the loan desk in Room 104.

Brewster, D., *A Book of Contemporary Short Stories*
 Burnett and Foley, *Story, 1931-33*
 Burrel and Cerf, *The Bedside Book of Famous American Stories*
 Cross, E. A., *The Book of the Short Story* (an excellent anthology)
 Dashiell, A., *Editor's Choice*
 O'Brien, E., *Twenty-five Best Stories*
 O'Brien, E., *Short Story Case Book*
 Pence, R. W., *Short Stories of Today*

Collections of Short Stories by One Author

Anderson, Sherwood, *Winesburg, Ohio*
 Cable, G. W., *Old Creole Days*
 Caldwell, E., *American Earth*
 Caldwell, E., *Kneel to the Rising Sun*
 Callaghan, M., *A Native Argosy*
 Cather, Willa, *Youth and the Bright Medusa* (stories of artists and musicians)
 Chekov, A., *Stories*
 Clemens, Samuel L. (Mark Twain), *The Mysterious Stranger and Other Stories*
 Conrad, Joseph, *Typhoon and Other Stories*
 Crane, S., *Maggie and Other Stories*
 Dreiser, T., *Chains*
 Dreiser, T., *Free and Other Stories*
 Edmonds, Walter D., *Mostly Canallers* (dealing with life on the Erie Canal)
 Freeman, Mary, *New England Nun*
 Galsworthy, John, *Caravan*
 Garland, Hamlin, *Main-Travelled Roads*
 Hardy, Thomas, *Wessex Tales*
 Hardy, Thomas, *Life's Little Ironies*
 Harte, Bret, *Luck of Roaring Camp*
 Hawthorne, Nathaniel, *Mosses from an Old Manse*
 Hawthorne, Nathaniel, *Twice Told Tales*
 Kipling, Rudyard, *Debts and Credits*
 Kipling, Rudyard, *Selected Stories*
 Kipling, Rudyard, *The Day's Work*
 Lardner, Ring, *Roundup*
 Maupassant, Guy de, *The Odd Number*
 Mansfield, Katharine, *Bliss*
 Mansfield, Katharine, *Garden Party*
 O'Flaherty, L., *Spring Sowing*
 Parker, Dorothy, *Laments for the Living*
 Poe, Edgar Allan, *Selected Tales*
 Steele, Wilbur Daniel, *Land's End and Other Stories*
 Steele, Wilbur Daniel, *The Man Who Saw through Heaven*
 Stephens, James, *Etched in Moonlight*
 Stevenson, Robert Louis, *New Arabian Nights*
 Stevenson, Robert Louis, *The Merry Men*
 Strong, L. A. G., *Don Juan and the Wheelbarrow*
 Strong, L. A. G., *The English Captain* (scene is Scotland, Ireland, and Devon)

Suckow, Ruth, *Iowa Interiors*
Suckow, Ruth, *Children and Older People*
Wharton, Edith, *Certain People*
Wharton, Edith, *Xingu and Other Stories*

DRAMA (FOREIGN)¹

A

Aeschylus, *Agamemnon*
Aeschylus, *Prometheus Bound*
Chekhov, Anton, *The Cherry Orchard* (a tragedy of Russian life)
Chekhov, Anton, *The Three Sisters* (Russian provincial life)
Chekhov, Anton, *Uncle Vanya* (a study of Russian temperament)
Corneille, Pierre, *The Cid*
Euripides, *Alcestis*
Euripides, *Electra* (compare with O'Neill's *Mourning Becomes Electra*)
Euripides, *Iphigenia in Tauris*
Euripides, *Medea*
Goethe, Johann Wolfgang von, *Faust*
Gorky, Maxim, *The Lower Depths* (pre-Soviet slums)
Ibsen, Henrik, *Brand*
Ibsen, Henrik, *Hedda Gabler*
Ibsen, Henrik, *The Master Builder*
Ibsen, Henrik, *Peer Gynt*
Ibsen, Henrik, *Rosmersholm*
Maeterlinck, Maurice, *Pelléas and Mélisande*
Pirandello, Luigi, *As You Desire Me*
Pirandello, Luigi, *Henry IV* (in *Three Plays*) (insanity motive)
Pirandello, Luigi, *Right You Are (If you think so)*
(In *Three Plays*)
Pirandello, Luigi, *Six Characters in Search of an Author*
(In *Three Plays*)
Sophocles, *Antigone*
Sophocles, *Electra*
Sophocles, *Oedipus*
Strindberg, August, *The Dance of Death* (in *Easter*)
Strindberg, August, *A Dream Play* (in *Easter*)
Strindberg, August, *Easter*
Strindberg, August, *The Ghost Sonata* (in *Easter*)
Tolstoi, Leo, *The Power of Darkness* (a father murders his newborn child)

B

Andreyev, Leonid N., *He Who Gets Slapped* (circus background)
Bjornson, Bjornstjerne, *Beyond Our Power*
Bjornson, Bjornstjerne, *The Gauntlet*
France, Anatole, *The Man Who Married a Dumb Wife*
Hauptmann, Gerhart, *Before Dawn*
Hauptmann, Gerhart, *The Sunken Bell*

¹Brief descriptions of all books are available for students at the loan desk in Room 104.

Hauptmann, Gerhart, *The Weavers*
 Hugo, Victor, *Hernani* (Spanish historical romance)
 Ibsen, Henrik, *A Doll's House*
 Ibsen, Henrik, *Pillars of Society*
 Maeterlinck, Maurice, *The Blue Bird* (the search for happiness)
 Maeterlinck, Maurice, *The Intruder*
 Molière (Jean Baptiste Poquelin), *The Doctor in Spite of Himself*
 Rostand, Edmond, *L'Aiglon* (Napoleon's son)
 Rostand, Edmond, *Cyrano de Bergerac* (soldier-poet)
 Rostand, Edmond, *The Romancers*
 Schiller, Johann Christoph Frederick von, *Maria Stuart*
 Schiller, Johann Christoph Friedrich von, *William Tell*
 Sudermann, Hermann, *Magda*

DRAMA (ENGLISH AND AMERICAN)¹

A

Bulwer-Lytton, Edward, *Richelieu*
 Dunsany, Lord, *The Gods of the Mountain*
 Dunsany, Lord, *The Laughter of the Gods* (in *Plays of Gods and Men*)
 Dunsany, Lord, *A Night at an Inn* (in *Plays of Gods and Men*)
 Dunsany, Lord, *The Tents of the Arabs* (in *Plays of Gods and Men*)
 Gregory, Lady, *The Bogie Men* (in *New Comedies*)
 Gregory, Lady, *Coats* (in *New Comedies*)
 Gregory, Lady, *Damer's Gold* (in *New Comedies*)
 Gregory, Lady, *The Full Moon* (in *New Comedies*)
 Gregory, Lady, *The Gaol Gate* (in *Seven Short Plays*)
 Gregory, Lady, *Hyacinth Halvey* (in *Seven Short Plays*)
 Gregory, Lady, *The Jack Daw* (in *Seven Short Plays*)
 Gregory, Lady, *McDonough's Wife* (in *New Comedies*)
 Gregory, Lady, *The Rising of the Moon* (in *Seven Short Plays*)
 Gregory, Lady, *Spreading the News* (in *Seven Short Plays*)
 Gregory, Lady, *The Traveling Man* (in *Seven Short Plays*)
 Gregory, Lady, *The Workhouse Ward* (in *Seven Short Plays*)
 MacKaye, Percy, *Jeanne d'Arc* (compare with Clemens' *Joan of Arc*)
 MacKaye, Percy, *The Scarecrow* (from a tale by Hawthorne)
 Millay, Edna St. Vincent, *The King's Henchman* (opera)
 O'Neill, Eugene G., *The Great God Brown*
 O'Neill, Eugene G., *Mourning Becomes Electra* (compare with Euripides' *Electra*)
 O'Neill, Eugene G., *Strange Interlude*
 Shaw, George Bernard, *Androcles and the Lion* (satiric fable)
 Shaw, George Bernard, *Candida*
 Shaw, George Bernard, *Man and Superman*
 Shaw, George Bernard, *Pygmalion*
 Shaw, George Bernard, *Saint Joan* (compare with MacKaye's *Jeanne d'Arc*)
 Shaw, George Bernard, *You Never Can Tell*

¹Brief descriptions of all books are available for students at the loan desk in Room 104.

Synge, John M., *The Play Boy of the Western World*
 Synge, John M., *Riders to the Sea*
 Synge, John M., *The Well of the Saints* (Irish peasants)
 Yeats, William Butler, *The Land of Heart's Desire*

B

Anderson, Maxwell, *Elizabeth the Queen*
 Anderson, Maxwell, *Mary of Scotland*
 Anderson, Maxwell, and Stallings, Laurence, *The Buccaneer*
 Anderson, Maxwell, and Stallings, Laurence, *First Flight*
 Anderson, Maxwell, and Stallings, Laurence, *What Price Glory*
 Balderston, John Lloyd, and Squire, J. C., *Berkeley Square*
 Barrie, Sir James M., *The Admirable Crichton*
 Barrie, Sir James M., *Quality Street* (Napoleonic wars)
 Barrie, Sir James M., *What Every Woman Knows*
 Barry, Phillip, *Animal Kingdom*
 Bennett, Arnold, and Knoblock, Edward, *Milestones*
 Besier, Rudolf, *The Barretts of Wimpole Street* (compare with *Flush*)
 Connelly, Marcus Cook, *The Green Pastures* (Negro)
 Coward, Noel, *Play Parade* (collection of seven plays)
 Ferris, Walter, *Death Takes a Holiday* (Italian fantasy)
 Galsworthy, John, *Justice* (indicting British divorce laws)
 Galsworthy, John, *The Silver Box* (class injustice)
 Galsworthy, John, *Strife* (industrial strike)
 Gilbert, W. S., and Sullivan, Sir Arthur, *Complete Plays*
 Goldsmith, Oliver, *She Stoops to Conquer*
 Hart, Moss, and Kaufman, George S., *You Can't Take It with You* (best comedy of 1937)
 Kaufman, George, and Ferber, Edna, *Dinner at Eight*
 Kaufman, George, and Ryskind, Morris, *Of Thee I Sing*
 Milne, A. A., *Mr. Pim Passes By* (whimsical comedy)
 Odets, Clifford, *Waiting for Lefty*
 O'Casey, Sean, *Juno and the Paycock* (Dublin tenements)
 O'Casey, Sean, *The Shadow of a Gunman* (Irish independence)
 O'Neill, Eugene G., *Ah, Wilderness* (comedy of adolescence)
 O'Neill, Eugene G., *Anna Christie* ("Dat old debbil Sea")
 O'Neill, Eugene G., *Days Without End* (modern miracle play)
 O'Neill, Eugene G., *Desire Under the Elms*
 O'Neill, Eugene G., *Dynamo* (Is Electricity God?)
 O'Neill, Eugene G., *The Emperor Jones* (study of fear)
 O'Neill, Eugene G., *Lazarus Laughed* (at death)
 O'Neill, Eugene G., *Marco Millions* (a Renaissance Babbitt)
 Pinero, Sir Arthur W., *The Second Mrs. Tanqueray*
 Pinero, Sir Arthur W., *Sweet Lavender*
 Pinero, Sir Arthur W., *Trelawney of the Wells* (actors)
 Rice, Elmer, *Counsellor-at-law*
 Rice, Elmer, *Street Scene*
 Rice, Elmer, *The Subway* (modernistic tragedy)
 Shakespeare (consult your instructor)
 Sheridan, Richard Brinsley, *The Rivals*
 Sheridan, Richard Brinsley, *The School for Scandal*
 Sheriff, Robert Cedric, *Journey's End* (World War)

- Torrence, Ridgely, *Granny Maumee*
 Torrence, Ridgely, *The Rider of Dreams* (in *Granny Maumee*)
 Torrence, Ridgely, *Simon the Cyrenian* (in *Granny Maumee*) }
 (Plays for a negro theatre.) (Read three for one report)
 Wilde, Oscar, *Lady Windermere's Fan*
 Wilde, Oscar, *The Importance of Being Earnest*
 Wilde, Oscar, *A Woman of No Importance*
 Wilder, Thornton, *Our Town*

BOOKS ABOUT POETRY¹

A

- Bennett, Arnold, *Literary Taste; How to Form It*
 Erskine, John, *The Kinds of Poetry and Other Essays*
 Gardiner, John Hays, *The Bible as English Literature*
 Lowes, John Livingston, *Convention and Revolt in Poetry*

B

- Auslander, Joseph, and Hill, Frank Ernest, *The Winged Horse*
 Browne, C. A., *The Story of Our National Ballads*
 Deutsch, Babette, *This Modern Poetry*
 Drew, Elizabeth, *Discovering Poetry*
 Eastman, Max, *Enjoyment of Poetry*
 Riding, Laura, and Graves, Robert, *A Survey of Modernist Poetry*
 Weirick, Bruce, *From Whitman to Sandburg in American Poetry*

ANTHOLOGIES OF POETRY¹

- Cullen, Countee, *Caroling Dusk—An Anthology of Verse by Negro Poets*
 Johnson, James W., *The Book of American Negro Poetry*
 Landis, Paul, *Illini Poetry 1924-1929* (by students and teachers at this University)
 Lomax, John A., *Cowboy Songs and Other Frontier Ballads*
 Lomax, John A., *Songs of the Cattle Trail*
 Rittenhouse, Jessie B., *The Little Book of Modern Verse*
 Sandburg, Carl, *The American Songbag*
 Stork, Charles, *Anthology of Swedish Lyrics from 1750 to 1925*
 Untermeyer, Louis, *Modern American Poetry*
 Van Doren, Mark, *American Poets 1630-1930*
 Van Doren, Mark, *An Anthology of World Poetry*

POETRY¹

A

- Aiken, Conrad P., *Punch: the Immortal Liar* (folk narrative)
 Auden, W. H., and MacNeice, Louis, *Letters from Iceland*
 Benét, Stephen Vincent, *Ballads and Poems—1915-1930*
 Brooke, Rupert, *Collected Poems*
 Colum, Padraic, *Wild Earth and Other Poems* (rural Ireland)
 Davies, William H., *Collected Poems* (England's tramp poet)

¹Brief descriptions of all books are available for students at the loan desk in Room 104.

De La Mare, Walter J., *The Listeners and Other Poems*
 Dickinson, Emily, *Complete Poems* (our best woman poet)
 Eliot, T. S., *Collected Poems*
 Eliot, T. S., *Murder in the Cathedral*
 Flecker, James Elroy, *Collected Poems* (disciple of Byron)
 Gibson, Wilfred Wilson, *Collected Poems* (songs of the worker)
 Hardy, Thomas, *Collected Poems* (ironic tales and portraits)
 Housman, A. E., *A Shropshire Lad* (bitter lyrics of youth)
 Lanier, Sidney, *Poems* (post-Civil War Southern poet)
 Ledwidge, Francis, *Complete Poems* (nature lyrics)
 Lowell, Amy, *Can Grande's Castle* (historical)
 Lowell, Amy, *Pictures of the Floating World* (from Oriental models)
 Millay, Edna St. Vincent, *The Buck in the Snow and Other Poems*
 Millay, Edna St. Vincent, *A Few Figs from Thistles*
 Millay, Edna St. Vincent, *The Harp-Weaver and Other Poems*
 Millay, Edna St. Vincent, *Renascence and Other Poems*
 Millay, Edna St. Vincent, *Second April*
 Robinson, Edwin Arlington, *Collected Poems*
 Robinson, Edwin Arlington, *Tristram*
 Stephens, James, *Collected Poems* (gay Irish singing)
 Wylie, Elinor H., *Angels and Earthly Creatures*
 Wylie, Elinor H., *Black Armour* (subtle and personal)
 Wylie, Elinor H., *Nets to Catch the Wind*
 Wylie, Elinor H., *Trivial Breath*
 Yeats, William Butler, *Early Poems and Stories* (Irish)
 Yeats, William Butler, *Later Poems*
 Yeats, William Butler, *The Tower*

B

Benét, Stephen Vincent, *Burning City*
 Benét, Stephen Vincent, *John Brown's Body* (Civil War epic)
 Benét, Stephen Vincent, *Young Adventure* (undergraduate verse)
 Brown, Sterling, *Southern Road* (from Negro folk songs)
 Bynner, Witter, *Indian Earth* (New Mexico)
 Carroll, Lewis (Charles Dodgson), *Collected Verse* (humorous)
 Coffin, Robert P., *Ballads of Square-Toed Americans*
 Cullen, Countee, *The Black Christ and Other Poems*
 Cullen, Countee, *Color*
 Cullen, Countee, *Copper Sun*
 De La Mare, Walter J., *Selected Poems* (mostly nature themes)
 Dresbach, Glenn Ward, *The Wind in the Cedars* (Southwest)
 Fletcher, John Gould, *Breakers and Granite* (U. S. panorama)
 Frost, Robert, *A Boy's Will* (compare with Housman's *Shropshire Lad*)
 Frost, Robert, *A Further Range*
 Frost, Robert, *New Hampshire*
 Frost, Robert, *North of Boston*
 Frost, Robert, *Selected Poems*
 Henley, William Ernest, *Poems*
 Johnson, James W., *God's Trombones—Seven Negro Sermons in Verse*
 Johnson, Josephine, *Year's End*
 Kipling, Rudyard, *Verse* (British soldiers and colonists)

Knibbs, Henry Herbert, *Saddle Songs and Other Verse*
 Lindsay, Vachel, *The Chinese Nightingale and Other Poems*
 Lindsay, Vachel, *The Congo and other Poems*
 Lowell, Amy, *Selected Poems* (free-verse experiments)
 McKay, Claude, *Harlem Shadows*
 MacLeish, Archibald, *The Fall of the City; a Verse Play for the Radio*
 MacLeish, Archibald, *The Land of the Free*
 MacLeish, Archibald, *Panic; a Play in Verse*
 Masefield, John, *The Everlasting Mercy and the Widow in the Bye Street* (narrative verse)
 Masefield, John, *Reynard the Fox*
 Masefield, John, *Salt-Water Ballads*
 Masefield, John, *Selected Poems*
 Masters, Edgar Lee, *Poems of People*
 Masters, Edgar Lee, *Spoon River Anthology* (Illinois epitaphs)
 Millay, Edna St. Vincent, *Conversation at Midnight*
 Neihardt, John G., *The Song of Hugh Glass* (fur-trading)
 Noyes, Alfred, *Collected Poems* (three volumes—read any one)
 Noyes, Alfred, *Tales of the Mermaid Tavern* (Shakespeare, etc.)
 Parker, Dorothy, *Death and Taxes* (flippant and amusing)
 Parker, Dorothy, *Enough Rope*
 Piper, Edwin Ford, *Barbed Wire and Wayfarers*
 Sandburg, Carl, *Chicago Poems*
 Sandburg, Carl, *Cornhuskers*
 Sandburg, Carl, *Good Morning, America*
 Sandburg, Carl, *The People, Yes*
 Sandburg, Carl, *Slabs of the Sunburnt West*
 Sandburg, Carl, *Smoke and Steel*
 Sarrett, Lew, *Slow Smoke* (Indians and the old West)
 Sassoon, Siegfried L., *Counter Attack* (anti-war)
 Sassoon, Siegfried L., *The Old Huntsman*
 Teasdale, Sara, *Flame and Shadow*
 Teasdale, Sara, *Love Songs*
 Teasdale, Sara, *Rivers to the Sea*
 Untermeyer, Louis, *Roast Leviathan*
 Van Doren, Mark, *Jonathan Gentry* (historical verse-novel)
 Van Doren, Mark, *Spring Thunder and Other Poems*

ENGLISH TRANSLATIONS OF CLASSIC POEMS¹

A

Aucassin et Nicolette, tr. by Andrew Lang (a charming love poem)
Beowulf, tr. by William Ellery Leonard
 Dante, *Divine Comedy*, tr. by Henry Francis Cary
 Homer, *The Iliad*, tr. by Edward, Earl of Derby
 Homer, *The Odyssey*, tr. by George Chapman
The Poetic Edda, tr. by Henry Adams Bellows

¹Brief descriptions of all books are available for students at the loan desk in Room 104.

CALENDAR—B

TMS signifies *Composition for College Students* (fourth edition); LS signifies *Literary Studies for Rhetoric Classes* (revised). Dates are for classes meeting MWF. Classes meeting TTS have the same assignments as classes meeting MWF. When no assignment is given in class, the printed assignment will always apply.

RHETORIC 2—FIRST SEMESTER

Problems in Exposition (With methods of reasoning)

- Sept. 21 (Wed.)—Explanation of the long themes in Rhetoric 2 and assignments.
- Sept. 23 (Fri.)—Theme 1. (Note the list of theme assignments to be submitted on September 30.)
- Sept. 26 (Mon.)—Processes of Reasoning: TMS 333-357, with emphasis on pages 343-357.
- Sept. 28 (Wed.)—Processes of Reasoning: TMS 377 (item 5)—382.
- Sept. 30 (Fri.)—Theme 2: Impromptu. List of five or more expository subjects to be submitted. The instructor will select one of these for Theme 6, (1200-1500 words in length, due October 28).
- Oct. 3 (Mon.)—Processes of Reasoning: TMS 382-387.
- Oct. 5 (Wed.)—Processes of Reasoning: TMS 387-392.
- Oct. 7 (Fri.)—Theme 3: Written test on the processes of reasoning.
- Oct. 10 (Mon.)—"Woodrow Wilson," LS 129-132. Observe that the author reasons from a premise.
- Oct. 12 (Wed.)—"The Rarity of Genius," LS 24-28. Observe the methods of reasoning and the extent to which the premises are developed.
- Oct. 14 (Fri.)—Theme 4: Thesis and complete sentence outline for Theme 6.

B

- Oct. 17 (Mon.)—"Sport Versus Athletics," TMS 414-420. Observe the methods of reasoning and the extent to which the premises are developed.
- Oct. 19 (Wed.)—"Save America First," TMS 393-406. Study the processes of reasoning.
- Oct. 21 (Fri.)—Theme 5.
- Oct. 24 (Mon.)—"The Problem," LS 280-288. Study the processes of reasoning.
- Oct. 26 (Wed.)—*The Green Caldron*.
- Oct. 28 (Fri.)—Theme 6: First long exposition (1200-1500 words). (Note the assignments for the second long exposition on November 11 and December 2.)
- Oct. 31 (Mon.)—On the Use of the Library: TMS 595-616.
- Nov. 2 (Wed.)—On the Use of the Library: TMS 617-637.
- Nov. 4 (Fri.)—Theme 7: Impromptu, to be related to the other work of the semester.
- Nov. 7 (Mon.)—"Knowledge Viewed in Relation to Learning," LS 197-208. Observe how Newman builds up a premise.
- Nov. 9 (Wed.)—"Knowledge Viewed in Relation to Learning," LS 208-216. Observe how Newman deduces conclusions from his premise.
- Nov. 11 (Fri.)—Theme 8. Thesis and complete sentence outline for Theme 10.
- Nov. 14 (Mon.)—"The Idea of a State University," LS 494-504. Observe how the author builds up his idea of what a state university is.
- Nov. 16 (Wed.)—"The Idea of a State University," LS 504-507. Observe how the author applies his idea (or his premise).

B

- Nov. 18 (Fri.)—Theme 9: Written test on the essays in TMS and LS studied during the semester.
- Nov. 21 (Mon.)—"The Trial and Death of Socrates." LS 591-609. Study the methods of reasoning.
- Nov. 23 (Wed.)—"The Trial and Death of Socrates." LS 609-624.
- Nov. 28 (Mon.)—A continuance of the preceding assignment.
- Nov. 30 (Wed.)—Description Defined: TMS 421-438.
- Dec. 2 (Fri.)—Theme 10: Second long exposition (1200-1500 words).

Description and Narration

- Dec. 5 (Mon.)—Technique of Description: TMS 439-461.
- Dec. 7 (Wed.)—*The Green Caldron*
- Dec. 9 (Fri.)—Theme 11: A description.
- Dec. 12 (Mon.)—Style of Description: TMS 461-479.
- Dec. 14 (Wed.)—Theme 12: A description.
- Dec. 16 (Fri.)—What Narrative Is: TMS 480-498.
- Dec. 19 (Mon.)—Types of Informational Narrative: TMS 499-515.
- Dec. 21 (Wed.)—Theme 13: An informational narrative.
- Dec. 23 (Fri.)—Models of Narration Interpreting Character: LS 632-636.
- Jan. 4 (Wed.)—A continuance of the preceding assignment.

B

- Jan. 6 (Fri.)—Theme 14: Impromptu. Also hand in a plan or synopsis of Theme 16 (the long narrative).
- Jan. 9 (Mon.)—Models (for Theme 16): LS 677-691.
- Jan. 11 (Wed.)—Models (for Theme 16): LS 691-707.
- Jan. 13 (Fri.)—Theme 15.
- Jan. 16 (Mon.)—Models (for Theme 16): LS 708-710; 716-724.
- Jan. 18 (Wed.)—Models of Narration: LS 725-755.
- Jan. 20 (Fri.)—Theme 16: A long narrative (1200-1500 words). Unless the instructor otherwise directs, this narrative is to be based on fact, and may be of the informative or expository type.

CALENDAR—C

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RHETORIC 1—SECOND SEMESTER

The Whole Composition and the Paragraph

- Feb. 8 (Wed.)—The Requisites for Good Exposition: A Discussion by the Instructor. Also an explanation of the objectives of Rhetoric 1. Announcement of textbooks and assignment.
- Feb. 10 (Fri.)—Theme 1: Impromptu. Bring theme paper to class. Also read pp. 3-11 of the *Rhetoric Manual* and TMS 1-13.
- Feb. 13 (Mon.)—The Dictionary. Bring to class Webster's *Collegiate Dictionary* (latest revision) or another good college dictionary for use in the discussion of the exercises. Use of the Dictionary: TMS 296-303. Announcement of the semester spelling test to be based on the list in TMS 733-736.
- Feb. 15 (Wed.)—Unity in the Whole Composition: TMS 14-37.
- Feb. 17 (Fri.)—Theme 2. (Bring TMS to class, as the instructor may wish to discuss the use of the Handbook, pp. 658-746, in the correction of themes.)
- Feb. 20 (Mon.)—Coherence in the Whole Composition: TMS 37-59.
- Feb. 22 (Wed.)—Emphasis and Interest in the Whole Composition: TMS 59-71.
- Feb. 24 (Fri.)—Theme 3.
- Feb. 27 (Mon.)—The Sentence Outline: TMS 71-103.
- Mar. 1 (Wed.)—Theme 4: Thesis and sentence outline of "The Idea of a State University" (Section V), LS 504-507.

C

- Mar. 3 (Fri.)—*The Green Caldron*.
- Mar. 6 (Mon.)—Theme 5.
- Mar. 8 (Wed.)—Unity in the Paragraph: TMS 147-164.
- Mar. 10 (Fri.)—Coherence in the Paragraph: TMS 164-178.
- Mar. 13 (Mon.)—Theme 6.
- Mar. 15 (Wed.)—Emphasis in the Paragraph, Amplifying the Paragraph, and Paragraphs for Analysis: TMS 178-205.
- Mar. 17 (Fri.)—Theme 7.
- Mar. 20 (Mon.)—Simple Expository Types: LS 3-12, including the introduction to the selections.
- Mar. 22 (Wed.)—Theme 8: Impromptu, to be carefully organized and paragraphed and to be related to the selections in LS 18-34; 51-52.
- Mar. 24 (Fri.)—Models of Formal Structure: LS 53-72, including the introduction to the selections.

The Sentence

- Mar. 27 (Mon.)—The Sentence: TMS 206-233.
- Mar. 29 (Wed.)—Theme 9: Thesis and sentence outline of "What Is Rhetoric?" Sections I and II only, LS 55-60. (Omit notes.)
- Mar. 31 (Fri.)—Unity in the Sentence: TMS 233-247.
- Apr. 3 (Mon.)—Coherence in the Sentence: TMS 247-265.
- Apr. 5 (Wed.)—Parallels and Contrasts in Structure: LS 87-100, including the introduction to the selections.
- Apr. 12 (Wed.)—Emphasis in the Sentence: TMS 265-279.
- Apr. 14 (Fri.)—Theme 10.
- Apr. 17 (Mon.)—"Reading and Thinking," LS 170-175.

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Apr. 19 (Wed.)—Theme 11: Thesis and sentence outline of "Reading and Thinking," LS 170-175.

The Word

Apr. 21 (Fri.)—How to Know Words: TMS 289-308.

Apr. 24 (Mon.)—How to Use Words: TMS 308-332.

Apr. 26 (Wed.)—Theme 12: Written test on the Sentence and the Word (TMS, Chapters IV and V).

Apr. 28 (Fri.)—Description Defined: TMS 421-438.

May 1 (Mon.)—Technique of Description: TMS 439-461.

May 3 (Wed.)—*The Green Caldron*.

May 5 (Fri.)—Theme 14.

May 8 (Mon.)—Style of Description: TMS 461-479.

May 10 (Wed.)—List of five or more expository subjects to be submitted for Theme 17.

May 12 (Fri.)—Theme 15: A description.

May 15 (Mon.)—Models (illustrating the use of description in exposition): LS 101-106.

May 17 (Wed.)—Theme 16: Impromptu exposition in which description is used. For models, read LS 15-18; 19-21; 40-44.

Conclusion

May 19 (Fri.)—Models of the Composition as a Whole: LS 117-120; 129-132; 159-161.

May 22 (Mon.)—Models of the Composition as a Whole, LS 136-154.

May 24 (Wed.)—Theme 17: An exposition of 1000-1200 words exemplifying the principles studied during the semester.

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