

COLLEGE BULLETIN

NUMBER 9.

MARCH, 1905.

Issued Quarterly by the College of Industrial Arts, Denton, Texas.

Entered Feb. 18, 1903, at Denton, Texas, as second-class matter, under Act of Congress of July 16, 1894.

Summer School Announcement

College of Industrial Arts For Young Women



Located at Denton

Third Term of Second Year
Begins March 21, 1905

FOR SUMMER SCHOOL ANNOUNCEMENT SEE PAGE 27

IMPORTANT—CHANGE OF NAME—PAGE 9.

1905

JANUARY.

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FEBRUARY.

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MARCH.

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APRIL.

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SUMMER SCHOOL ANNOUNCEMENT

COLLEGE OF INDUSTRIAL ARTS

FOR YOUNG WOMEN

LOCATED AT DENTON

THIRD TERM OF SECOND YEAR
BEGINS MARCH 21, 1905



AUSTIN, TEXAS:
GAMMEL-STATESMAN PUBLISHING CO.
1905.

BOARD OF REGENTS
OF THE
COLLEGE OF INDUSTRIAL ARTS.

HON. CLARENCE OUSLEY, *President*, Fort Worth.
MISS M. ELEANOR BRACKENRIDGE, *Vice-President*, San Antonio.
MRS. HELEN M. STODDARD, *Secretary*, Fort Worth.
HON. JOHN A. HANN, *Treasurer*, Denton.
HON. J. H. LOWREY, Honey Grove.
HON. ARTHUR LEFEVRE, Dallas.
MRS. CONE JOHNSON, Tyler.

Address all inquiries to the President of the College,
CREE T. WORK, Denton.

COLLEGE CALENDAR.

1905.

Christmas Vacation Ends.....	Tuesday, January 3.
Second Term of Eleven Weeks Begins.....	Wednesday, January 4.
Washington's Birthday—Holiday.....	Wednesday, February 22.
Texas Independence Day—Holiday.....	Thursday, March 2.
Second Term Closes.....	Saturday, March 18.
Third Term of Twelve Weeks Begins.....	Tuesday, March 21.
San Jacinto Day—Holiday.....	Friday, April 21.
Baccalaureate Sermon.....	Sunday, June 4.
Demonstration and Exhibition Day.....	Monday, June 5.
Class Day.....	Tuesday, June 6.
President's Reception to Graduating Class.	Tuesday evening, June 6.
Commencement Day.....	Wednesday, June 7.
Summer Term of Four Weeks Begins.....	Saturday, June 10.
Summer Term Closes.....	Saturday, July 8.
Fall Term of Thirteen Weeks Begins.....	Wednesday, September 20.
Registration and Entrance Examinations..	Wednesday to Saturday, September 20 to 23.
Organization of Classes.....	Saturday, September 23.
Reception to Students by the Faculty.....	Tuesday, September 26.
Class Work Begins.....	Monday evening, September 25.
Thanksgiving—Holiday.....	Thursday, November 30.
First Term Ends.....	Thursday, December 21.
Christmas Vacation Begins.....	Friday, December 22.

FACULTY.

MR. CREE T. WORK, *President*.—*Psychology, Ethics, Manual Training*. State Normal School, Indiana, Pa.—B. E. D., 1890; M. E. D., 1892. Boston Sloyd Training School—Diploma, 1893. Columbia University—Teachers College Higher Diploma, 1900. Honorary Life Diploma of the State of Colorado, 1901. Superintendent of Schools, Du Bois, Pa., 1890-1892. Director of Industrial Department, State Normal School of Colorado, 1892-1900. Fellow in Manual Training, Teachers College, 1899-1900. Supervisor of Manual Training for the City of San Francisco, 1900-1903.

MRS. GESSNER T. SMITH, *Preceptress*.—*Modern Languages and Latin*. Student in Berlin and Madrid, 1885-1886; at the Sorbonne, Paris, 1900-1901; University of Chicago, 1897. Mistress of Modern Languages, Industrial Institute and College of Mississippi, 1886-1888. Student and Teacher, Tuscaloosa Female College, Ala., 1892-1895. Teacher in East Tennessee Institute, 1895-1900. Mistress of Modern Languages and Instructor in Latin, Industrial Institute and College of Mississippi, 1901-1903.

MISS LUCY E. FAY.—*English Language and Literature*. Student in Kleinburg School, Virginia. Tulane University—Newcomb College—A. B., 1895. University of Texas—A. M., 1901. Private Tutor, 1896-1897. Teacher in Whitis School, Austin, Texas, 1901-1903.

MISS JESSIE H. HUMPHRIES.—*History and Economics*. Howard Payne College—A. B., 1896. University of Chicago—A. B., 1899. Teacher Elementary Schools. Instructor in English and History, Bonham High School, 1900-1902; Dallas High School, 1902-1903.

MR. A. L. BANKS.—*Mathematics*. Marvin College—A. B., 1880. Agricultural and Mechanical College of Texas—B. S., 1892; M. S., 1894. Professor of Mathematics, Marvin College, 1880-1883. Professor of Mathematics, Salado College, 1883-1884. Principal Bryan High School, 1884-1891. Associate Professor of Mathematics, Agricultural and Mechanical College of Texas, 1891-1903.

MR. C. N. ADKISSON.—*Physical Science and Photography*. Central College, Texas—A. B., 1890. Graduate in Bacteriology, University of Louisville, 1891. Student Vanderbilt

University, 1892. Instructor in Science, Polytechnic College, Fort Worth, 1892-1897; Granbury College, 1898; Randolph College, 1899-1901; Terrell University School, 1901-1903. Instructor in Chemistry and Physics, Colorado Chautauqua, 1902-1903.

MISS HARRIET V. WHITTEN.—*Biological Science and Geology.*

University of Texas—B. S., 1898; M. S., 1900. Student Assistant in Geology, University of Texas, 1897-1899. Tutor in University of Texas, 1899-1902. Instructor in Geology, University of Texas, 1902-1903.

MISS MARY LOUISE TUTTLE.—*Domestic Science.—Dairying, Laundering.*

St. Margaret's Diocesan School, Waterbury, Conn., 1885. Diploma in Domestic Science, Teachers College, Columbia University, 1902. Supervisor of Domestic Department, Waterbury Hospital, 1898. Domestic Manager, Pennoyer Sanatorium, Kenosha, Wisconsin, 1901. Assistant in Domestic Science, Teachers College, 1901-1902. Tutor in Domestic Science, Teachers College, 1902-1903. Student Connecticut Agricultural College, 1903.

MISS ELMA B. PERRY.—*Domestic Science.—Cookery.*

Ohio State University—B. Sc., B. Ph., 1901. Fellow and Assistant Teacher of Botany, Ohio State University, 1901-1902—Post-Graduate Work. Student at Wesleyan University. Director Department of Domestic Economy, Stout Manual Training School, Menomonie, Wisconsin, 1902-1903.

MRS. HELEN B. BROOKS.—*Domestic Art.—Sewing, Dressmaking, Millinery.*

Graduate Beck's Commercial School, Ohio, 1898. Pratt Institute, Brooklyn, New York—Domestic Art, 1903. Commercial Secretary, 1899-1901. Instructor in Sewing, St. Bartholomew's Industrial School, New York City, 1902-1903. Assistant Instructor, Pratt Institute, 1902-1903.

MISS AMELIA B. SPRAGUE.—*Fine and Industrial Arts.*

Cincinnati Art Academy, 1887-1891. Designer, Decorator and Teacher at Rookwood Pottery, Cincinnati, 1899-1902. Pratt Institute, 1899-1900, 1902-1903. Private Teacher of Drawing, Water Color, Basketry and China Painting. Normal Art Instructor, Madisonville, Ohio, Public Schools, 1902. Instructor in Hand-work in Asacog and Greenpoint Social Settlements, Brooklyn, N. Y., 1903. Instructor in Art and Hand-work, Ohio State Normal School, Miami University, 1903.

MISS JESSIE McCLYMONDS.—*Elocution, Physical Culture, Vocal Music.*

State Normal School, Edinboro, Pa., B. E. D., 1887; M. E. D., 1889. Instructor in Music, Public Schools, Colfax, Wash.,

1891-1892. Instructor in High School, Colfax, Wash., 1892-1894. Emerson College of Oratory, Boston, Mass., 1901. Public Readings, 1901-1902. Post-Graduate Course, Emerson College of Oratory, 1903. American Institute of Normal Methods (Music), Boston, 1903.

MR. HARRY GORDON ALLEN.—*Commercial Art.*

Ottawa University, Kansas. University of Chicago, 1899-1901. Expert Court Reporter. Accountant. University Stenographer. Director Commercial Department, High School, Dubuque, Iowa, 1901-1903.

MISS REBECCA M. EVANS, M. D.—*Physician and Lecturer on Physiology and Hygiene.*

Mount Union College—Normal Department, Alliance, Ohio, 1892. Northwestern University, Woman's Medical College, Chicago, 1902. Teacher High School, 1893-1898. Interne New England Hospital for Women and Children, Boston, 1902-1903.

MR. W. J. SOWDER.—*Substitute Instructor in History and Political Economy.*

MISS MABEL WHEELER.—*Student Assistant in English.*

MISS MARIE POYNER.—*Student Assistant in Domestic Art.*

MISS LAURA NEALE.—*Student Assistant in Domestic Art.*

MISS MARY FAIN.—*Student Assistant in Domestic Science.*

MISS PEARL BLOW.—*Student Assistant in Domestic Science.*

MR. WALTER J. STOVALL, *Secretary.*

MR. A. J. SEIDERS, *Landscape Gardener.*

MR. J. W. ELLASON, *Gardener.*

MR. C. W. FERGUSON, *Engineer.*

MR. J. E. JONES, *Dairyman.*

FACULTY COMMITTEES.*Curriculum.*

MR. ADKISSON.	MISS TUTTLE.	MISS SPRAGUE.
MISS HUMPHRIES.		MR. ALLEN.
MRS. BROOKS.		MR. BANKS.

Classification.

MR. BANKS.	MISS FAY.	MISS PERRY.
MISS HUMPHRIES.		MRS. SMITH.
MISS WHITTEN.		MR. ADKISSON.

Graduation and Certification.

MR. ADKISSON.	MISS TUTTLE.	MISS FAY.
MISS SPRAGUE.		MR. ALLEN.

Literary Societies and Press.

MR. ALLEN.	MISS MCCLYMONDS.	MISS FAY.	MISS PERRY.
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Exhibition and Entertainment.

MISS SPRAGUE.	MRS. BROOKS.	MISS PERRY.
MISS TUTTLE.		MRS. SMITH.

Athletics.

MISS MCCLYMONDS.	MRS. BROOKS.	DR. EVANS.
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Boarding Arrangements.

MRS. SMITH.	MR. BANKS.	MISS TUTTLE.
DR. EVANS.		MRS. BROOKS.

Mentor.

DR. EVANS.	MR. BANKS.	MISS WHITTEN.
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The President is ex officio a member of all committees.

COLLEGE OF INDUSTRIAL ARTS.

FOR YOUNG WOMEN.

At a recent meeting of the Board of Regents the popular name of this College was ordered changed from "Girls Industrial College" to "College of Industrial Arts." The change was made to avoid the phrasing "Industrial School" which the press and public have frequently attached to the College, thus leading many to associate it with a score or more of reformatory institutions throughout the country known as "Industrial Schools." It is not right that the students and graduates of one of the State's higher educational institutions should thus be subjected to the humiliation of being classed with delinquents. Industrial education should have no such evil associations. The friends of the College, the public generally, and the press in particular, are requested to use the new name to the exclusion of all other titles, and thus to aid materially in promoting the standing and the highest usefulness of the

HISTORICAL SKETCH.

The first formal effort to establish an institution in Texas for the industrial training of girls was the introduction of a bill in the lower house of the Twenty-second Legislature, in 1891, by the Hon. A. J. Baker of San Angelo. The bill passed in the Senate, but failed in the House. In 1897 a similar bill was introduced by Senator William J. Bailey of Tarrant County. Again the bill passed the Senate but failed in the House. In the Twenty-sixth Legislature, in 1899, a bill providing for a girls industrial institution was introduced by Judge V. W. Grubbs of Greenville. Although this bill failed in the Senate, the agitation in its favor terminated in a formal demand in the platform of the Democratic party in 1900, that an industrial institution for the training of girls be established. The bill, which finally became a law, and which was substantially the same as that introduced by Judge Grubbs, was introduced in the Senate of the Twenty-seventh Legislature by Senator Harris, and in the House by Messrs. Mulkey and Pier-son. It became a law April 6, 1901, thus creating the "Texas Industrial Institute and College for the Education of White Girls of the State of Texas in the Arts and Sciences." The law provided that the Governor appoint a locating commission to choose a site for the College, said commission to consist of one person from each Congressional district. One of the duties laid upon this commission was: "They shall also take into consideration the healthfulness, moral and social environments and influences, accessibility, and other facts and circumstances affecting the suitability of the site in question as a location for

said industrial institute and college." This commission, consisting of thirteen persons, after making an extended tour of the State, on which they carefully inspected numerous available sites, finally, in February, 1902, located the College at Denton.

The law also directed "That the Board of Regents shall possess all the powers necessary to accomplish and carry out the provisions of this act, the establishment and maintenance of a first class industrial institute and college for the education of white girls in this State in the arts and sciences, at which such girls may acquire a literary education, together with a knowledge of kindergarten instruction, also a knowledge of telegraphy, stenography and photography; also a knowledge of drawing, painting, designing and engraving, in their industrial application; also a knowledge of general needle-work, including dressmaking; also a knowledge of bookkeeping; also a thorough knowledge of scientific and practical cooking, including a chemical study of food; also a knowledge of practical housekeeping; also a knowledge of trained nursing, caring for the sick; also a knowledge of the care and culture of children; with such other practical industries as from time to time may be suggested by experience, or tend to promote the general object of said institute and college, to wit: fitting and preparing such girls for the practical industries of the age."

The Governor appointed as the first Board of Regents the Hon. A. P. Wooldridge, of Austin; Miss M. Eleanor Brackenridge, of San Antonio; Mrs. Helen M. Stoddard, of Fort Worth; Hon. Clarence Ousley, of Houston (now of Fort Worth); Mrs. Cone Johnson, of Tyler; Hon. Rosser Thomas, of Bonham, and Hon. Jno. A. Hann, of Denton. This board went to work promptly, and on January 10, 1903, in the presence of five thousand people, the corner stone of the Girls Industrial College of Texas was laid. Several meetings of the board and much time was employed during the spring and summer of 1903 in the selection of a Faculty. Meanwhile the building committee of the board put forth its most strenuous efforts in purchasing and placing the College equipment for the accommodation of the students. In February, 1903, the first number of the "Girls Industrial College Bulletin" was issued, containing a preliminary announcement of the opening of the College in September; in June, Bulletin No. 2 was issued, giving the "Plan and Scope" of the College; and in August the "Course of Study" was issued in Bulletin No. 3. The plan provided for four general departments—"English-Science," "Domestic Arts," "Fine and Industrial Arts" and "Commercial Arts"—with courses in each leading to graduation. Provision was also made for irregular students who might not be able to complete a full course. With a Faculty of fourteen specialists, selected from South, East, North and West, and from nine different States, the College opened its doors September 23, 1903. At the close of the first year there had matriculated one hundred and eighty-six (186) students, representing eighty-eight (88) counties of Texas. The enrollment the second term of the second year is one hundred and ninety (190) students. These make as fine a body of young people as may be found anywhere throughout our land. In them not only the hope, but the pride of Texans may rightfully be centered.

LOCATION.

The College of Industrial Arts is situated just in the outskirts of Denton, to the northeast, in a campus of seventy acres of rising ground overlooking the city and the surrounding country. About ten acres of this form a beautiful slope in front of the College building. This portion is well supplied with large shade trees and is covered with Bermuda grass, with artistic walks and drives leading to the College. In the rear of the College is a fine grove of oaks, in the midst of which it is hoped to erect, before long, a comfortable dormitory for the students. Lying still back of this, toward the north, are the orchard, berry and vegetable gardens and grain fields. The College plant is provided with a good sewerage system which carries the sewage to the farm, many rods away from the building.

Denton is located in a prosperous agricultural region. It has a population of about 5000, and is a city of good homes, intelligent people, and has an elevating moral and social atmosphere. The representative religious denominations have churches here. Denton is rapidly becoming an educational center, it having not only a good system of public schools, including a high school, but also the Southwestern Christian College, the North Texas State Normal, and the College of Industrial Arts. The city is in a healthful location, and is supplied with excellent water from artesian wells. It is within thirty-five miles of Fort Worth, about the same distance from Dallas, and is reached by the Missouri, Kansas & Texas and the Texas & Pacific railways.

EQUIPMENT.

The equipment of the College is the best that could be obtained, the policy of the board being that the best is none too good for Texas girls, and that it is poor economy to get second class equipment. The basement contains the creamery, equipped with churns, separator, cream ripener, butter worker, cream testers, wash sinks, bottling apparatus, scales, etc. In another well lighted apartment, with cement floor, is the laundry, with complete outfit for both hand and machine work, as tubs, washer, dry room, extractor, wringers, ironing boards, ironing machines, starcher, etc. Adjoining the creamery is a science lecture room for the theoretical work in laundering and dairying. In the basement is also located the manual training laboratory, equipped with benches and tools for light construction work, wood carving, Venetian iron work, modeling, cardboard work, etc. This laboratory also contains a lathe, a scroll saw, and other small machinery for skilled hand work suitable for women and for public school manual training work. The machinery in these departments is run by electric power. Across the corridor from these departments is the boiler room, containing the heating plant, air compressor for forcing water from the well, a gas machine, to provide gas for kitchen, laundry and other laboratories, etc. Adjoining the boiler room is an apartment fitted up as a lunch room and cloak room. On the first floor are the president's, secretary's and physician's offices; the art room, with individual drawing tables, lockers, model stands, etc.; the mathematics, languages and English rooms, seated with comfortable cane bottomed chairs with tablet arm; and the

library, which already contains several hundred volumes, treating of all phases of the college work, and with twenty-five or thirty magazines and a good reading table. On the second floor is the commercial room, with typewriters, tables and desks; the history room; the rooms for biological science, consisting of a lecture room, seated with oak opera chairs with tablet arm, and a laboratory with table, compound microscopes and other apparatus; and the large physical laboratory, equipped with double experimental tables, lecture chairs, storage cases, hoods, basins, etc.; this room also contains a fine photographic equipment, china kiln, sunlight picture apparatus, an electric stereopticon, etc.; adjoining it are the instructor's private laboratory, an apparatus room containing an X-Ray equipment and much other apparatus for physics, a chemical store room, and a photographic dark room. On the third floor is a domestic science laboratory, domestic arts laboratory and the auditorium. The first consists of a lecture department, with lockers for aprons and caps; a large kitchen equipped with tile-topped cooking tables, built in the form of a rectangle, fitted on top with twenty-two two-place gas stoves, for each of which, beneath the table, are a bread board, drawer with cooking dishes, spoons, etc., and a roll front cupboard with pots, pans, etc.; the kitchen is also supplied with a large gas range, a coal and wood range, a thirty-gallon hot water boiler, six porcelain-lined sinks, a cupboard for extra dishes and equipment, a supply table in which are kept various provisions and materials, a fuel chest, a storage closet, a refrigerator, and a dumb waiter for raising materials from the basement. The domestic arts laboratory has a locker room for students' unfinished work, a large sewing room with small and large tables, a dozen sewing machines, a fitting and millinery room and storage closets. The auditorium has a raised floor and is equipped with good oak furniture—opera chairs, platform chairs, reading desk and piano, together with charts, blackboard, etc., for music classes. An electric program clock in the main office automatically calls off the time for change of classes by ringing small gongs in the corridors on all the floors. Only the central portion of the main building has as yet been erected. Additions are contemplated according to the growth of the school and the financial prosperity of the State.

Tennis and basket ball courts are located near the building. A large greenhouse has been built, in connection with which practical lessons in floriculture and horticulture are given; also a fine dairy barn, where a small herd of registered Jerseys is kept, and a poultry yard, which is supplied with incubators and brooders, and is stocked with a variety of blooded fowls. Artesian water is obtained from a deep well just in the rear of the building, from which it is pumped into a cement reservoir; from this, when the sediment has settled, the clear, pure water is pumped into a steel tank, standing on a steel tower, affording not only ample water supply for the College, but fire protection as well; this tank also supplies water for the water-garden, which is being made on the front slope of the College campus.

CONDITIONS FOR ENTRANCE.

Who may attend the College? All white girls of good moral character who have attained the age of sixteen years, who have a knowledge

of the common school subjects, who wish to acquire a higher education which includes a thorough practical training for life, who come to the College with the clear and earnest purpose of doing their best work and of complying with the regulations of the institution, and who pass satisfactorily the entrance examinations prescribed by the Faculty.

The examination for entrance to the First Preparatory and Irregular classes covers the subjects of Spelling, Reading, Political Geography, Arithmetic, Elementary Algebra, United States History, English Grammar and Composition. The examination in Political Geography will include the political divisions of the world, the distribution of the waters of the earth, important cities, mountains, and location of same. In Arithmetic, ability to solve problems in Greatest Common Divisor, Least Common Multiple, Percentage, Square Root and Cube Root is required. In Algebra, skill in solving problems in Common Divisor, Least Common Multiple, Fractions and Simple Equations is required. The examination in History will embrace a knowledge of the leading facts of the history of the United States as given in such text books as those adopted in the Texas public schools. For the examination in English Grammar, the student must be able to analyze simple, complex and compound sentences, and to parse all the words contained in those sentences. The requirements for composition are the ability to write intelligent sentences, and to write them neatly and punctuate them correctly. The questions for the entrance examination, in any subject, are not taken from any text-book or books, but are such as are reasonable for students who have made a proper study of the subjects indicated. Students entering after the beginning of the school year are expected to pass an examination in the work covered to date by the class they propose to enter, in addition to the regular entrance examination.

Applicants for advanced standing, not vouched for by the Classification Committee, will be examined in all subjects in the preceding years of the course of study. Those holding Second Grade State Certificates will be admitted to the Second Preparatory class without examination. Graduates of approved high schools, and those holding First Grade State Certificates will, at present, be admitted to the Junior class without examination. Advanced students who have had work in other schools of high standing, equivalent to that required in any of the subjects of the course in the College, will be given due credit for the same.

Graduates from good high schools should be able to complete the work, as at present arranged, in two years.

IRREGULAR STUDENTS.

Students who, for reasons satisfactory to the Classification Committee, are unable to carry a regular program of work, may be classified as Irregular students, taking such program of work as may be approved by said committee. All such students, however, will be required to pass the examinations for entrance to the First Preparatory Course, or to present credentials as indicated above. This arrangement for irregular students is intended for adults whose time is limited and who are not prepared to carry the regular work. Young students who fear that

they may not be able to remain long enough to complete the entire regular course should carry it as far as they can rather than plan to enter as irregular students. Efforts will be put forth to make all courses so practical and thorough at all points that the greatest good will be gained by taking the work in its regular order. The aim of the College will be to encourage thorough, earnest work in all departments, and the purpose of students who attend it should be to take enough time to do the work in a manner creditable to themselves and the institution.

Teachers who desire to prepare for teaching manual training, including sewing and cooking, in the public schools, will be welcomed to the institution, and will be provided with courses in the theory and practice of work suitable for primary, grammar and high schools. Particularly would we encourage those in this work who are thoroughly interested in it and who have had successful teaching experience or a normal school course, or both.

SPECIAL STUDENTS.

Students who wish to pursue work beyond that prescribed in the curriculum may arrange for special work if the candidate presents satisfactory qualifications to the classification committee. Special students may choose their course, subject to the approval of the respective teachers involved, and of the President. Certificates of proficiency in any branch will not be issued for less than one term's work in such branch.

CURRICULUM.

The field to be covered by the work of the College of Industrial Arts is so large that it has been impossible at this time to inaugurate all of the courses contemplated in the law. Therefore only the subjects for which there is the most urgent present demand, and which seem to be of the most vital importance in the practical education of our girls, are at present introduced. These are arranged under four courses, known as the "English-Science Course," "Domestic Arts Course," "Fine and Industrial Arts Course," and "Commercial Arts Course." As the College develops, additional courses will be organized and other subjects introduced.

English-Science Course. This course is adapted to the needs of those who want to give their chief attention to scientific and literary subjects. It involves more collateral reading and a larger proportion of home study than other courses.

Domestic Arts Course. As the title indicates, this course places stress on training of a domestic nature. The literary and scientific features it includes contribute to make it a broad, practical course. While girls may have no need or desire to do everything required in the course after they leave school, they will be largely benefitted by the training involved in each subject of the course.

Fine and Industrial Arts Course. This course includes numerous subjects of a practical nature, and is intended to prepare students for profitable remunerative occupations. Here, again, the study of literature and science is deemed essential to the most successful work, both during and after the completion of the course. In this and other practical courses a large amount of laboratory study and practice is required.

Commercial Arts Course. Here is offered a thorough course for those who wish to prepare for clerical work, reporting, etc. It is intended to meet the demand for more broadly intelligent and more accurate office workers in commercial lines. The work ranks with that of other courses in extent and grade.

The regular course in any department includes the completion of all work indicated. All who satisfy the requirements of any portion of a course, either by examination or certificate, will be given due credit therefor; provided, that at least one year's work at the institution will be required of all candidates for a diploma of graduation.

In literary and scientific subjects much of the work is common to all courses. Wherever practicable, classes in the different courses recite together. The satisfactory completion of the subjects not marked in the tabulated outline as optional, or as elective with a subject being taken by the student, is required of regular students in the several courses.

Students may pursue the work of two courses at the same time, subject to the approval of the instructors concerned and the Classification Committee. It stands to reason that such students can not expect to complete both courses in the same time as would be required for but one.

After entering upon the work of any course a student may not change to another course, or alter her program, without the approval of the Classification Committee.

All students will be required from time to time to attend lectures and demonstrations in Floriculture, Poultry Raising, Beekeeping and Dairying through one year. Sections will be formed and will report for this, as directed by the President.

It will be noticed that in all of the courses literary work has a prominent place. Industrial training is most valuable, but, taken by itself, it is not sufficient. Both for the purpose of training and that of giving information, literary work is indispensable in a thorough education. In the courses as arranged an effort has been made to furnish the two lines of work—industrial and literary—in proper proportions for the best, all around, practical training for life's work. In the early part of the course the literary feature naturally receives emphasis, connecting with school work previously done by the students, and preparing them for the deeper appreciation of the scientific features of the industrial courses. During the Junior and Senior years emphasis is placed on the manual work, and special technique developed. Let no student come to the College with the idea that books are here laid aside. Books are among the tools of all of the departments of the College of Industrial Arts.

TABULATED COURSE.

Bulletin No. 6, June, 1904, contains the course of study in detail. Those especially interested should send for a copy.

SUMMER SCHOOL.

Announcement of the summer session for 1905 will be found on another page.

SPECIAL ADVANTAGES.

Among the special advantages of the College of Industrial Arts mention should be made of the convenience of Denton to all portions of the State. The town is centrally located with respect to the densest population of Texas. It is situated just on the boundary between the prairie and the cross-timber country, has good drainage and is considered one of the most healthful locations in Texas. Denton is a clean town morally. There are no saloons here. It is a place of Christian homes, churches, fine social atmosphere, and is permeated with a progressive educational spirit.

The complete equipment of the College of Industrial Arts and the special qualifications of the members of the faculty for the most thorough work in their respective lines should commend the institution to those who are seeking superior opportunities. Parents will appreciate the supervision of their daughters by a faculty selected with special care as to their fitness for properly overseeing and directing the lives of maturing young women. Outside of the school the students are always subject to the supervision of the teachers, each teacher having the oversight of a certain group of students. In the College chapel exercises are conducted each school day. The proper conduct and moral training of the girls are carefully looked after at all times. The churches of the different denominations in Denton welcome the students of the College of Industrial Arts to their services and their Sabbath schools. It is expected that all students will attend the church to which they belong or which their parents or guardians prefer them to attend. Proper student organizations within the College will be encouraged, but no such organizations may be formed without the consent and approval of the president. All students will be required to conform to such regulations as may be adopted from time to time.

FACULTY.

The instructors in the College of Industrial Arts are all specialists in their respective lines. They are persons of the most thorough training and of successful experience. In their selection the purpose and scope of the work of the institution has been carefully considered, as have also the many details of the proper instruction of the girls of Texas. Besides educational qualifications—which are indicated in connection with the names of the faculty published on a preceding page—the matters of personal moral character, culture, tact, general disposition, habits, social qualities and special fitness for teaching girls, were fully considered.

Parents may send their daughters to the College of Industrial Arts with the confidence that their welfare in every respect—morally, intellectually and physically—will receive most conscientious care. Members of the faculty will be glad at any time to answer inquiries of parents regarding their daughters. It is hoped that parents will visit the institution whenever they can make it convenient to do so.

PHYSICIAN.

The primary object in having a College physician is to prevent sickness and to look after the general health of the students. All students are expected to report to her their state of health as often as she deems it necessary. Should a student feel ill, she is expected to send, or to come in person, to the physician at once. The physician has daily office hours, at which time students may report, or consult her professionally. In case of serious illness the parents of the patient will be notified immediately. The physician's services are free to students, medicines only to be paid for—when prescriptions are filled at the drug stores. This applies to students only so long as they are in regular standing in the institution. The College is in no sense a sanitarium for invalids or semi-invalids, or applicants who come to the College principally for medical treatment.

RECREATION AND HEALTH.

Besides the physical culture required in all courses of the College, provision has been made for outside recreation, and students are encouraged to engage in out-door sports, such as tennis and basket ball. Grounds have been prepared for this purpose on the College campus. The College physician has the special oversight of the health of the students, both in their boarding places and in the school. Besides the regular courses in Physiology and Hygiene, students receive special lectures on health, systematic exercise, sanitation, etc.

THE LIBRARY.

The library, consisting of 460 volumes, was opened for the use of the students during the first year. The books have been most carefully selected by the different teachers, and each department is represented by some special works along its own line. This is but the nucleus of what is hoped for the library in the future, as it is the intention of the College to add to the number of books each year,—and in such proportion as the funds provided will permit. About thirty magazines and periodicals have also been subscribed for, and it has been most gratifying to observe the pleasure the students have derived from these each month.

During the first year the following gifts were received: "The International Cyclopedia" of sixteen volumes, from the Hon. A. P. Wooldridge, Austin, Texas; also one copy each of "Master, Man and Spirit" and "Southland Columbiad," from the author, Rev. William Allen.

UNIFORM DRESS.

A uniform dress for the students has been adopted. All students, except those who, for weighty reasons, may be excused, are required to wear the uniform, which, for winter wear consists of a navy blue, all wool serge coat-suit, with the skirt of walking length, soft finished shirt waist of the same quality, and Oxford cap. For spring and fall wear the uniform will be the same as the above, with the exception that a shirt waist of white Indian Head, soft finish, may be worn, and a white lawn sun bonnet, Standard Pattern No. 7392, may be substituted for the cap for school wear. Students are required to wear their uniforms on all occasions, hence other dresses can be of no service except to wear in their sleeping apartments. The suits must be made of the same grade, weave and color of material.

Beginning in August, 1905, students will purchase their caps, jackets and skirt material at the College. These goods are carried in stock for the students of the College, and are sold to them at a special reduced price. Prospective students may order dress goods from the College before coming. The white Indian Head cloth for shirt waists, the "Paula" collars (Corliss-Coon Company) and the blue silk string ties may be purchased elsewhere. The skirt must be made according to Standard Pattern No. 7734, skirts to be opened down left side of front, closed at back; hooks on placket to be $1\frac{1}{4}$ inches apart; skirts to be hooked on waist with five hooks. The shirt waists are to be made by Standard Pattern No. 7944. The jacket by Standard Pattern No. 6999, lined with black Farmer's satin. In ordering jacket the bust measure should be taken over fullest part of bust; the sleeve measure, starting from center of back, over to arm hole, and with hand on chest, continue measurement to hand. The jacket may be ordered after the student arrives at the College. For special occasions, as church and commencement, a white lawn dress may be worn, the shirt waist to be of the same design as the other uniform waists, the skirt of Standard Pattern No. 8059, the belt of same material as skirt, the collar of dark blue ribbon stock, with white turnover.

Students who are capable of making their own dresses will be allowed and encouraged to do so. The cost of the uniform complete, with two skirts and eight waists, will be approximately as follows:

Oxford cap	\$2 50	
One dozen collars and one tie.....	1 75	
Two skirts	6 00	(plus the making)
Six white shirt waists.....	3 00	(plus the making)
Two blue shirt waists.....	3 00	(plus the making)
One jacket	6 50	
Total	\$22 75	

TEXT-BOOKS.

Text-books, for use in the College, are furnished from the College book store on the following terms: All students, on taking out books,

are required to deposit the full value of the same with the Secretary. If the books are returned in good order at or before the close of the term, four-fifths of the deposit is returned. In the case of appointive students the entire amount of the deposit is returned. Students who desire to keep the books as their own property are allowed to do so by paying the cost price for them. College note books, bookkeeping blanks, stationery, etc., are sold at cost for cash. Students are subject to fines for damage to rented books.

BOARDING.

Boarding may be obtained in private families or in boarding houses within walking distance of the College. Students who so desire may have boarding places selected for them in advance of their arrival, or, if they prefer to select them afterward, this privilege will be accorded them. Students are not allowed to board except at such homes or boarding houses as have the approval of the President of the College. Boarding houses are not approved that do not have proper equipment and care, good sanitary conditions and wholesome and safe surroundings. It is allowable for students to room at one place and take their meals at another; provided, that both places have been approved. Students must plan to pay room rent and boarding in advance.

EXPENSES.

Tuition in the College of Industrial Arts is free. The following are the essential expenses to be met by students:

Matriculation fee, payable on first registration at the College....	\$5 00
Incidental fee of \$5.00, payable at the first of each term.....	15 00
Text-books, etc., per year, about.....	10 00
Boarding and room, per calendar month, two in a room, from	\$14.00 to 15 00

Add to these proper allowances for clothing, laundry and other personal expenses; also railroad fare to Denton and return, and a small allowance for incidentals.

The fees are payable strictly in advance. The matriculation fee is paid but once for all time, but must be paid by all students, whether appointive or not, whether regular, irregular or special. Appointive students receive credit for the incidental fees (\$15) and will have the free use of text-books (\$10). Special students are required to pay the same fees as regular students. Fees will not be refunded to students who leave school during the term. Students who desire to take private lessons in music, which may be arranged for with special teachers in town, will be expected to pay from 50 cents to \$1.00 per lesson. Students taking painting and designing must furnish their own brushes, pens, paints, etc. Also, those who take china painting must pay for the ware on which to paint. This is furnished to them at cost, and is their own property. All students are entitled to the free use of library facilities and apparatus in the different departments in which they work.

They are held responsible for damage to equipment resulting from their own carelessness.

APPOINTIVE STUDENTS.

The Board of Regents of the College of Industrial Arts has, according to law, made provision for about two hundred appointive students, to be apportioned throughout the State on the basis of the number of educable white girls in the several counties. The number of appointees to which each county is entitled is shown by the list, page 21. The allotment in each case applies to the entire county, including all independent and community districts. It will be noticed that in numerous cases where the population is sparse, several counties are grouped together as being entitled to but one appointive student. In such cases, the superintendents involved are expected to confer in making the appointment.

All qualified individuals will be made welcome in the school, whether they are fortunate enough to receive an appointment or not. The advantages of appointment are: 1. The incidental fees, amounting to \$15 per year, are remitted to appointive students. 2. Appointive students will be given the free use of text-books, which saves about \$10 per year. This makes an appointment worth about \$25 per year. An appointment holds good only for the scholastic year for which it is issued, or for such fraction thereof as the student named in it may actually attend the College. Appointive students who leave school during the year thereby forfeit their appointments.

Appointments to the College are to be made as indicated in the apportionment table given below, and according to the following regulations adopted by the Board of Regents:

1. All appointees shall be qualified as indicated above ("Conditions for Entrance"), and as set forth in the certificate of appointment furnished to county superintendents by the College. Appointive students are not exempt from the entrance examinations, except when they hold high school certificates, State certificates, or other satisfactory credentials.

2. The appointments shall be made by the superintendents of schools of the several counties, the qualifications of appointees to be determined preferably by competitive examination, or by any other method said superintendents may see fit to employ.

3. Where two or more counties are grouped in the apportionment table the appointments shall be made by joint action of the superintendents (or ex-officio superintendents) involved.

4. All appointments shall be officially reported to the President of the College before the first day of June. Appointments not so reported shall revert to the institution, and may be allotted and conferred at the discretion of the President of the College, or according to the further instructions of the Board.

5. In case any appointee should later find it impracticable to fulfill her appointment, the appointing superintendent shall have authority to transfer it to another worthy applicant in his county; provided, that such transfer shall be made and properly certified to the President of the College before the opening of the term in September.

6. County superintendents shall publish notice in a newspaper of their county, or counties, at least three weeks before the appointments are made, as provided in the law.

APPORTIONMENT OF APPOINTIVE STUDENTS BY COUNTIES.

Following is given the number of appointive students to which the several counties are at present entitled. The instructions to county superintendents quoted above indicate the method of appointment. Blank certificates of appointment, giving details of qualification, will be furnished to superintendents by the College.

Anderson	1	Comal and Kendall.....	1
Angelina	1	Comanche	2
Aransas (see Bee).		Concho (see Tom Green).	
Archer (see Jack).		Cooke	2
Armstrong (see Donley).		Coryell	2
Atascosa and Frio.....	1	Cottle (see Hardeman).	
Austin	1	Crockett (see Val Verde).	
Bandera, Kerr and Edwards.....	1	Crosby (see Floyd).	
Bastrop	1	Dalham (see Potter).	
Baylor (see Wilbarger).		Dallas	5
Bee, San Patricio, Refugio and Aransas	1	Deaf Smith (see Donley).	
Bell	3	Delta	1
Bexar, 4; Guadalupe, 1; Bexar and Guadalupe, 1.....	6	Denton	2
Blanco (see Gillespie).		DeWitt (see Gonzales).	
Borden (see Scurry).		Dickens (see Floyd).	
Bosque (see Johnson).		Donley, Hall, Collingsworth, Armstrong, Randall and Deaf Smith....	1
Bowie	2	Dimmit (see Maverick).	
Brazoria, Matagorda, Jackson and Calhoun	1	Duval and Zapata.....	1
Brazos	1	Eastland (see Erath).	
Brewster (see Presidio).		Ector (see Coke).	
Brisco (see Floyd).		Edwards (see Bandera).	
Brown	1	Ellis	4
Burleson	1	El Paso.....	2
Burnet	1	Erath, 2; Eastland, 1; Erath and Eastland, 1.....	4
Caldwell	1	Falls	2
Calhoun (see Brazoria).		Fannin	4
Callahan, Shackelford and Throckmorton	1	Fayette	1
Cameron	2	Fisher (see Scurry).	
Camp and Morris.....	1	Floyd, Hale, Motley, Dickens, Crosby, Lubbock, Briscoe, Swisher, Castro, Lamb and Parmer.....	1
Carson (see Potter).		Foard (see Hardeman).	
Cass	1	Fort Bend (see Wharton).	
Castro (see Floyd).		Franklin	1
Chambers (see Jefferson).		Freestone	1
Cherokee, 1; Houston, 1; Cherokee and Houston, 1.....	3	Frio (see Atascosa).	
Childress (see Hardeman).		Galveston	2
Clay and Wichita.....	1	Garza (see Scurry).	
Coke, Mitchell, Howard, Sterling, Glascock, Midland, Martin, Ector and Ward.....	1	Gillespie and Blanco.....	1
Coleman	1	Glasscock (see Coke).	
Collin	4	Goliad (see Victoria).	
Collingsworth (see Donley).		Gonzales, 1; DeWitt, 1; Gonzales and DeWitt, 1.....	3
Colorado	1	Gray (see Potter).	
		Grayson	4
		Gregg and Marion.....	1

Grimes	1	Maverick, Kinney, Zavala, Dimmit, La Salle and McMullen.....	1
Guadalupe (see Bexar).		McCulloch (see Tom Green).	
Hale (see Floyd).		McLennan	3
Hall (see Donley).		McMullen (see Maverick).	
Hamilton	1	Medina and Uvalde.....	1
Hansford (see Potter).		Menard (see Val Verde).	
Hardeman, Foard, Childress, Cottle, King and Stonewall.....	1	Midland (see Coke).	
Hardin (see Tyler).		Milam	2
Harris	3	Mills	1
Harrison	1	Mitchell (see Coke).	
Hartley (see Potter).		Montague	2
Haskell (see Jones).		Montgomery and Liberty.....	1
Hays	1	Nacogdoches, 1; Shelby, 1; Nacog- doches and Shelby, 1.....	3
Hemphill (see Potter).		Navarro	3
Henderson (see Smith).		Newton (see Jasper).	
Hidalgo	1	Nolan (see Runnels).	
Hill	3	Nueces	1
Hood and Somervell.....	1	Ochiltree (see Potter).	
Hopkins	2	Oldham (see Potter).	
Houston (see Cherokee).		Orange (see Jasper).	
Howard (see Coke).		Palo Pinto.....	1
Hunt	4	Panola	1
Hutchinson (see Potter).		Parker	2
Irion (see Tom Green).		Parmer (see Floyd).	
Jack and Archer.....	1	Pecos (see Presidio).	
Jackson (see Brazoria).		Polk and San Jacinto.....	1
Jasper, Orange and Newton.....	1	Potter, Oldham, Hartley, Dallam, Sherman, Moore, Hutchinson, Hansford, Ochiltree, Roberts, Lipscomb, Hemphill, Wheeler, Gray and Carson.....	1
Jeff Davis (see Presidio).		Presidio, Brewster, Pecos, Jeff Davis and Reeves.....	1
Jefferson and Chambers.....	1	Rains (see Wood).	
Johnson, 2; Bosque, 1; Johnson and Bosque, 1.....	4	Randall (see Donley).	
Jones and Haskell.....	1	Red River.....	2
Karnes and Live Oak.....	1	Reeves (see Presidio).	
Kaufman	2	Refugio (see Bee).	
Kendall (see Comal).		Roberts (see Potter).	
Kent (see Scurry).		Robertson	1
Kerr (see Bandera).		Rockwall	1
Kimble (see Val Verde).		Runnels and Nolan.....	1
King (see Hardeman).		Rusk	1
Kinney (see Maverick).		Sabine (see San Augustine).	
Knox (see Wilbarger).		San Augustine and Sabine.....	1
Lamar	3	San Jacinto (see Polk).	
Lamb (see Floyd).		San Patricio (see Bee).	
Lampasas (see San Saba).		San Saba and Lampasas.....	1
La Salle (see Maverick).		Schleicher (see Val Verde).	
Lavaca	2	Scurry, Fisher, Borden, Kent, Garza, Lynn and Terry.....	1
Lee	1	Shackelford (see Callahan).	
Leon	1	Shelby (see Nacogdoches).	
Liberty (see Montgomery).		Sherman (see Potter).	
Limestone	2	Smith, 1; Henderson, 1; Smith and Henderson, 1.....	3
Lipscomb (see Potter).		Somervell (see Hood).	
Live Oak (see Karnes).		Starr	1
Llano and Mason.....	1	Stephens (see Young).	
Lubbock (see Floyd).		Sterling (see Coke).	
Lynn (see Scurry).		Stonewall (see Hardeman).	
Moore (see Potter).		Sutton (see Val Verde).	
Morris (see Camp).			
Motley (see Floyd).			
Madison and Walker.....	1		
Marion (see Gregg).			
Martin (see Coke).			
Mason (see Llano).			
Matagorda (see Brazoria).			

Swisher (see Floyd).		Walker (see Madison).	
Tarrant	3	Waller (see Washington).	
Taylor	1	Ward (see Coke).	
Terry (see Scurry).		Washington, 1; Waller and Wash-	
Throckmorton (see Callahan).		ington, 1.....	2
Titus	1	Webb	2
Tom Green, McCulloch, Concho and		Wharton and Fort Bend.....	1
Irion	1	Wheeler (see Potter).	
Travis, 2; Williamson, 2; Travis		Wichita (see Clay).	
and Williamson, 1.....	5	Wilbarger, Baylor and Knox.....	1
Trinity	1	Williamson (see Travis).	
Tyler and Hardin.....	1	Wilson	1
Upshur	1	Wise	2
Uvalde (see Medina).		Wood, 1; Rains and Wood, 1.....	2
Val Verde, Kimble, Menard, Sutton,		Young and Stephens.....	1
Crockett and Schleicher.....	1	Zapata (see Duval).	
Van Zandt.....	2	Zavala (see Maverick).	
Victoria and Goliad.....	1		

QUALIFICATIONS FOR APPOINTMENT.

Blank certificates of appointment are furnished to county superintendents by the College, which certificates, when filled out, should be returned to the President of the institution. They should reach him before the first day of June. (See regulations governing appointments, on preceding page.) Following is the wording of the certificate:

To the President of the College of Industrial Arts:

Having examined into the qualifications of Miss.....of
..... County, and knowing her to be of good moral character,
diligent habits and worthy ambitions, and as being well trained in
Orthography, Reading, Arithmetic, English Grammar, Composition,
Geography, Physiology and Hygiene, History of Texas and United
States History and Civil Government, as these subjects are required to
be taught in the common schools of Texas; and believing said Miss
..... to be in all respects well worthy of the opportunity of
attending the College of Industrial Arts, I, the undersigned superin-
tendent of schools of County, do hereby appoint
her as a student in said College of Industrial Arts in accordance with the
law and the regulations of the Board of Regents, and subject to the
entrance requirements of said College. This appointment to be for the
scholastic year 190..-190.. The age of the above named appointee is
.... years. Her postoffice address is,,
County, Texas. Her (father's, mother's, guardian's) name is.....

Respectfully submitted,

.....,
Superintendent of Schools, County.

Date....., 190..

REGULATIONS.

For the guidance of the students, and to indicate the standard of conduct to which all students are expected to conform, the following regulations have been adopted. Matriculation in the College constitutes

an agreement on the part of the student to obey these and such other regulations and instructions as may be given by the Faculty from time to time:

1. Students are expected to keep their rooms neat and clean.
 2. Their conduct at all times should be that of cultured young ladies. Conduct which would not be approved at home will not be tolerated.
 3. During study hours students should be in their own rooms—not visiting with their neighbor students. Study hours should be observed from 7 o'clock until 10 o'clock each evening, except on the Sabbath.
 4. Late studying is forbidden—10:30 o'clock p. m. is a reasonable limit.
 5. Exercise should be taken and errands performed in the afternoon between school hours and supper. After dark is not the time to go walking.
 6. Students may attend regular evening church services and entertainments of the Lyceum course. They may not go to other evening meetings without direct permission from the faculty.
 7. They are not expected to receive company except on Saturday evenings, such company to be entertained in the parlor, and not to remain later than 10 o'clock. It is not considered proper for students to entertain their gentlemen friends in their own rooms, on the gallery, or on the streets. Students entertaining regular company are expected to place on file in the president's office the written consent of their parents in the matter, indorsed by the Preceptress.
 8. Students may not accompany gentlemen driving. Those who wish to go driving with a properly chaperoned party are expected to have special permission from the Preceptress in advance.
 9. They may not leave town to go home or elsewhere without special permission from the President, or, in case of his absence, permission from the Preceptress. A written request from the parent, or guardian, that such permission be granted, is expected.
 10. In case of sickness the College physician should be promptly notified. All students are entitled to the services of the College physician. However, students whose homes are in Denton may call in their family physician if they prefer so to do.
 11. Students are expected to present written excuses (on blanks furnished by the College) for absence and tardiness. Failure to do this subjects the student to demerits.
 12. Students are required to wear the College uniform on all occasions. This applies to all students, whether they live in Denton or elsewhere.
 13. All students whose homes are not in Denton are required to have their mail addressed in care of the College of Industrial Arts.
 14. Students may not change their place of boarding without good reason, and the direct permission of the Boarding Arrangements Committee.
 15. Exceptions may be made to these rules for weighty reasons, provided proper application therefor be made and approved in advance.
- For convenience in supervising the students they are arranged in

groups, each group having a faculty adviser, who should be consulted in matters not covered by the regulations, or if special privileges be desired.

Boarding house keepers are asked to make their homes take the place of the homes from which the students are for the time separated. They are expected to take direct interest in the welfare of each student living with them, to report promptly, without fear or favor, any misconduct requiring the attention of the faculty, and to grant their fullest co-operation with the faculty in enforcing the regulations. In all ordinary cases boarding house keepers are expected to report to the faculty adviser of students. Serious or urgent matters should be presented directly to the President.

RECOMMENDATIONS TO PROSPECTIVE STUDENTS.

Be present on the opening day. Bring with you such of your textbooks as may be helpful in your work. Plan to make but one visit home during the year—at the Christmas vacation. Let your motto be, "Not how short, but how thorough." Plan to take time for your education. You will be required to make a uniform—or to have it made—immediately after you enter the College, if you do not have it when you come. If you want to make it before coming, send to the College for materials. See a previous page. Read this entire Bulletin carefully. Write to the President or Secretary of the College two days in advance of your leaving home, stating the day and hour you expect to arrive in Denton, that we may meet you at the station.

SUMMER SCHOOL.

The College of Industrial Arts Summer School will open Saturday, June 10, 1905, for a term of four weeks, closing Saturday, July 8. Monday is the school holiday. Classes will be conducted on all other week days. Saturday, June 10, will be registration and organization day, and all students should be present then if possible. In the afternoon of each day the College library will be open for reading and reference work. Here will be found a good selection of books and magazines treating of industrial and manual training, photography, fine art, domestic science, domestic art, etc.

PURPOSE.

The purpose of the summer school is to afford opportunity for industrial training to persons who are unable to attend the regular sessions of the College, and to those who desire to take additional work in subjects offered in the summer school. Those who are learning the business of millinery and dressmaking will appreciate this opportunity of using their slack season in adding to their knowledge and skill, and consequently to their future income. Busy housewives in town and country will find this a splendid opportunity to study further the household arts. Teachers who desire a practical knowledge of domestic science, domestic art or manual training, will be able to make a substantial beginning in such work during the summer. Those who desire to take amateur or professional photography will receive here thorough, practical instruction. Students of other institutions who do not have an opportunity to take industrial work during the school year will find it worth while to consider the pleasure and profit of attending this summer school.

Those who complete courses in the summer school in a satisfactory manner will be given credit therefor to apply on the regular college courses leading to graduation, after the applicant for such credit has been regularly matriculated in the College.

ENTRANCE.

The requirements for entrance to the summer school are that applicants shall be at least sixteen years of age, of good moral character, and capable of undertaking the work they may select. No formal entrance examination will be given. The uniform dress of the College will not be required in the summer school. All students will be expected to register and to pay their tuition fees before entering classes. No matriculation fees will be charged.

TUITION.

Tuition in the summer school is payable in advance, as follows:

For one or two courses.....	\$10 00
For each additional course.....	3 00

Materials must be paid for extra and will be furnished to the students at actual cost, the product belonging to the student. No deduction will be made for lessons missed, and fees are not returnable to those who leave during the term.

COURSES.

The work of the summer school will be under the direction of members of the faculty of the College of Industrial Arts, and will include the following courses of instruction:

Course 1.—Sewing. Twenty Lessons—20 Hours. Mrs. Brooks.

This course comprises general sewing, including the drafting and making of all undergarments. There will also be sections for matron's sewing—bed linen, table linen, household articles, patching, mending, etc.—children's garments; seamstress' work.

This course is arranged to meet the needs of those who wish to learn, for home use, hand and machine sewing and the various kinds of mending. In learning to make garments, the student drafts her own patterns and makes garments for herself, furnishing the materials, the cost of which varies according to her own taste but will not likely exceed \$5 per student.

Course 2.—Dressmaking. Twenty Lessons—40 Hours. Mrs. Brooks.

This course affords students, who have a knowledge of sewing, an opportunity to learn the drafting of shirt waists and skirts by a simple system and the making of unlined dresses of washable materials, or lined dresses of wool or silk, such as would be undertaken in the home.

Exercises in dress finishings are given and the student will be taught the adaptation of design to the individual.

Materials for the garments will be furnished by the student and the cost will be governed by her individual taste, but will not likely exceed \$5 per student.

Course 3.—Millinery. Twenty Lessons—20 Hours. Mrs. Brooks.

The knowledge gained in this course enables women to select or make their own hats with judicious expenditure of time and money, choosing such designs and materials as are suitable and pleasing for various occasions and individuals. While not all the details of the mechanical side of millinery are taken up, those points are selected which will be the most helpful in the home. The course will include foundation work, frame making, trimming; a course for home use, and a course for milliners.

The materials to be furnished by the student and will vary according to the number of hats made; the cost of the actual practice material will not exceed \$2 per student.

Course 4.—Dairy Work. Ten Lessons—20 Hours. Miss Tuttle.

One-half hour will be spent in lecture or discussion of work, and one and one-half hours in practical demonstration. The purpose will be to give, as far as is possible in such a short course, a scientific and practical knowledge of the care of milk and the art of butter-making. The importance of bacteriology in connection with dairy work will be shown and a course of reading suggested along this line. The laboratory work will include use of the Babcock tester, the proper ripening of cream, the churning, washing and working of butter. The cost of materials for this course will not exceed \$1 per student.

Course 5.—Cooking. Twenty Lessons—40 Hours. Miss Tuttle.

This course is intended for those desiring a practical knowledge of food and the scientific principles underlying its preparation. A one-half hour lecture and one and one-half hours of practical work will be included in each lesson. Foods will be studied as to their composition, nutritive value and proper combination; also the cost of food will be considered, and all the processes of cookery will be included. References for reading in relation to each topic will be suggested. The cost of materials for this course will not likely exceed \$2.50 per student.

Course 9.—Laundering. Ten Lessons—20 Hours. Miss Tuttle.

The laundering course will consist of practical work, and will aim to give the student a knowledge of the scientific principles involved. These lessons will include work with the different fibers—as cotton, linen, wool, etc.—and as many of the processes as possible. The care and equipment of a home laundry will be considered; also the reasons for washing—sanitary and æsthetic. Laundry materials will be studied as to their cost, and their use with the different fibers. The cost of materials for this course will not exceed \$1 per student.

Course 7.—Photography. Twenty Lessons—40 Hours. Mr. Adkisson.

The course in photography will include both portrait and view work. Manipulation of the camera, developing, printing and mounting will be studied in the order mentioned. Copying, enlarging, and lantern-slide making may be studied. The work of each student will be individual and practical in its nature. The photographic equipment of the College, such as dark room, trays, lenses, cameras, etc., may be used by the students, but those having cameras (or kodaks) should bring them along.

Chemicals for use in developing will be furnished free. Plates and printing paper will be furnished at cost to students. The expense for plates and paper for this course will be from \$2 to \$5 for each student.

Course 8.—Manual Training. Twenty Lessons—40 Hours. Mr. Work.

This course includes the elements of wood working and mechanical drawing, suitable for grammar grades. Various projects will be planned and made, requiring the use of a work bench, simple drawing instru-

ments, planes, saws, chisels, hammers, knives, augers, nails, glue, sand-paper, etc. The course will cover a wide field of skillful manipulation of the hands. The course is open to teachers as well as to those who want the work for the sake of the training itself. Teachers taking it will receive supplementary instruction in the theory and methods of public school manual training. Materials will cost \$1.50 to \$2.50.

Other courses, including normal work in cooking, sewing, etc., will be given if there is sufficient demand for them. If any desire a course in china painting, water color work, carving and pyrography, cardboard work, basketry, stenography, typewriting, or any other branches of industrial art, let them write the name of such branch in the blank space provided on the information blank. (See following page.)

A REQUEST.

If you think of attending the summer school please fill out the information sheet carefully and mail it to the President of the College at once. Also write a letter if the blank does not say all you want to say, or if you desire further information.

(Bulletin No. 9.)

INFORMATION BLANK.

COLLEGE OF INDUSTRIAL ARTS SUMMER SCHOOL.

Please fill the blank below, cut out this sheet and mail it to President Cree T. Work, College of Industrial Arts, Denton, Texas, at once. This is simply a declaration of your intention to attend, and does not bind you to do so if anything should interfere. This information is desired in completing arrangements for the school.

Date _____, 190 _____

I expect to attend the College of Industrial Arts Summer School, beginning June 10, 1905. I would like to take the following courses:

(Strike out those not wanted.)

- Course 1. Sewing.
- Course 2. Dressmaking.
- Course 3. Millinery.
- Course 4. Dairy Work.
- Course 5. Cooking.
- Course 6. Laundering.
- Course 7. Photography.
- Course 8. Manual Training.
- Add here other subjects desired.

CUT HERE.

Name in full

Postoffice

County

Below are the names of friends that I think are interested and might attend the summer school if copies of this bulletin were sent to them.

NAME.

POSTOFFICE.

_____	_____
_____	_____
_____	_____

NEWS NOTES.

On December 14th and 15th Miss Kyle, one of the general secretaries of the students' movement of the Young Women's Christian Association, was with us and addressed the students. As a result of the interest aroused by her in Christian work among young women, a Young Women's Christian Association has been organized in the College, with a large and growing membership. The officers of the association are as follows: President, Miss Mabel Wheeler; Vice President, Miss Grace Taylor; Secretary, Miss Carrie Sterrett. Devotional meetings are held at the College building every Sunday afternoon at 3 o'clock.

The members of Mrs. Smith's German classes have formed a German club for conversation, to learn the national songs, and to study the people and the customs of Germany more fully than is possible in the time allotted to class work.

On the evening of the 23d of January the members of the Young Women's Christian Association entertained the Faculty and students, with friends from the town, on the third floor of the College building. There was a large attendance, a program of music and recitations was rendered, and dainty refreshments made by the girls of the Young Women's Christian Association were served.

The senior class in Domestic Arts has made and sold thirty dollars' worth of fruit cakes. The proceeds of the sale will be applied by the girls to the decoration of the dining room.

On Monday, February 20th, the senior class, Domestic Arts, accompanied by Miss Perry, visited Fort Worth and Dallas for the purpose of purchasing some household goods, thus getting a lesson in practical shopping.

The class in Political Economy, under the guidance of Mr. Sowder, also took the opportunity of a visit to Dallas, with the view of taking a look at the economic and sociological conditions which obtain in a large town.

The students of the Junior class in the Fine and Industrial Arts Course are making good stencil designs for cushion covers. This is the first work of the kind the class has done and the results are very encouraging. The value of this exercise is the training of the judgment and taste in form design and harmony of color.

Miss Laura Neale, a member of the Senior class, has been engaged by the Paris Chautauqua Association as teacher and demonstrator of Domestic Science for the session of the Chautauqua beginning July 3.

Quite a number of pieces have been decorated by the class in china painting, and the students are now gaining the power to work without the constant supervision of the teacher.

The Young Women's Christian Association has a valuable member in Miss Mattie Lee Lacy, who has made each week since its organization a poster announcing the leader and topic of the next meeting. These posters are all tasteful and clever and show a great deal of thought and care both in the design and execution.

Two prizes, amounting to \$10 and \$15 respectively, have been offered by friends of the institution to be given in recognition of superior work in Domestic Science. The contest this year for these prizes will continue throughout the Spring term, and will be open to all students.

Notwithstanding the severity of the weather, a large number of students, some of the Faculty and a few outside friends were present at the Valentine party given by the First Preparatory class on Monday evening, February 13, from 8 to 10 o'clock in the College building. The corridor and rotunda on the third floor were prettily decorated in white and red. Festoons of red hearts, placards of white with red hearts in the center, and hearts all by themselves were in evidence everywhere. After an informal reception the guests went to the auditorium, where a brief and pleasant program was carried through. The orchestra gave several numbers; Miss McClymonds read in a very entertaining way; Miss Caldwell recited a humorous skit, and Miss Deane played Scharwenka's "Polish Dance." The Valentine box was opened next and many of the guests were remembered with pretty, as well as comic valentines. In the dining room, where everything was attractive and comfortable, hostesses served delicious bouillon and sandwiches—all their own make. Altogether the party was delightful and everybody was grateful to the First Preparatory class for giving them a happy evening.

Owing to the continued absence of Miss Humphries, on account of ill health, Mr. W. J. Sowder has been engaged to take charge of the department of History and Economics for the remainder of the year. Professor Sowder is a graduate of the State Normal School at Huntsville and has done considerable graduate work at the University of Chicago and the University of Nashville. He is a very competent and experienced teacher, having been principal of the high school at Wichita Falls, instructor in the normal department of Tyler College, teacher of Greek, Latin and history in the old normal school at Denton, and having had charge of the Department of Irregular Students at the State Agricultural and Mechanical College during the continuance of that department.

On February 24th, the College was honored by a visit from a special committee from the House of Representatives, consisting of Colonel A. T. McKinney of Huntsville, Hon. S. Webb of Albany, Hon. O. P. Bowser of Dallas, Hon. W. E. Fitzhugh of Arlington, and Hon. A. C. Wilmeth of Snyder. The committee inspected the buildings and grounds and visited the various classes and departments. They also addressed the students assembled in the auditorium. Dinner was prepared and served to the committee in the College dining room by the members of the Senior class. After their return to Austin one of the members of this committee wrote as follows: "I am with you, heart and soul, in your great work. * * * I thank you sincerely for your kindness while we were with you. It was the finest body of girls I ever saw in one body in this State—good looking, healthy, intelligent."

The Second Preparatory class of the College of Industrial Arts entertained the members of the faculty to a formal dinner Thursday evening,

March 2, at 6 o'clock in the College building. This is the first time any class has attempted so elaborate an entertainment without the assistance of the faculty, and all who were present feel that the young women deserve great praise for the success of their undertaking. The guests were greeted at the door by one of the class and ushered to the third floor, where the hostess, Miss Olalee Lyon, and the host, Miss Fairy May Rushing, received them. The hall had been transformed into a reception room, and was beautifully decorated with palms and cut flowers, and in deference to the day, the Texas flag was conspicuous among the decorations. Promptly at 6:30, the guests were seated at the table, where places were laid for twenty-six. The table was artistically arranged with cut-glass and lighted by candelabra. At each place was a bunch of violets, the class flower, and throughout the table decorations were made attractive by using the class colors, violet and white. The waitresses, Misses Pearl Blow, Eula Turner, Maggie Minnis and Bertha Bowles, served in a most perfect manner. The following menu was served:

Oyster Cocktails.

Bouillon. Wafers. Salted Nuts. Olives.

Fontage Cups with Cream of Tongue and Peas.

Waldorf Salad. Fruit Ice.

Spring Chicken. Biscuit Gravy.

Asparagus on Toast.

Macedone of Fruit. Cake.

Coffee.

After a few toasts to the health and future success of the class of 1907, the guests were invited into the reception room to meet the members of the class, who were waiting for them. The evening was spent in a most enjoyable manner, an informal musical program being given, ending in the singing of college songs. The class is to be congratulated upon its ability to prepare and serve so elaborate a dinner, and upon the executive ability it has shown not only on this occasion, but also upon every occasion on which it has attempted to entertain.

The following quotations from the report of the Regents of the College to the Governor, which was presented in December, contain items of interest relative to the students and the need of a dormitory:

"ENROLLMENT."

"During the first term of the College work (September-December, 1903), 173 students matriculated, which number was increased before the end of the first year to 186. During the first term (September-December, 1904), of the second year, 178 students have registered. The following statistics relative to the students may be of interest:

	Enrolled First Term 1904-1905.	Total number from September, 1903, to Decem- ber, 1904.
Students matriculated.....	178	298
States represented.....	3	5
Counties of Texas represented.....	66	99
Live in the country.....	75	120
Live in town or small city.....	90	158
Live in city.....	13	20
Earned money for education in part or in whole	15	33
Contribute to support by working while a stu- dent in the school.....	15	23
Daughters of farmers.....	68	119
Daughters of stockmen.....	10	14
Daughters of merchants.....	20	42
Daughters of physicians.....	9	14
Daughters of skilled tradesmen.....	9	14
Other occupations.....	29	52
Orphans.....	4	6
Daughters of widows.....	29	37
Average age.....	18 1-6	18 1-12
Entered on State teachers' certificates.....	6	13
Entered on county teachers' certificates.....	4	15
Entered on normal school certificates.....	3	4
Entered on high school diplomas.....	32	54
Entered on examination.....	133	212
	December, 1903.	December, 1904.
Enrolled in senior class.....	1	9
Enrolled in junior class.....	22	45
Enrolled in second prep. class.....	33	38
Enrolled in first prep. class.....	65	70
Enrolled in irregular class.....	52	16

The students of the College come from homes that are representative of all the people. Those who help to defray their expenses by working prove to be good, earnest, successful students. Likewise, among the best students are many who come from well-to-do homes. The student body is not only thoroughly democratic, but it is composed of earnest, conscientious, hard working students, who appreciate their opportunity of obtaining a thorough, practical education. The students who matriculated during the present term are better prepared for taking up the courses of study offered than were those who entered a year ago. This is further indicated by the fact that more of them entered the regular classes, making a smaller "irregular" class than the first term of last year.

In accordance with the provision of the law the Regents apportioned about 200 appointments for students throughout the State. Of these appointments 133 have been filled for the present school year. The Regents have created a financial value for the appointments by agreeing to remit the incidental fees of the College to students holding appointments."

"A DORMITORY NEEDED."

"The Twenty-eighth Legislature appropriated the sum of \$50,000 for the erection of a dormitory for the College. The experience of the Faculty and the students during the year and a half that the school has been open, confirms the wisdom of the Legislature in making said appropriation, and causes regret that it was necessary for the amount to be withheld by the Governor. The need of a dormitory is becoming more evident from day to day. A dormitory will insure better provision for directing the home life of the girls, and for supervising those items in their training which otherwise would be neglected, such as neatness in their rooms, regular habits of rising and retiring, proper regulation of their diet, and matters of etiquette. Their habits of study can also be better promoted when living in a dormitory than under the present arrangement. Very few young people know how to study when they first enter a higher institution, hence the special need of instruction and close supervision as a help to the daily program. The dormitory plan of boarding will also contribute to a larger school life on the part of the students, particularly in social development and systematic athletics. The possibilities for the work of literary societies, class organizations, etc., outside of regular school duties, will be greatly increased by the dormitory life. The College physician will be able to reach more students, both directly and indirectly, than she could possibly hope to do under the present arrangement. While the school is offering training in Domestic Science and Domestic Art, it lacks the opportunity for practical application of such instruction, a certain amount of which should accompany the instruction. The dormitory will afford facilities for observation, as well as practice, in domestic affairs. It is true that students have such opportunities in the homes where they now board, but these are not comparable to those which a dormitory under supervision of trained persons, and conducted in part for demonstration purposes, would afford. We are not able at this time to state the exact cost of boarding for students in a dormitory. From estimates, however, we believe the cost would be reduced to at least two-thirds of the cost of living in boarding houses or private families. Thus it will be seen that the erection of a dormitory in connection with this institution would do much toward placing the school within the financial reach of those who otherwise could not avail themselves of the opportunities it offers. For the same reason the dormitory will enable many students to take a complete course who otherwise would not be able to take more than one or two years work. This feature of the College was planned for in the establishment of the institution. Section 8 of the statute refers to the duty and authority of the Board in erecting "such houses, dormitories and departments as they may deem for the best interest of said institute and College, and of the greatest practical importance." At least \$80,000 is needed for building and equipping a modern, fireproof dormitory at an early date."

PURPOSE OF THE COLLEGE OF INDUSTRIAL ARTS.*

"That the Board of Regents shall possess all the powers necessary to accomplish and carry out the provisions of this act, the establishment and maintenance of a first-class industrial institute and college for the education of white girls in this state in the arts and sciences, at which such girls may acquire a literary education, together with a knowledge of kindergarten instruction, also a knowledge of telegraphy, stenography, and photography; also a knowledge of drawing, painting, designing, and engraving, in their industrial application; also a knowledge of general needlework, including dressmaking; also a knowledge of bookkeeping; also a thorough knowledge of scientific and practical cooking, including a chemical study of food; also a knowledge of practical housekeeping; also a knowledge of trained nursing, caring for the sick; also a knowledge of the care and culture of children; with such other practical industries as from time to time may be suggested by experience or tend to promote the general object of said institute and college, to wit: fitting and preparing such girls for the practical industries of the age."

The foregoing is an excerpt from the act of the Legislature in effect April 6, 1901, creating the "Texas Industrial Institute and College for the Education of White Girls of the State of Texas in the Arts and Sciences," popularly designated as the College of Industrial Arts," at Denton. It is printed here by way of reminding the Legislature of the specific statutory scope of the institution in view of some questions that have been asked.

To speak more plainly, the objection has been raised recently that this College should not teach the ordinary literary and scientific branches of education, but should confine itself entirely to industrial arts.

In the first place, such objection reveals ignorance of the act which especially imposes facilities for "a literary education together with" the practical arts enumerated. Clearly the Legislature designed the institution to furnish that standard education commonly known as "literary education" as taught in the best colleges of the State, together with the industrial arts and sciences. In pursuance of the act the Regents have established a College for young women upon the broad lines of cultural and practical education. They could not do otherwise. The College provides a thorough required course in the ordinary English and scientific branches, and complete departments in cooking, dressmaking, dairying, bookkeeping, photography, and other practical and fine arts, all of which are taught in the most thorough manner and with the most modern appliances. Besides the standard college course, differentiated according to the talent or selection of the student, leading to graduation with a finished education and a practical trade, the College provides special short-term instruction for students who seek only instruction in the practical arts. Thus it completely meets the requirements of the Legislature for those young women who want a thorough education

*Editorial in the Fort Worth Record, March 1, 1905.

with skill in the domestic arts and for those who want only the practical arts without the cultural education.

In the second place, there can be no question of the wisdom of this comprehensive plan, even if the Legislature had given the Regents any option in the matter. The design of an industrial college is not merely to turn out skilled cooks, dressmakers and dairymaids, but to turn out finished women with practical skill in these and other domestic arts—to completely educate the young women of the State to be intelligent and practical housewives and at the same time to give them a practical trade for earning their living if it should be necessary or if they desire. To curtail the literary education would be to make education one-sided and would be a more serious error than to furnish only literary education without practical application.

This is the only college which the State furnishes to young women, and the State was wise in ordering its curriculum to be general as well as specific. The normal colleges afford general education with a view to teaching, but they do not furnish general education without pedagogy. The University affords general education, but it is of a broader scope than most young women can afford.

The College of Industrial Arts is the only institution which the State provides especially for young women. To cripple it would be an injustice which the mothers and fathers of Texas will not consider with any degree of patience. To cut out its general educational features and confine it to the domestic arts alone will be for the State to declare that its young women are unfit to be educated, but should all be made into cooks, washerwomen, seamstresses and dairymaids.

To curtail the College in this manner would be the same in principle as to eliminate all cultural and mental instruction from the Agricultural and Mechanical College, and make it an institution solely for practical instruction in carpentering and plowing. It would be as absurd as to eliminate general education from the normal colleges and to turn out public school teachers with a mere common school education and a knowledge of pedagogy.

Furthermore, the act of the Legislature specifically directs that the salaries in the Denton college shall not exceed the salaries paid for like positions in the Agricultural and Mechanical College. By necessary inference this exhibits the legislative intent that the girls' college shall rank with the boys' college. And that was the contemplation of the movement from beginning to end.

* * * * *

The Record is not seeking to disparage any other State institution, but is simply pleading for something like common fairness for the only distinctive girls' college of Texas, and believes it is expressing the voice of all the people.

THE CHOICE OF BOOKS.*

I am going to try this afternoon to state a few principles that may serve as a useful guide to the choice of the best reading. I shall not dwell upon the value of books or the benefit of forming the habit of reading, however important that may be, especially for young people, but shall assume that most of the members of the congregation to which I am going to preach are habitual readers. People are often urged to form the habit of reading, without reference to what they read, on the supposition that the habit of reading better books will come when the habit of reading inferior is acquired. A dangerous theory. Form the habit of reading the inferior books and the chances are that you will never get above the inferior. It has almost passed into a proverb that to teach a child how to read without teaching him what to read is giving him an edged tool without showing him how to use it. A conscientious choice of books means the choice of the best books. How few people really are conscientious readers. To how many is reading a mere pastime—an indulgence—a mild dissipation, such as, to use a comparison appropriate to my audience, the indulgence in ice cream and candy? How many teachers, even, never read anything but their text books, the magazines and papers, an occasional "latest novel" that attracts their attention because all their friends are reading it, or some amusing trifle that they claim "rests" them? With those who read, as they put it, "only for amusement," and who resent any advice as to what they should read, I shall not quarrel. I address my remarks to those interested in the best reading, having in mind, also, our young women who are just forming habits of reading, or who, I trust, will leave our school with a taste for reading.

It is quite the fashion in this age of ours to laud the printing press, to exclaim over the blessings of literature and to extol the love of reading as a priceless gift. It is largely delusion. What is the love of reading worth unless it is the love of good reading? I fancy there is very little danger of anyone here wasting her time over books that are positively bad, in the sense of immoral and pernicious; but, dismissing any question of such reading, are we not, in the great mass of books and multiplicity of writers, especially in the great flood of fiction that is now deluging the world, in continual danger of being attracted by what is stimulating rather than helpful, by curiosity over the accidentally notorious, by what has nothing to recommend it except that it is new? "To stuff our minds," says Frederick Harrison, "with what is simply trivial, simply curious, or that which, at best, has but a low nutritive power, this is to close our minds to what is solid and enlarging, and spiritually sustaining. Whether our neglect of the great books comes from our not reading at all, or from an incorrigible habit of reading the little books, it ends in just the same thing. And that thing is ignorance of all the greater literature of the world. To neglect all the abiding parts of

*"Friday Lecture" by Professor H. G. Allen, Auditorium of the College of Industrial Arts, November 18, 1904.

knowledge for the sake of the evanescent parts is really to know nothing worth knowing." In the old English comedy of "The Relapse," Lord Foppington, whose character is indicated by his name, remarks: "To mind the inside of a book is to entertain one's self with the forced product of another man's brain. Now, I think a man of quality and breeding may be much amused with the natural sprouts of his own." "An ingenious acquaintance of mine," says the quaint English humorist, Charles Lamb, "was so struck with this bright sally of his lordship that he has left off reading altogether, to the great improvement of his originality." Something of this kind was meant by John Randolph of Roanoke when he claimed that it would be an actual gain to the human race if all the books in the English language were destroyed but the Bible and Shakespeare. The mind of the man or woman who does no reading at all may be at least original, healthy and open; not so that of the aimless, trivial, desultory reader.

But even to those who avoid the idle, trivial reading, a difficulty presents itself—a difficulty increasing every day by the abundance of books, by their rapid, enormous, portentous multiplication. What are the subjects, what are the classes of books we are to read, in what order, with what connection, to what end? Even those who are resolved to read the better books are embarrassed by a field of choice practically boundless. The longest life, the greatest industry, with the most powerful memory, would not be sufficient to profit from a hundredth part of the world of books around us. "Of making many books," said Solomon, "there is no end, and much study is a weariness to the flesh." Think of it, over two thousand years ago, when books were painfully copied by hand! What would be his amazement now. It is said that thirty or forty years ago a diligent reader could keep up with all the really good works of fiction published in England and America; pick up any weekly review today and you will see a dozen new works reviewed, many of them meritorious, while the book shelves of the cities groan with the latest thing in fiction. It is a sober fact that the present deluge of fiction threatens to swamp literature—I use the word "literature" in its restricted and proper sense—while the sea of real literature is a pathless immensity, in which industry itself is useless without judgment and method.

How shall we choose our books? Which are the best, the indispensable books? This is the question that comes home to all of us to whom reading is something more than a mere diversion. This is the question that is hardest for those who have to educate themselves, or who seek to guide the education of the young. Especially is it a hard question for women. The young women in our colleges can now avail themselves of the materials gathered by the generations of scholars for the systematic education of men, but a comprehensive course of home study fit for the higher education of women at home is much to be desired. The Chautauqua courses come the nearest to it. But systematic reading, even among studious men, is not very popular. It requires one to take the line of greatest resistance, to read history when he is in the mood for romance, or poetry when he is most prosaic, when reading should be a delight to one, not a task. "In anything fit to be called by the name of reading," says Robert Louis Stevenson, "the process itself should be absorbing and voluptuous; we should gloat over a book, be rapt clean

out of ourselves, and arise from the perusal, our mind filled with the busiest, kaleidoscopic dance of images. The words, if the book be eloquent, should run thenceforward in our ears like the noise of breakers, and the story, if it be a story, repeat itself in a thousand colored pictures to the eye." What is really needed is a guide to the best books, and the best books for women; for, to a very large extent, men's books are not women's books. Such a guide should be a help to wise reading, and the habit of reading wisely, for man or woman, is one of the most difficult habits to acquire, needing strong resolution and infinite pains; and reading for mere reading's sake, instead of for the sake of the good we get from reading, is one of the commonest and most unwholesome habits we have. I repeat, it is a superstition, even to some extent an hypocrisy, this talk about the dignity of literature, apart from any good in the books themselves, or any good we can get from them. One of the greatest benefits of the women's clubs is that they take up the masterpieces for systematic study, thus encouraging the reading and the study of the best literature, a taste for which will infallibly crowd out the poorer—not the worst merely, but the *poorer*. For with a taste for the best, what time have we for the poor—nay, what time have we for the merely *good*? The world is full of good books, so called, but there is a limited number of the *best*. The question is, what are the vital ones, and when we have strength enough to reject then we shall attain method in our selection.

The choice of books is really the choice of our education, of a moral and intellectual ideal. But let us avoid the mistake of expecting too much from books, of taking books as synonymous with education. A boundless knowledge of books may be found with a narrow education. A man may be, as Milton says, "deep versed in books and shallow in himself." A healthy mode of reading would follow the lines of a sound education, and a sound education is an instrument to perfect the whole nature and character. It aims to give us not merely knowledge, but training, capacities. However moderate and limited the opportunity for education, it should always be symmetrical and well balanced, appealing in turn to the three great intellectual elements—imagination, memory, reflection; and so have something to give us in literature, science and philosophy. Of course, I use these terms in the broadest sense. The reading of literature cultivates, or should cultivate, the reflective qualities and add to the stock of knowledge, but primarily it cultivates the imaginative faculties. So history and the exact sciences, while cultivating the reflective and imaginative faculties—it is said that only a man of great imagination can be a great scientist—primarily add to our stock of knowledge. And so with philosophical reading; while cultivating the imagination and to a lesser extent adding to knowledge, it primarily calls into action the reflective faculties. Now, whether our reading be great or small, so far as it goes it should be general; it should not utterly neglect any of these three branches of intellectual development. As for the principle that should guide one in reading for knowledge, for information—as in reading scientific works, history, travels, etc.—it is a clear and easy one—read the work that gives you the latest and most reliable information. It is easier, however, to state the principle than it is to carry it out, for what is the most reliable work is often a matter

for experts to decide. The books of science of yesterday are almost obsolete tomorrow; some new discovery makes them out of date, or some new work sums up in briefer compass the results of former work, so that only the scholar needs to read the old works, as landmarks in the path of scientific progress. And so it is with history. As history is making all the time, the latest work is apt to be the best. New documents and new facts come to light, making the older works obsolete except for scholars, save some histories that hold their place as literature, such as the great Greek and Roman historical works, and such modern works as Macaulay's brilliant "History of England" or Carlyle's "History of the French Revolution." Later research has shown many errors in these books, but they will live as great literary creations, remarkable for graphic and rapid narration and for that something which we call "style." Many people today read Washington Irving's "Life of Goldsmith," although there are several more authoritative biographies, because it is so beautifully written. In other words, they read it for its literary merits, not so much for the facts it contains. In short: the principle in reading works of fact, works read to accumulate knowledge, is the principle of utility.

I want to discuss particularly, this afternoon, those books whose appeal is to the imaginative side of our nature. It is the most important phase of the subject. Get the best and latest is the rule when seeking information; but what is the best in imaginative reading? The books that seek to rouse the imagination, to stir up feeling, to touch the heart—what we call the spiritual side of our nature—the books of poetry, of art, of ideals, such as reflect the delight and the aroma of life, are the most needed for daily use. It is such works that constitute literature. There is a loose way of using this word for everything written or printed, so that when an agent for a new-fangled churn, or a patent medicine, wants to leave some advertising matter with you, he says, "Let me give you some of my literature." This use of the word, originating as a joke, has ceased to be whimsical, and is used seriously now by people who never think of the incongruity. It is a thousand pities. Literature is a fine art. It is imaginative, ideal, emotional, artistic. A history of the United States is not literature unless it has these qualities. A work on household economics can hardly be literature, while a short story in an obscure corner of a country newspaper may possess every one of these high qualities. About the most serviceable definition I can think of, of this word "literature," is: The best that has been thought and said, expressed in an artistic form. And Matthew Arnold defines culture as a knowledge of the best that has been thought and said—which is a very good definition as far as literary culture goes.

Now the world of literature is so great that it is difficult to select what to read, where there is so great a choice; but to select the greatest and best books is an easier and commoner thing than many people think. If you were seeking the best book on geology you would do well to go to an expert on the subject; if you wanted to know about photography, you would want a photographer's recommendation. If a selection were made of the one hundred best books, as has several times been attempted, probably no two people would exactly agree on the list, for what is best

for you might not be best for your neighbor. But there are a few supreme books that it takes no "tip" to discover. It needs no research, no learning to find them. The world has long ago closed the contest and assigned the first places. The judgment of the world, guided and informed by a long succession of competent critics, is almost unerring. There may be doubts about the third and fourth rank, but the first and second are almost beyond discussion. Now and then some modern writer is admitted to the chosen company, but the roll of great authors, and especially of the great poets, is practically closed. Who, for instance, that is competent to judge, doubts that the first place must be assigned to the Bible? Leaving entirely out of the question the claims of the Bible as a religious work, as a guide and inspirer of mankind, a handbook of morals, a treasury of theology, as a literary work pure and simple it deserves the highest place, and no one who aspires to a knowledge of the best can afford to neglect it. This sounds like a truism; but the neglect of the Bible in this rushing, worldly age is astonishing. Our greatest thinkers, greatest writers, greatest statesmen and orators, have known their Bible. In a recent political speech of Mr. Bryan's there were no less than four quotations from the Bible—not direct quotations, but passages so woven into the text of the speech that it was evident that the Bible is a part of his thinking, that he knows it so well that he doesn't have to hunt up a text, but the words of the book arise spontaneously to his lips. It is so in the speeches and messages of Abraham Lincoln. There has never been a time when so many editions of the Bible were printed, sold, and given away as today, yet fears are expressed in many quarters that the children now are growing up without that intimate knowledge of the Bible that their forefathers possessed. Strange stories come to us of the utter ignorance of the scriptures displayed by college students. I know of a professor of English literature in one of the greatest universities in the United States, a man who knows all there is to be known about every obscure author of the age of Queen Elizabeth, who was so struck by a quotation of one of the commonest passages in the New Testament that he asked the student using it in what book it might be found, and was apparently much surprised when he learned its source. It is my belief that a good book of Bible stories should be put into the hands of every child. The Old Testament stories are fascinating if rightly presented to the young, and they should know them as they know their Mother Goose, Little Red Riding Hood, and Jack the Giant Killer—know them long before they come to read the text of the Bible itself, and as supplementary to instruction in the Sunday schools. They should read them not as a task, but as a source of wonder and delight.

The King James version of the Bible is a "well of English undefiled," and every English-speaking person would put it first as great literature. By universal consent the works of Shakespeare would come next, which works I have a suspicion are much more praised and quoted than read. One might as well be perfectly frank, and admit that there is a great deal of ill-considered veneration of Shakespeare. Probably the greatest literary genius that ever lived,—perhaps, in universal, many-sided genius, the greatest of all human minds,—no poet was ever more careless of his own work and none has left his creations in a form so unau-

thentic and confused. The honest truth is that he occasionally produced quite unworthy matter, and that it is better to know thoroughly ten or twelve of his masterpieces than to give the same attention and the same reverence to every one of his thirty-six supposed plays. A worthy relative of mine used to read the Bible through every year, three chapters a day, thus spending the same time on the genealogies of the Old Testament and the laws and curious customs of the Jews as on the sublime poetry of Isaiah, Job, the Psalms, the Epistles of St. Paul, or the narrative of the life and teaching of Jesus. Life is short, and judicious skipping is a wise thing, though to know how to skip wisely is something of an art. How much better to read and reread the best parts of the Bible and Shakespeare, or any of the great authors, which, depend upon it, give something new and better every time they are read—some new glimpse of truth, some keener enjoyment. For these great books are not like the latest literary sensation, to be devoured, or, more likely, skimmed through and forgotten, but should become a permanent addition to our intellectual life.

By almost universal consent the writers standing in the supreme rank are the Greek Homer; the Italian Dante; the English Shakespeare; and the German Goethe. In the second rank are such writers as Aeschylus and Sophocles among the Greeks, the Roman Virgil, the Spanish Cervantes, our English poet Milton, and the French dramatist Moliere. Five of these are epic poets, dwelling in a high and serene atmosphere, above the noise and heat of our day—an atmosphere, however, somewhat too rare for our daily breathing. They are "the grand old poets" of whom Longfellow sings, "the bards sublime, whose distant footsteps echo down the corridors of time"—receding footsteps, I fear sometimes, as the world gets further and further from the times in which they lived and the world of thought in which they moved. "Read from some humbler poet, whose songs gushed from his heart," continues Longfellow, and in the very nature of things it is the humbler authors who are more fitted for our daily food. The Bible and Shakespeare, by their great variety, are well suited for daily companionship, but I would be far from urging an exclusive devotion to the great epic poets. On the other hand, a person can hardly be called well read without some knowledge of the supreme books of the world, and, I may add, without some knowledge of other than English literature.

First of all literatures, by its age, its unity, and its variety of excellence, stands the Greek. Never among any people has there been so great a proportion of eminent men as among the Greeks. Never has there been a race with such an instinct for beauty, and such a power of creating beautiful forms. Never has there been a language so beautiful and flexible, so perfect an instrument of human thought. Far be it from me to decry the study of Greek in schools and colleges. The language and literature which treasure for all time the feeling, fancy and actions of the most gifted of races, whether that language be living or dead, is as noble a study as natural science, and just as worthy of attention as leaves, or bugs, or Roentgen rays. Now, while there has never been anywhere else in the world so much writing approaching to nearly ideal perfection as the writings of the Greeks, and while it is impossible to

realize that perfection without a knowledge of the Greek language, at the same time the Greek writings are equally remarkable for excellence of matter, and that excellence we can get through translations. Did it ever occur to you how much we miss of the beauty of the Bible from the fact that we can not read the original? It is always so with translations, yet the greatest books may yield their great thoughts to the translator, even if in a bald prose form, which is often really better than verse. The poetical versions of the Psalms are failures, while the plain prose of the King James version, missing the rhythm and much of the beauty of the original, preserves for us at least its striking thoughts.

The Iliad of Homer has always been a favorite with men, but hardly so popular with women. It was the favorite volume of Alexander the Great and of Napoleon. Writing from the military school, Napoleon told his mother that he always slept with the Iliad under his pillow, and that with his sword and Homer he expected to make his way in the world. And our Texas history tells us that San Houston could repeat all of Pope's translation of the Iliad. It is acknowledged that in freshness, in simplicity, in sincerity, in originality, in the boldness and truth of its images of nature, in vigor, in inexhaustible imagination, it is quite the greatest production of poetic genius that the world has ever seen. The morals of the Homeric age, however, are savagely low—unmoral, however, rather than immoral, for Homer is one of the cleanest of poets. The killing of captives in cold blood and the selling of their wives and children into slavery is a matter of course. The hero Achilles slaughters twelve Trojan youths with his own hand, and burns them on the funeral pyre of his dead friend. The heroes of the poem wade in blood, trample on dead foes, and are carried away with ferocity and revenge. The morality of the gods is so low that the Greek philosopher, Plato, banished the Iliad from his ideal state. For these reasons, and for the sickening details of bloody hand-to-hand combats, described with unsparing minuteness, the Iliad has never been a characteristic "woman's book." Yet, as one of the great world's books, unrivaled as a truthful picture of its time, and the basis of so much succeeding literature, no conscientious reader can afford to ignore it. If she is a "gentle reader," probably she will quickly become satiated with its horrors, will pass them over, and take up the narrative further on.

The fire and vehemence of the Iliad are lacking in the other great production we call Homer's—the Odyssey; but so are the pitilessness and ferocity, while the variety of incident, the fairy tale charm, the romance, make the Odyssey one of the most fascinating of books.

The next supreme master is Dante, with whose Divine Comedy, or Vision of Hell, Purgatory and Paradise, modern poetry begins. While Homer is the easiest, the most artless of poets, Dante is one of the most difficult. The Divine Comedy is the epic of the middle ages and of Catholicism. Let me quote from an appreciative student of Dante: "It is the review in one vast picture of human life as a whole, and human civilization as a whole; all that it had been, was, and might become, as presented to the greatest brain and profoundest nature of the Middle Ages. It is man and the world seen through the Catholic camera obscura—a picture intense, vivid, complete, albeit in a light not seldom narrow and artificial. Every part and episode has its double and treble

meaning. And when we have penetrated within to know some one or two of its senses, it is to find that there are many more wrapped up within its folds and hidden to our eye. It is a Bible or Gospel—Bible and Gospel without revelation or canonical authority, and, like the older Bible, full of mystery and difficulty; but, none the less, in spite of mysteriousness and difficulties, especially fitted for the daily study of all who can read with patience, insight, and singleness of heart." The works of Dante—and his prose should be read in connection with his poetry—will never be popular, as Homer is popular, on account of their very depth and difficulty. But their difficulty should deter no thoughtful reader; the book of Revelation and the prophets are full of mysteries, but people read them with delight, and of course their very difficulties are fascinating to certain minds. Dante was long a neglected author, but the last fifty years have seen a wonderful revival of interest in his life and works. Longfellow has given a very faithful translation, with valuable notes, but his version is harder to read, it is said, than the original. Probably the best version is Carlyle's prose translation, continued by Butler; the best poetical version that of Carey, which Ruskin once said was better reading than Milton's *Paradise Lost*. It may be better reading, but can hardly be called very poetical. Carey's is the translation found in almost all series of the poets, and is quite a common book, but the ordinary editions of Carey's translation do not contain enough notes, for notes are as necessary to the understanding of Dante as of Shakespeare, though in Shakespeare it is the obsolete words and the obscure constructions that call for notes, while in Dante it is the allusions. These allusions were of course evident enough in his own day, while, except for his vocabulary, it is probable that Shakespeare was as hard reading in his own time as he is today.

In the beautiful series of poems introducing his translation of Dante, Longfellow has compared the *Divine Comedy* to a Gothic cathedral. It is a most apt comparison. As the Gothic cathedral, expressing the sense of sin and sorrow, faith, repentance, and aspiration toward the divine, is fuller and richer than the cold and perfect Greek temple, so there is a depth in the *Divine Comedy* that is lacking in Homer. It is the difference we see between a Greek statue and the Sistine Madonna—a difference that we owe to Christianity—and Dante's poem, in spite of a sternness and gloom that makes it repulsive to many, is the great epic of Christianity.

As Homer may be aptly compared to the Greek architecture, with its perfection of form and love of light, and Dante with the Gothic architecture, with its gloom and its aspiration, so our next great author, Shakespeare, a Renaissance man, may be compared to the Renaissance architecture. The universality and inexhaustible versatility of Shakespeare are unique. The very richness of his qualities prevents the symmetry and directness of Homer, while he has neither the sense of sin, nor the passionate aspiration toward God, of Dante. Living in the age of Elizabeth, an age not so much low in morals as capricious, great one day in virtue, terrible the next day in vice, he has the faults and excesses of his age. Shakespeare's works, being a picture of human life, reflect the vice and foulness of human life. Fortunately, the coarseness of much of the language, which is rather an offense against taste than

against morals, is not essential to the plays themselves—grossness has not entered into the marrow of their bones, and it is easily excised. I know of no good reason why the expurgated editions of Shakespeare, like Rolfe's and Hudson's, should not be preferred, unless it is that they are loaded down with notes, which distract the reader's attention. Constant reference to notes will mar the pleasure of any reading; it will utterly spoil the plays for some people. There is so much said about Shakespeare that I need not dilate upon his greatness, except to emphasize what I consider the most essential peculiarity of his genius, the intuitive and instantaneous certainty with which he throws himself into his characters. His characters are living, moving human beings, with flesh and blood and passions like our own. Shakespeare is the most universal of all poets, the most universal of all authors for that matter, with the greatest knowledge of the human heart—the greatest delineator of human character that ever lived.

By general consent the next supreme master is Goethe, not so much on account of his *Faust*, which is the last great epic poem, as on account of the great mass and excellence of his total work. He is the greatest literary figure in modern Europe, an encyclopaedic man, the great national poet of Germany, but at the same time a great prose-writer, and the law-giver, in literature and art, for all Europe. Bismarck, when asked, if he were cast upon a desert island, what ten books he would wish to have with him, replied, "Ten volumes of Goethe." The epic poem of "*Faust*" is truly modern. His hero, a learned man of the middle age, finding the vanity of those studies which have made him the glory and envy of all Germany, makes a compact with the evil one that he may enjoy, in exchange for his eternal salvation, a certain period of youth, beauty, and sensual indulgence. This evil one, stripped of horns and cloven hoof, brimstone and blue-fire, is the real spirit of evil,—pure intellect, as Emerson says, applied to the service of the senses,—one of the most wonderful creations in all the range of literature. Goethe then, as the greatest literary genius of the nineteenth century, takes his place among the supreme masters of whom we can not afford to be ignorant.

Coming back to the writers of the second rank, I can only refer to Aeschylus and Sophocles, whose dramas of *Agamemnon* and *Edipus the King* are the most perfect types of the tragedy in existence, and to the Roman Virgil, whose *Aeneid*, so touching in its episodes, so heroic in its plan and conception, so consummate in its form, and so profound in its influence on later times, must forever hold a place in the immortal poetry of mankind. The literature of Rome, except in its historical writings, is but a faint echo of that of Greece. The genius of the Roman poetry is wrapped up in its form, and no translations can give that form to us. At the same time, no scheme of reading is complete without some knowledge of Latin literature, especially of Virgil and Horace, the latter the most untranslatable, but one of the most interesting authors in the whole range of letters—the most modern, the most familiar, the most witty, the most sensible, the most widely popular of all the ancient writers.

One production of the Spanish imagination has obtained universal rank among the great masterpieces of the world, the *Don Quixote* of Cervantes. In *Don Quixote* we pass into the region of romance and

comedy. This glorious work is too often regarded as merely an amusing book to laugh over in youth. It is like Robinson Crusoe in that it is a book that boys enjoy, but it is claimed for Robinson Crusoe that it contains, not for boys, but for men, more religion, more philosophy, more psychology, more political economy, more anthropology, than are found in many elaborate treatises on these special subjects. But it is certain that the author of Don Quixote, an heroic Spanish soldier, living in an age when the old world of chivalry was breaking up and the new world of science and industry was beginning, was a profound spirit who handled the problems of life with great breadth and noble tenderness. "To know Don Quixote," it has been said, "is to know the very tragi-comedy of human life, the contrast of the ideal with the real, of chivalry with good sense, of heroic failure with vulgar utility, of the past with the present, of the impossible sublime with the possible commonplace."

The most brilliant and interesting literature in the world is the French. Mind I do not say the wisest, the deepest, or the loftiest. As the representative of French literature we take Moliere. Moliere is the greatest writer of comedy in the world. As there is but one Shakespeare, there is but one Moliere. Despite some faults, he was of a noble, generous character, like Cervantes; and his works, like Cervantes', are of a noble and generous character. Inexhaustible good nature, imperturbable good sense, instinctive aversion to folly, affectation, meanness, and untruth marks the plays of Moliere. He is always humane, courteous, good hearted, never bitter, cynical, or coarse; he is always wise, tender, and good, even while, amidst the laughter he provokes, he reveals the dark secrets of the human heart, with all its littleness and baseness. In Moliere, as in Cervantes, there is an unfathomable pathos, a brotherly pity for human weakness, and an instinctive sympathy with human goodness. Both men of melancholy disposition and of sombre lives, who saw deep into the human heart, they are the greatest of the literary humorists.

Lastly, we come to Milton, the author of *Paradise Lost*, the epic of the fall of man. It is our one English epic, and Milton is the high-water mark of English poetry, but, alas, I fear that in spite of the grandeur of the subject and the majesty and dignity of Milton's diction, *Paradise Lost* is a much neglected book. There is a reason for it: the interest of the poem depends upon our taking literally a scheme of theology which no one doubted in Milton's time, and which it probably never entered his mind would ever be doubted. The story of the fall of man has no especial interest as poetry, and unless we believe it literally happened, the story loses its vital interest. The gods of Homer, on the other hand, are gods only in name; in character and motive they are frankly human. In literature humanity is the only thing permanently interesting to men, so, although composed about a thousand years before Christ, the poems of Homer are forever fresh, while our great Milton is losing his interest. But style, not matter, is the lasting thing in poetry, and in style Milton is unsurpassed. "God-gifted organ voice of England," Tennyson calls him. "Thou hadst a voice whose sound was like the sea," says Wordsworth. Milton's verse sweeps on in great volume, like organ music, and music, they say, is the type of all art.

I have spoken of these ten or twelve great books because they are typical, and because there is a substantial agreement that they are the

great world books, read by men of all tongues and races, and translated into all the languages of the civilized world. I might as well have taken a hundred others, some of them just as great and original along particular lines, especially the more modern authors, who of course have for us so much that the old authors have not, because the newer men are touched by modern thought and aspirations, and reflect the hopes and feelings of our own time. Shakespeare's point of view, for instance, is feudal and aristocratic, while Browning and Tennyson are influenced by modern science and democracy. The human heart was the same in Shakespeare's day as in Balzac's and George Eliot's, and seems to have been the same in the days of Moses, but life was simpler in the old days than in the complex civilization of the nineteenth century.

You will have noticed that most of these writers are poets. Therefore it is clear that if we have no taste for poetry, we are shut out from the enjoyment of most of the great authors. It has been said that to love poetry is already culture of a very fine and high grade. Says Dr. Van Dyke, "I would rather have my children grow up thinking that the world is flat than to have them grow up without a knowledge of and love for poetry." A friend of mine, an enthusiastic reader of history, once expressed to me his contempt for poetry, on the ground of its frivolity—that it is always "about love." Being happily married, he didn't want to bother his head any more reading about love. Now, really, it is possible that there is something too much of the love motive in poetry, but take any fifty poets, take the thirty or forty names that are accepted by the unanimous voice of Europe and America, and, except poets like Byron and Burns, the theme of love does not occupy a much larger space in their poems than it does in real life. Of course, it is an alluring subject, and the most beautiful songs in the German and the English languages are devoted to it—I suppose because that passion naturally expresses itself in music and song. Burns particularly, as he said himself, is always conjugating the verb "amo." But with most of the poets it is only a peg to hang the story on. It is not the subject of Shakespeare's greatest plays, nor the real theme of any of the great writers we have been discussing. Had my friend only known it, and here is a point I wish to emphasize, to understand a great national poet, like Homer, Dante, Goethe, Shakespeare, or national writers like Moliere or Cervantes, is to know other types of human civilization in ways which a library of histories does not sufficiently teach. The great masterpieces of the world are thus, quite apart from the charm and the comfort they give us, a means of solid education.

It may be conceded that it takes considerable literary training to enjoy some of these authors, particularly Dante, Goethe and Milton. Shakespeare is the happiest of poets, he and Homer, for all classes of people can read and enjoy them. But if even Shakespeare is read as a task and not a pleasure, the taste for poetry may be cultivated, especially by the young, through the simpler poets, many of whom have peculiar excellences which make them dearer to the reader than the great impersonal authors. Longfellow is a type of such poets. So is Burns, though a poet of greater originality and force. But the names of a score of great poets, the glory of English literature, rise to our minds. Chaucer and Spenser, Wordsworth, and Shelley, and Coleridge, and Keats, and

Tennyson, and Browning, all poets of great originality, and some of them of great depth. Or poets like Scott, of great narrative and pictorial power. Or Byron and Moore, with whom it would be a pity to stop and not go on to something better.

But what shall I say about fiction in the little time remaining to me? Here I am pessimistic. Everybody who can hold a pen in these days writes a novel. Every fad, every ism, every problem of modern society, is aired in the novel. The latest discovery of science, the latest guess in theology, the latest theory of political economy, the latest psychological problem, the diabolically acute satire on society, and worse than all, so called historical romances—melodramatic hurlyburly, which, I am assured by those who ought to know, is poor stuff. I believe there is some improvement now, caused by the mere mass of new books, but it used to be so that one was counted almost an ignoramus if he hadn't read the latest novel, which "everybody was reading,"—the "David Scar'em," or "Lovey Mary," or "When Knighthood was in Bloom," or "Alice of Old"—Fort Wayne, or some other Indiana town. One was pitied and patronized if he hadn't, and that, too, by people who had never read a line of Milton, and to whom Thackeray was out of date. I declare, when I contemplate the flood of fiction, I sometimes feel in Charles Lamb's mood, who remarked that when a new book came out he always read an old one, and I sympathize with the man who said he never read a book until it was ten years old. This is extreme, of course, for there are many worthy books of fiction appearing and we want to read some of the delineators of modern life. Mr. Howells, and Mrs. Ward, and Rudyard Kipling, and Thomas Hardy and Henry James are great names; so are Tolstoi, and Ibsen, and Maeterlinck. But surely the vast bulk of modern fiction is perishable. It does not belong to the great creations of the world. Besides them it is flat and poor. But even taking that part of our reading which is harmless, entertaining, and even to some extent instructive; how much of it deserves to be chosen out, to be preferred to the great books of the world; to be set apart for those few hours which are all that the most of us can possibly give to reading? The vast proportion of books we shall never be able to read. A large proportion of books are not worth reading at all. The question for us therefore is, what are the vital books? Yet most people act as though one book were as good as another. It is with them a question of the first book they lay their hands on, or the one whose cover attracts their attention. "A good book," Milton nobly says, "is the precious life-blood of a master-spirit." "As good almost," he continues, "kill a man as kill a good book." But then he bids us, "Have a vigilant eye how books demean themselves, as well as men, and do sharpest justice on them as malefactors."

To illustrate: I picked up the other day a book put out by one of the great publishing houses. In the back part were advertisements of new novels, with commendatory notices from the daily press. First comes, "The Sphinx of Eaglehawk." "Chiefly recommended," says the *Morning Post*, "by its spirited sketches of manners, thrown off with an ease that adds much to their merit." Yes, *thrown off with an ease*. How characteristic! "Whiles away an hour very agreeably," says the *Daily Chronicle*. "Love in Idleness" is the next one, of which the *Daily*

News informs us, "The story is a trifle, but it is a trifle executed by a master hand." What has a master hand to do with trifles? Next comes "The Princess Aline," which the Times tells up is "a light and amusing summer novel." On the opposite page the so-called Golden Treasury series is listed; "The Golden Treasury of the Best Songs and Lyrical Poems in the English Language" (one of the ten that ought to be chosen for the desert island); the selected poems of Wordsworth, of Byron, of Shelley, of Keats, three volumes of Plato, with the wonderful story of the trial and death of Socrates; the Essays of Addison; "The Pilgrim's Progress," and so on through fifty titles. What a contrast! Do not misunderstand me; many of the best books, books that we can laugh over and enjoy, accepted by the voice of mankind as masterpieces, are light as foam, but even they are too heavy for those who are misled by the heresy of the last book hot off the press.

But you may ask what guide I would recommend for reading fiction. The same principle holds good as in reading poetry, the best; though the best is harder to decide. But the opinion of the best critics is the most sufficient criterion. It may be objected that is taking some one else's opinion as to what I should read; that is reading a book because some one else says it is good. Well, that is precisely what I should recommend. I should confine my reading in poetry, fiction, the drama, the essay—in pure literature, as distinguished from books read for the acquisition of knowledge—mostly to such authors as will be found in good manuals of English, American and foreign literature—such a manual, for instance, as Pancoast's English Literature, a school book, but an excellent work, because a limited number of authors are treated, at some length, and with insight, their excellences appreciated and their shortcomings pointed out. Such a book is a sure guide to literature, while its comments add immensely to the pleasure as well as to the profit of reading.

The field of fiction is one that has been seized upon by women as their natural heritage—it is there that they have won most of their laurels—and I wish I had the time to dwell upon the genius and charm of Jane Austen, "the mother of the nineteenth century novel;" on Charlotte and Emily Bronte, on Mrs. Gaskell, and on the greatest of them all, George Eliot. Their names should live forever beside those of Scott, Thackeray, Dickens, Hawthorne, Balzac, and Victor Hugo, masters in the realm of fiction.

There is one region "in the realms of old" which I have not touched upon, but from no list of reading should such writers as Carlyle and Ruskin, the great English essayists, and our American Emerson and Lowell, be omitted.

Now, I have not meant to urge that one should read a book merely because it is old, or refrain from reading one merely because it is new, but I am urging upon you the claims of the great men, as against the little men, and in this matter I hold that the judgment of the nations of Europe and America, after years of reading and discussion, is reliable.

One more thought: taking the best authors, their works will make several hundred volumes, and those volumes—poetry, the highest kind of fiction, the best essays, are the kind of books that not only will bear reading many times, but of which the true value can be got only by fre-

quent, even habitual reading. One can hardly be said to know a great piece of music because he heard it once ten years ago; so he can hardly be said to know Shakespeare, or Scott, or Tennyson, because he has read them once. Especially is this true of poetry. The immortal and universal poets are to be read and reread till their music and their spirit are a part of our nature; they are to be thought over and digested till we live in the world they created. They are to be known as devout souls know the Psalms and the Gospels. To love poetry wisely we need to know it well. President Eliot of Harvard has said that even the busiest persons should take some minutes every day to refresh and fortify their souls with poetry. "Count not the time lost," says one with a rare appreciation of the poets, "count not the time lost that you spend in dwelling on choice lines and stanzas of verse. Brood over poetry with long fondness and delight. There is comfort in it, and blessing, for the heart as well as the mind."

Such a use of books will make them ministers of good to us, and we will grow to love them as personal friends. Southey, old and blind and deprived of the use of his books, used to grope about in his library, taking down the volumes and caressing them fondly. Long before that time he had written those verses, expressing so beautifully the obligation we owe to books, and ending with the pathetic hope that he, too, like his beloved authors, might leave a name that would live.

My days among the Dead are past;
 Around me I behold,
 Where'er these casual eyes are cast,
 The mighty minds of old;
 My never-failing friends are they,
 With whom I converse day by day.

With them I take delight in weal,
 And seek relief in woe;
 And while I understand and feel
 How much to them I owe,
 My cheeks have often been bedewed
 With tears of thoughtful gratitude.

My thoughts are with the Dead, with them
 I live in long past years,
 Their virtues love, their faults condemn,
 Partake their hopes and fears,
 And from their lessons seek and find
 Instruction with an humble mind.

My hopes are with the Dead, anon
 My place with them will be,
 And I with them shall travel on
 Through all Futurity;
 Yet leaving here a name, I trust,
 That will not perish in the dust.

To very few of us it is given to leave a name that shall live after we are gone—Southey's name itself is growing very dim now—but like him, by the right use of books we can all make never-failing friends of the "mighty minds of old."

