

Cambridge University Press

978-1-107-50547-6 - Principles and Method in the Study of English Literature

William Macpherson

Index

[More information](#)

INDEX

- Acting of Shakespeare's plays, 160–163
- Advanced courses of study, 173–182
- Aeneid*, 182
- Aesthetic pleasure, nature of, 20, 21
- Allusions, explanation of, 60
in *Paradise Lost*, 96
- Appreciation and reading aloud, 136–163
- Appreciations, with an Essay on Style*, 3, 5, 67
- Argument in oratory, 105–109, 171
- Aristotle on Tragedy, 77, 79, 81
- Arnold on the comparative method, 33
- Art and Ethics, 9
and life, 7, 8
definition of, 7
for Art's sake, 9
- As You Like It*, 17, 18, 32
- Atmosphere in literature, 6, 7, 14–21, 31–33, 136
- Ballads, methods in the study of, 90–94
their place in the Course of Study, 169
traditional and modern, 89
- Beaconsfield, Lord, quoted, 108
- Black Arrow*, 46, 48, 126, 127
- Bright, John, quoted, 105, 109, 119
- Brougham, Lord, quoted, 114–116, 122, 123
- Burke, Edmund, quoted, 112, 113, 157, 158
- “Bugle Song,” outline of lesson on, 72–74
quoted, 151
reading aloud of, 151–153
- Cavalier and Puritan Literature, outline-course on, 176–181
- Character as influenced by literature, 10
in drama, 84–87
in fiction, 47, 48
- Chevy Chase*, outline of lessons on, 92–94
- Chronological study of literature, 70, 71, 166, 172
- Comedy, its relation to Tragedy, 78–81
- Comparative method, 33–38, 49–51, 63–65, 69, 76, 88, 91, 175, 182
- Composition and literature, 52–65 (*passim*), 166
- Conan Doyle's *Micah Clarke*, 49
- Consonant sounds in reading aloud, 145, 146
- Content in literature, 3, 4, 7–11, 22, 23
its relation to diction, 28
its relation to structure, 25
of ballad poetry, 90
of drama, 77–81
of epic poetry, 95
of fiction, 40–42, 45–48
of lyric poetry, 66, 67
of metrical romance, 99
of speeches, 105–119
of the essay, 53–56
- Cook, Mr H. C., on Shakespeare and acting, 160
- Correlation, 165–167
- Courses of study, outlined, 168–182
principles underlying, 164–168
- Courthope, on Milton, 98
- Criticism, the study of, 177, 178, 181
- Daffodils*, Wordsworth's, quoted, 148
- De Guérin on literature and life, 4
- Derivations of words, 28, 58
- Descriptive detail in literature, 125–135
- Descriptive poetry, its place in the curriculum, 170
- Deserted Village*, 18–20

INDEX

185

- Diction, 5, 6, 14, 28–30, 43, 58–61, 87
- Dixon, Professor Macneile, on epic, 95, 96
- Drama and acting, 160–163
and the comparative method, 88
and the study of character, 84–86
and the study of diction and style, 87
its place in the school-curriculum, 81–83, 170–172 (*passim*), 175, 176, 182
the plot of, 77–83
the structure of, 83–84
- Dryden on drama, 79
- Electra*, 79, 88
- Eliot (Geo.) on artistic selection, 14
on Tragedy, 78
Silas Marner, 132, 133
- Emotion in speeches, 114–116
- English Poetry for the Young*, 72
- Epic poetry, characteristics of, 94–96
- Essays and précis-writing, 55
and the comparative method, 63–65
and the study of paragraphs, sentences, and words, 56–62
and the study of style, 62, 63
content of, 52–55
- Ethics and literature, 9, 10, 42
- Euripides's *Electra*, 79, 88
Medea, 84
- Exposition in literature, 171
- Faerie Queene*, 99
- Fiction and the comparative method, 49–51
and the study of character, 47, 48
and the study of plot and structure, 42, 45–57
ethical quality of, 42
in the Course of Study, 169–171 (*passim*), 173
its relation to life, 40, 41
- Figures of Speech, 30, 114, 128–135
- Form and matter in literature, 4, 7, 27
- Galsworthy, *The Silver Box*, 173
- Gissing, definition of Art, 7
- Gladstone, quoted, 107
- Golden Treasury*, 67, 70, 71
- Goldsmith's *Deserted Village*, 18–20
- Greek Tragedy, 88, 182
- Hamlet*, 80, 83, 86, 88
- Hazlitt on Burke's style, 118
on literature and life, 40
- He Fell Among Thieves*, quoted, 153
reading aloud of, 154–157
- Henley's *Lyra Heroica*, 71
- Heuristic method, 29
- History and literature, 166, 178–180
- Iliad*, 182
- Illustration in oratory, 111–113
- Imagery, 125–135
- Imagination, its function in literature, 16
training of, 14–21
- Intellect, its function in literature, 17
its relation to imagination, 16–20
- Intensive study of literature, 136
- Intonation in reading aloud, 147
- Jones, Mr D., on vowels and consonants, 140
- Lay of the Last Minstrel*, method in the study of, 100–103
- Lamb, "My First Play," 53–56, 58–64
- Lee, Miss Elizabeth, on text-books in French schools, 38
- Legends and myths, their place in the curriculum, 169
- Literary criticism in advanced courses, 177, 178, 181

Cambridge University Press

978-1-107-50547-6 - Principles and Method in the Study of English Literature

William Macpherson

Index

[More information](#)

186

INDEX

- Literature, appreciation of, 137
 and composition, 52–65 (*passim*), 166
 and ethics, 9, 10, 42
 and history, 166, 178–180
 and life, 3, 4, 7–11, 40–42
 and the formation of character, 10, 41
 and training of the imagination, 14–21, 125–135
 as a humane study, 182
 atmosphere in, 6, 7, 14–21, 31–33, 136
 chronological study of, 70, 71, 166, 172
 content of, 3, 4, 7–11, 22, 23
 courses of study in, 168–183
 for pupils to age of eleven, 168–169
 for pupils from eleven to fourteen, 170
 for pupils from fourteen to sixteen, 171–172
 for pupils over sixteen, 172–182
 diction of, 5, 6, 14, 28–30
 function of, 8
 gradation in the study of, 11
 in the school-curriculum, 8–21
 intellectual qualities of, 17
 its form and matter, 4, 7, 27
 structure in, 4, 5, 12, 13, 24, 25, 147–149
 text-books, 26, 29, 38
 three aspects of, 3
 Logic and method, 1–3
 in speeches, 105–109
Lyra Heroica, 71
 Lyric Poetry and the comparative method, 69, 76
 and structure, 66–68
 and style, 68, 69
 and the history of literature, 70, 71
 in the Course of Study, 169, 170, 176
 MacClintock, Professor, on speech-sounds, 138–139
Medea of Euripides, 84
 Metaphor, 125–135 (*passim*)
 Method and linguistic and literary details, 28–30
 and the content of literature, 22, 23
 and structure, 24, 25
 and the study of atmosphere, 31–33
 applied to ballad poetry, 90–94
 applied to epic poetry, 94–99
 applied to fiction, 39–51
 applied to lyric poetry, 66–76
 applied to metrical romance, 99–103
 applied to speeches, 105–109, 119–123
 applied to the drama, 77–88
 applied to the essay, 52–65
 applied to the study of imagery, 125–135
 comparative, 33–38, 49–51, 63–65, 69, 76, 88, 91, 175, 182
Micah Clarke, 49
 Milton, *Paradise Lost*, 96–99
 Morley (John) on Literature, 10
Morte d'Arthur, quoted, 134
 Musical quality of literature, 138–146
 Myers, Dr, on tone-character of vowel-sounds, 142
 Narrative poetry, 89–103
 in the Course of Study, 169, 170
 Newbolt, *He Fell Among Thieves*, quoted, 153–154
Ode on the Death of Wellington, outline of lesson on, 74–76
 quoted, 144
Odyssey, 182
Old Mortality, 49
 Oratory and poetry, 117–119
 argument in, 104–110
 emotion in, 114–116
 illustrations in, 111–113
Othello, 80
 Palgrave on lyric poetry, 67, 70
Paradise Lost, method in the study of, 96–99
 Paragraph-structure, the study of, 56

- Pater on great art and good art, 3**
 on literary structure, 5
 on lyric poetry, 67
Phonetics and literature, 138–146
Pitch in reading aloud, 147–160
 (*passim*)
Play-Way, The, quoted, 160
Plot in drama, 77–83
 in fiction, 42, 45–47
Poetics, 77, 79, 81
Précis-writing, 55
Principle of Chronology, 167
 of Correlation, 165–167
 of Thoroughness, 165
 of Variety and Interest, 164
Psychology and method, 1, 2

Racine, 182
Raleigh on Shakespeare's characters, 86
Reading aloud, 136–163
Rhetoric in speeches, 110–119
Richard II, 80

Sainte-Beuve on literature and life, 4
Scott, Sir Walter, as a narrative poet, 99–103
 contrasted with Tennyson, 99, 100
Scott's
 Hunting-Song, quoted, 143
 Old Mortality, 49
 The Lay of the Last Minstrel, 100–103
Selection in literary art, 14, 52
Selections or complete texts, 26, 38
Sentence-structure, the study of, 57, 58
Shakespeare
 acting of, 160–163
 and his predecessors and contemporaries, outline-course, 174–176
 in the Course of Study, 170–172, 175, 176, 182
Shakespeare's
 As You Like It, 17, 18, 82
 Hamlet, 80, 83, 86, 88
 Othello, 80
 Richard II, 80
 Twelfth Night, 80, 84, 85
 Silas Marner, 132, 133
Similes, 125–135 (*passim*)
Sir Patrick Spens, quoted, 91
Sound in literature, 138–146
 in poetry, 28, 69, 74, 76
Speeches, the study of, 104–124
Spenser, *Faerie Queene*, 99
Stevenson on sound in literature, 139–140
Stevenson's *The Black Arrow*, 46, 48, 126, 127
Structure
 and reading aloud, 147–149
 in drama, 83, 84
 in fiction, 42, 45–47
 in lyric poetry, 66–68
 in the essay, 53, 55
 of literature, 4, 5, 12, 13, 24, 25

Tennyson, contrasted with Scott, 99–100
Tennyson's "Bugle Song," 72–74, 151–153
 Morte d'Arthur, 134
 Ode on the Death of Wellington, 74–76, 144
 The Passing of Arthur, 99
Text-books in literature, 26, 29, 38
Tone-character of vowel-sounds, 142–144
Tragedy, 77, 84, 85
 Greek, 88
 its relation to Comedy, 78, 79, 81
Translations, 182
Twelfth Night, 80, 84, 85

Vaughan on the comparative method, 34
Vernon Lee on fiction, 42
Vowel-sounds in literature, 140–145

Watson, Sir William, quoted, 177
Wells, H. G., 173
Winbolt's *English Poetry for the Young*, 72
Words, the study of, 30, 57, 61
Wordsworth's *The Daffodils*, 148–149