

at every step and not to lose sight of the life of a prose or poetical work in a study of its historical features and setting. Such a study is made use of but never allowed to supplant the real purpose of the course, i.e., the study of the essential character of works of prose and poetry. Much time is devoted by both teacher and student to reading aloud, for it is considered all important to the understanding and appreciation of a piece of literature, that it be vocalized. Especially is this true of poetry, the music of a poem can never be fully felt until it is heard and become a reality through the utterance of the human voice.

The following courses are offered in 1899-1900 :

Course I.—Lectures on English Poetry of the 19th Century.

Special Studies—Wordsworth's *Prelude*, *Excursion* ; Coleridge's *Rime of the Ancient Mariner* ; Byron's *Address to the Ocean* ; Shelley's *Ode to the West Wind*, *Prometheus Unbound* ; Keat's *Extracts from Endymion*, *Eve of St. Agnes* ; *Ode on a Grecian Urn* ; Tennyson's *The Princess*, *In Memoriam*, *Idylls of the King* ; Mrs. Browning's *Aurora Leigh* ; Robert Browning's *Saul*, *Abt Vogler*, *Prospice*, *Rabbi Ben Ezra*, *Pippa Passes*, *Andrea del Sarto* Fra, *Lippo Lippi*.

Course II.—General lectures on English Literature down to the 19th Century.

Course III.—Lectures on English Poets of the Romantic School—Shelley, Byron, Keats, Wordsworth, Coleridge.

Course IV.—Lectures on Shakespeare, with readings.

Special Studies—*Merchant of Venice*, *As You Like It*, *Hamlet*, *Macbeth*.

Course V.—Lectures on the English Novel.

Special Study of George Eliot.

Note.—Professors of Literature not yet announced.