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THE TECHNE

Life Without Labor is a Crime, Labor Without Art
and the Amenities of Life is Brutality. — Ruskin.

Vol. XIV

May-June, 1931

No. 5

Education is concerned with the growth of personality. It only succeeds when it instills an eagerness for the good things of life. Its job is feeding the fires of the spirit and lighting an unquenchable flame for truth and beauty.

OWEN J. ROBERTS

Published by
KANSAS STATE TEACHERS COLLEGE
Pittsburg, Kansas

THE TECHNE

Published by the Kansas State Teachers College of Pittsburg
Pittsburg, Kansas

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No. 5

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THE TECHNE publishes, for the most part, papers on educational subjects, though articles on closely related fields are also used. Part of these papers set forth the results of research; others aim at interpretation of current developments. Though some of the discussions will interest the specialist, it is hoped that in every number there will be something useful for the average teacher.

THE TECHNE is sent free to alumni, teachers, school officials, libraries, and, on request, to any person interested in the progress of education.

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ORIGIN OF REPRESENTATIVE GOVERNMENT IN ENGLAND

Ernest Mahan, Ph. D., Associate Professor of History

The principle of government by representatives, at one time the exception among governments of the earth, has now come to be widely distributed among nations. In most parts of the world, even in Asia, representative government is to be found. Almost all of the countries of Europe, large and small, have adopted it. Taking form as we know it today, in England, the plan was not introduced on the continent until the nineteenth century. It is probably correct to say that Belgium was the first to adopt it upon breaking away from Holland in 1830. Following the French revolution of 1848, a general movement toward representative government was noticeable in Europe. After the smoke of the World War had cleared away and reconstructed political units had settled down upon new bases, a survey revealed the fact that most European states had adopted the form of government that had been England's pride for centuries.

If the doctrine is accepted that the ultimate governmental authority should reside in the people, it is necessary to conceive a plan whereby the people can exercise that authority. Obviously it is no longer possible for each enfranchised individual in a national government unit to go in person to the national legislature and there participate directly in the making of the laws. The best substitute for a *pure democracy* has been found to be the representative system. Delegates from the people come together invested with the authority to exercise control over the affairs of the body politic. Much attention has been given, in the past, to the manner in which such control should be exercised. It was the idea of John Locke that representatives should carry out the will and desire of the constituency which sent them. Guizot said that "a representative must exercise power not according to his own will but according to reason." John Stuart Mill outlined in detail what he believed to be the proper functions of a representative assembly. According to his views it should act as a deliberative body, exercising control over government, "not the doing of it."

It is interesting to consider the ideas of political philosophers of the past with reference to the merits of the representative plan. Again we find that John Stuart Mill had definite ideas on the subject. In his opinion such a scheme gave an opportunity for original genius to assert itself. It served as an incentive for individual improvement and thus improved the character of the state. He granted the contention that primitive societies were not prepared to practice successfully such a plan, but he insisted that the ultimate aim should be a representative system, "the ideal type of a perfect government." Montesquieu saw in such a plan the great advantage of a free discussion of public affairs. Rousseau recognized the possibilities of a sacrifice of efficiency for a greater degree of democracy, but he concluded that the principle was preferable to all others, its shortcomings notwithstanding.

Many theories concerning the origin of government by representatives have been advanced. This question has been extensively and ably discussed. Long years of labor and scholarly research have been expended in an attempt to fix definitely and conclusively, in time and place, the beginning. Whatever may be the truth with regard to the soil where first the seed was germinated, it is generally agreed that the plant took definite form and grew to maturity in England, and it was from England that it spread to many parts of the world.

Before the middle of the nineteenth century historians held the view that English representative government originated in the Middle Ages. Then came a period when the commonly accepted belief was that its beginning could be traced back to Anglo-Saxon times. At the present day a majority of writers on the subject have returned to the first viewpoint.

Controversial discussions of this question in English constitutional history gave rise to two schools of historians. One school contended that the origin was to be found in the forests of Germany, with the Teutonic assembly of freemen. According to this group, the institution was carried to England by the Anglo-Saxons, "where it became the germ from which representative government was eventually developed." The three leading propounders of the Teutonic policy beginning were Sharon Turner, Edward A. Freeman, and J. M. Kemble. The results of their research and erudition won many converts, the most notable of whom, perhaps, were Bishop Stubbs and John Richard Green. Professor Freeman, together with Stubbs and Green, formed for a time what was known as the Oxford School of historians. These men acted as knights-errant of the Teutonic origin doctrine,—Freeman probably because of an *a priori* attitude in his research, Green in gratitude to Freeman for kindnesses shown him, and Stubbs because he was willing to accept the works of specialists in this field, not because he made any claim to authority on the question.

Probably the best known writer of this group is Green. He maintained that the Saxons established in England their institutions *in toto*. "It was England," said he, "which settled down on British soil, England with its own language, its own laws, its complete social fabric, its system of village life and village culture, its township and its hundred, its principle of kinship, its principle of representation." He believed that it was around the moot-hill or the sacred tree, where the community met from time to time, "that England learned to be the mother of parliaments." For this belief, however, he apparently had no definite evidence; only his enthusiasm for the traditions of Anglo-Saxon freedom.

The other school, containing practically all of the present day writers on the subject, rejects the theory of Teutonic origin. This group insists that representative government developed after the Norman conquest of England, that it originated in the Common Council of the English kings during the Norman-Angevin period. Those who hold to this view differ as to how it began. Some writers contend

that it was to be found in the county court system. They insist that when the call came for representatives for the nation, the machinery already existed for selecting them. It is sometimes claimed that the representative system can be traced back to the jury system of Henry II and thence to the parliaments of the thirteenth century. On the other hand, the medieval church convocations and monastic conventions are believed by some to have furnished the nuclei from which sprang the political pride of Britain.

What, then, is to be the conclusion concerning this much controverted question? It is probably an impossibility to fix the definite time, place and manner in which the principle had its origin. The French writer Petit-Dutaillis well expressed it when he said, "The history of its (parliament's) origin is complicated and if one tries to solve it by a simple formula he is perverted irrecoverably." A number of examples of the germ of representative government may be found on the continent of Europe long before the thirteenth century, and even in the early days of the Roman Empire. "Representation," said Ransome, "was a plant of very slow growth. It is possible to find indications of it long before it was applied" in the English parliament.

By the reign of King John it had become the custom in England for the sheriffs to send men from the shires to a national meeting. The towns still remained unrepresented, however, but it had for a long time been the custom to send out agents to the towns to consult with locally elected representatives. It was not until the celebrated parliament of Simon de Montfort, in 1265, that the boroughs were represented in any real sense of the word, in the nation's councils. By a study of the writs of summons for the thirteenth century, it appears that this event marks the beginning of representation of the towns in a convention for transacting the general business of the nation. "The Parliament of January, 1265," said Pasquet, "is the first parliament in which representatives of the shires and representatives of the cities were seated, we shall not say, side by side, but at least simultaneously. In this way Simon de Montfort is the creator of the House of Commons." It is on this occasion that is to be found the first instance of a representation of the burgher class, England's Third Estate, in her national parliament.

It has been contended that de Montfort's Parliament was forgotten in succeeding years. Hence his principle of borough representation would be of less significance. Letters have been found, however, calling both knights and burghers to the parliament of Edward I. This is evidence that de Montfort's principle did live. Upon removal of some parcels to the Public Record Office in England, some old documents were found covered with the dust of ages, documents which showed that representatives were summoned in 1275 "from cities, towns, and *ville mercatorie*." This evidence changes the belief that after 1265 no burgesses had been summoned until 1283, or even the

Model Parliament of 1295. Much more recently an old document was found at the Public Record Office which shows a draft of a writ of summons to twenty-seven selected cities and boroughs to send representatives to Westminster in 1268, just three years after the famous de Montfort parliament. These delegates were to come with the "power of attorney" for their constituencies.

It was not until the de Montfort parliament of 1265 that the three estates of the realm were represented. It was not until that date that representatives came to parliament with plenary powers from constituencies. Therefore it was not until 1265 that England had a national representative government. The beginning of the fourteenth century found parliament well established upon the precedents of 1265, 1268, 1275 and 1295, with the various components of the English nation represented.

SOCIOLOGICAL DETERMINATION OF CONTENT IN DRAWING

O. A. Hankammer, A. M., Assistant Professor of Industrial Education.

(From an analysis of the popularity of art material as revealed in fifteen magazines and five daily papers, Professor Hankammer comes to the conclusion that all children should be taught drawing as an extension of reading and writing and that there should be two basic types of courses in drawing in the public schools, one interpretative, the other vocational. This paper is adapted by Professor Hankammer from Chapter VII of his unpublished master's thesis, "Content of High School Drawing," on file at The Ohio State University, Columbus, Ohio.—Ed.)

INTRODUCTION

The beginning of public-school art instruction and industrial art in American higher schools dates back to 1872 when Walter Smith came to Massachusetts from England. The fine arts, naturally, had been fostered from early colonial days, Philadelphia being the art center of America. It was in 1805 that the Pennsylvania Academy of Fine Arts was established. Instruction in drawing as a public school subject did not come until the growth of industries in Massachusetts began to create a demand for mechanical drawing. With the Massachusetts legislative act of 1870, that free instruction in mechanical drawing be provided in cities or towns of 10,000 or more, drawing instruction was firmly established and rapidly spread throughout the American public-school system.

The content of drawing, as taught in those early days, covered isometric, mechanical perspective, shades and shadows, coloring, and mechanical drawing. This content has undergone changes and modifications in a manner similar to all other curriculum material because of changing social and economic conditions and a more scientific attitude toward curriculum construction.

THE SOCIOLOGICAL APPROACH

To determine the nature and content of drawing from a sociological point of view is the main purpose of this paper. The rapid industrialization of this nation has been paralleled with a veritable flood of printed matter—advertising, books, magazines and newspapers. A casual glance at this mass of print will readily show that more pictures, more color, more drawing, and more hand lettering are being used. With an increased use of this material may we not legitimately inquire as to what the schools are contributing to the understanding and production of the many forms of drawing presented to the reader? May we not find in the analysis of the public's textbooks, the newspaper and magazine, a suggestion as to the kinds of drawing which should be taught with a view to aiding in the interpretation of the printed page? Will such an analysis aid in determining the forms of drawing which should be taught to those depending upon the public school for an education which will function in life situations? To answer these questions constitutes the problem discussed in the remainder of this paper.

It was thought that a reasonably good cross-section of the reading public would be found by using the periodicals of the city library. Upon this assumption fifteen periodicals were selected from a list of twenty-six suggested by Mrs. Mary Thomas, librarian in the periodical room of the City Library of Columbus, Ohio. The smaller list is due to time limitations in making the analysis and also due to a reduction of what seemed a duplication of a type of publication. For example: *Life* and *Judge* were given in the original list. *Life* was selected as an example of this class of publication, largely upon the basis of newsstand sales. The list of magazines used in this study is given in Table II.

Five newspapers were selected at random from a list of metropolitan papers. A Sunday edition was selected as it was assumed that this edition was most comparable and represented the best efforts in newspaper work in making an appeal to the reading public. Newspapers analyzed in this study are given in Table III.

DEFINITIONS OF TYPES OF DRAWING ANALYZED IN THIS STUDY

An inspection of drawings will readily indicate their complexity both as to type and technique. Various studies show that the investigator has arbitrarily determined his basis of analysis. A comparative table (Table IV) is here given showing the types of drawing classified according to the nature of the problem in hand. In this study, the analysis was determined upon a functional basis which permitted a little greater subdivision and thereby eliminated what seemed under other analyses a tendency to overlapping.

1. *Analytical drawing*: Descriptive drawings giving specific information in the form of a diagrammatic illustration are classed as "analytical drawings."

In this class of drawing we find the technical or semi-technical ideas expressed in illustrative fashion rather than in orthographic projection. The analytical drawing, as defined in this study, is used as an educational medium. Advertisements dealing with technical devices, science textbooks, and other forms of illustrated instructional material are usually replete with analytical drawings.

2. *Decorative drawing*: Drawings which give more attention to pattern, tone, light and shade, general artistic interpretation and appeal to the aesthetic are classed as "decorative drawings."

The drawings of this class are distinctive because of their artistic nature. Their function is to make a favorable appeal. The motif in decorative drawings may be drawn from any source but the mode of treatment determines its artistic qualities. Drawings of this class may have utilitarian purposes, as, for example, a border design, head-piece, or "color" spot, but withal they must arouse a favorable response.

3. *Graphs and diagrams*: Drawings presenting statistical facts or certain technical data in diagrammatic schemes or charts are classed as "graphs and diagrams."

Numerical data, if at all complex, are difficult to grasp in their entirety. By reducing such data to a graphic form, the significant facts are easily and quickly conveyed to the reader. Pie charts, bar graphs, and various pictorial diagrams are both popular and extensively found in advertising, textbooks, magazines, and newspapers.

4. *Instrumental drawing*: Drawings made with instruments such as architectural plans, working drawings of mechanical devices, structural construction, and the like are classed as "instrumental drawings."

Drawings of this class are basic to all constructional and manufacturing processes. This type of drawing, to a large degree, forms the language of industry. Because of their technical nature such drawings are comparatively rare in popular literature. Popular semi-technical magazines often use a modified form of mechanical drawing, while strictly technical papers speak a "pure" language.

5. *Lettering*: Drawings consisting of hand lettered work are classed as "lettering."

Many drawings contain hand lettering or are entirely hand lettered. This is done in order to increase the appeal of a design or to make the reading matter more legible. In a given space, larger letters and better spacing can be had through hand lettering than through type.

6. *Map and topographical drawing*: Drawings representing the earth's surface cut into sections or areas, with or without indications of the nature of the surface or objects thereon, are classed as "map and topographical drawings."

Map and topographical drawings have been an important factor in navigation, war, exploration, and survey work. This class of drawings graphically determines the location of all property lines whether individual or national in scope. Tourist travel by auto has made map reading a necessity for the multitude.

7. *Narrative drawing*: Descriptive drawings in the form of representative or "story telling" illustrations are classed as "narrative drawings."

This class of drawings is by far the largest group used in making a popular appeal. It runs the whole gamut of representation in pictorial form from the child's simple illustration of a nursery rhyme character to the professional artists' story illustration, cartoon, or mural painting. This type of drawing is most easily comprehended, as it is realistic, usually, and interpretative in nature.

STANDARDS USED IN MAKING THE ANALYSIS

Each medium was analyzed with a view to determining the exact amount of drawing found in each category as set up by definition. Each item was measured according to the standards used by the photo-

engraver in regular commercial practice, that is to say, "block sizes" were determined. For example: a border three-eighths inch wide and two by four inches in size would be measured as eight square inches. The size of the "cut" used in a magazine or newspaper, of course, does not give the size of the original drawing. Practically in all cases the drawing is from a third to four or more times larger than the final print. The print from the "cut" does however give a relative measure in making a comparative analysis. Photos showing evidence of "art work," technically known as retouching, were not considered in this study.

PRESENTATION OF FINDINGS

To give a summarizing statement first and details later, a total of 314,844 square inches of printed matter were measured in this study. Of this amount, 89,921 square inches of space or 28.56% was devoted to drawing. The summary of the data is given in Table I.

The percentage of space allotted to each type of drawing in each magazine measured is given in Table II. The data on magazines give the types of drawing in the following order from least space to most space: graphs, maps, instrumental, analytical, lettering, decorative, and narrative drawing. The total magazine space analyzed was 162,742 square inches, of which 44,653 square inches or 27.43% was devoted to drawing.

The percentage of space allotted to each type of drawing in each newspaper measured is given in Table III. The data on newspapers give the types of drawing in the following order from least space to most space: instrumental, graphs, maps, analytical, decorative, lettering, and narrative drawing. The total newspaper space analyzed was 152,102 square inches, of which 45,268 square inches or 29.76% was devoted to drawing.

CONCLUSIONS AND RECOMMENDATIONS

1. Drawings appear in many forms and may be analyzed upon several bases.

2. Drawings, although of many kinds and many techniques, may be classified upon the basis of function.

3. Drawings classified upon a functional analysis indicate distinct lines of endeavor and have marked social or cultural, vocational, or leisure-time aspects.

4. Upon the criterion of space allotted to drawing in popular reading, the data seem to warrant the recommendation that all pupils be taught the art of graphic representation as an extension of reading and writing, that is, in interpreting and expressing ideas graphically.

5. The nature of the drawings analyzed in this study indicate that (a) drawing instruction must be diversified rather than limited to a single type of drawing; (b) the instruction cannot be based upon abstract exercises.

6. The data seem to justify the establishing of two types of courses in drawing; namely, basic interpretative instruction for the rank and file of pupils, and specialized courses with a vocational aspect. The interpretative instruction should bear on the readings of working drawings, making of analytical drawings, and giving an understanding of graphs and maps. Specialized courses will be conditioned by commercial and industrial needs.

7. The data indicate that commercial art courses are justified in a public school program. Specifically: narrative, decorative, and lettering types of drawing should be taught in these courses.

8. Since, of considerably more than a quarter of a million square inches measured in this study, 28.56% has been given to drawing in popular reading matter, may we not conclude that drawing has enough of an appeal and instructional value to be given more serious consideration in textbooks, public school curricula, and general educational methods?

TABLE I. SUMMARY OF TOTALS

Type of Drawing	Magazines		Newspapers	
	Total sq. in.	%	Total sq. in.	%
1. Analytical	4,584	2.8	1,614	1.0
2. Decorative	8,742	5.3	13,633	8.9
3. Graphs	281	.17	283	.12
4. Instrumental	414	.25	45	.02
5. Lettering	6,996	4.3	7,781	5.1
6. Map	307	.18	344	.22
7. Narrative	23,329	14.3	21,568	14.1
	Total.....44,653	27.43	45,268	29.76

TABLE II. ANALYSIS OF MAGAZINE DRAWINGS

Magazines	Mo.	Total sq. in.	Types of Drawings Analyzed						
			1	2	3	4	5	6	7
American	Mar.	13,850	.6	3.0	0	0	5.0	0	20.0
Cosmopolitan	Mar.	17,199	.3	2.0	0	0	3.6	.05	19.0
Forum	Feb.	8,125	.02	5.0	.06	0	3.0	0	8.0
House Beautiful	Feb.	10,827	2.7	7.0	0	1.1	4.5	0	7.0
Ladies Home Journal	Jan.	20,847	4.0	6.0	.03	.5	4.0	.1	17.0
Life	Feb.	2,590	.09	3.4	.7	0	3.2	0	45.0
Literary Digest	Feb.	5,544	.5	8.0	0	0	5.0	0	16.0
Motion Picture	Mar.	8,820	.7	3.6	0	0	3.6	0	6.0
Nat'l Geographic	Feb.	8,580	.2	5.1	0	.05	2.0	1.0	5.0
Physical Culture	Mar.	11,466	.8	7.0	0	0	3.4	.2	7.0
Popular Science	Apr.	11,994	3.6	1.9	.5	1.3	5.0	.2	6.0
Sat. Eve. Post	Feb.	18,278	5.0	4.0	.03	0	5.8	.08	23.0
Scientific Am	Mar.	6,318	1.0	2.6	2.7	.1	1.2	1.0	3.0
Theater	Apr.	6,649	2.6	6.5	0	0	3.6	0	8.5
Vogue	Feb.	11,655	10.9	12.8	0	0	5.2	0	18.9

TABLE III. ANALYSIS OF NEWSPAPER DRAWINGS

Newspapers	Date	Total sq. in.	Types of Drawings Analyzed						
			1	2	3	4	5	6	7
Chicago Tribune	Mar. 2	27,950	.6	8.0	.5	0	6.0	.07	15.0
Clev. Pl. Dealer	Mar. 9	34,407	.2	7.8	.06	.1	6.6	0	12.0
Detroit Free Pr.	Jan. 12	37,989	1.7	6.6	.16	0	4.5	.6	18.0
New York Times	Jan. 12	30,361	.8	15.0	0	0	4.0	.1	6.4
Ohio State Journal	Feb. 23	21,395	.5	7.0	.2	.03	4.0	.1	18.0

TABLE IV.
CLASSIFICATION OF TYPES OF DRAWING AS USED BY VARIOUS WRITERS

Ayer	Manuel	Hollingworth	Whitford	Hankammer
Analytical	Pure design	Analytical	Analytical	Analytical
Memory	Represen-	Caricature	Artistic	Decorative
Represen-	tative	Copying	Diagram-	Graphs
tative	Symbolic	Impression-	matic	Instrumental
Schema		istic	Informa-	Lettering
Spontaneous		Represen-	tional	Maps
		tative	Instrumental	Narrative

¹ For a discussion of early drawing instruction see: Bennett, Chas. A., *History of Manual and Industrial Education Up to 1870*, Peoria, Ill., The Manual Arts Press, 1926, pp. 391-439.

² Ayer, Fred C., *The Psychology of Drawing*, Baltimore, Warwick & York, 1916, pp. 49-51.

OBJECTIVE TEST IN ELEVENTH GRADE LITERATURE

By Elnora Skourup

(The following objective test was prepared as one unit of work in "Educational Measurements 221," a course in the Education Department at Kansas State Teachers College of Pittsburg, taught by Dr. Ralph A. Fritz, professor of education. It is here reproduced, not for its intrinsic value, but for its suggestiveness to teachers of literature in the high schools. It is a final examination for a literature class to be given at the end of the eleventh year. Though based upon the text, *A Study of the Types of Literature*, by Mabel Irene Rich, it may also be used, with some adaptations, with other texts of similar scope. The time required is approximately two fifty-minute periods.)

Directions: Some of the following statements are true and some are false. Place a T in front of each true statement and an F in front of each of the false statements.

I TYPES OF LITERATURE

1. An ode contains only fourteen lines.
2. A lyric expresses the author's feeling.
3. An elegy is a poem commemorating a birth.
4. There are five types of lyric poetry.
5. Dramatic poetry is written in rhyme.
6. An ode is irregular in lines and stanzas.
7. The great epic is the most majestic type of poetry.
8. The metrical romance is a short love story in verse.
9. The ballad form dates back to the 11th century.
10. The metrical tale is a narrative poem.
11. A sonnet may be of any length.
12. The song is a short lyric poem.
13. The sonnet form was first used in Italy.
14. The anthem is a form of sacred song.
15. The characters of a mask present life as it really is.
16. In the essay the author gives his own thoughts on life or any of its phases.
17. The allegory usually teaches a moral lesson.
18. Every novel must have at least three elements: setting, plot, and characters.
19. The novelette is a short novel.
20. Goldsmith created the historical novel in 1814.
21. A good speech has three parts: introduction, discussion, and conclusion.
22. All lyrics are readily set to music for singing.
23. The ballad springs up and thrives among the educated class.
24. Of the two great divisions of literature, prose was the first to be developed.
25. As a story, the epic is made up of one episode.

II LITERARY TYPES

Directions: This is a completion test. Fill the blanks below with the words that you think should be used there. The sentences must be true and make good sense.

1. There are five important types of plays represented
among Shakespearean dramas:

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.....

2. The types of prose fiction are:

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3. There are five types of lyric poetry:

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.....

4. Speeches are divided into the following classes:

.....
.....
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.....
.....

III LITERATURE

Directions: Some of the following statements are true and some are false. Place a T in front of each true statement and an F in front of each of the false statements.

1. Shakespeare was an American author.
2. Dickens wrote "A Tale of Two Cities."
3. "Lycidas" was written in memory of Edward King.
4. Spenser's "Faërie Queene" is a metrical tale.
5. Washington Irving was a contemporary of Dickens.
6. Wordsworth's "Composed upon Westminster Bridge" is an ode.
7. Milton was not familiar with classical mythology.
8. "Alexander's Feast" was written by John Dryden.
9. Tennyson's "In Memoriam" is an ode.
10. "Sketches by Boz" was the first book written by Dickens.
11. "Paradise Lost" is a literary epic.
12. Wordsworth is generally regarded as our greatest sonneteer.
13. "The Highwayman" is a metrical romance.
14. Milton wrote "Il Penseroso."
15. Sheridan wrote "She Stoops to Conquer."
16. The greatest master of dramatic monologue was Robert Browning.
17. "Reflections in Westminster Abbey" is an essay by Bacon.
18. Bunyan's "Pilgrim's Progress" is an allegory.
19. The best known tale of adventure probably is Defoe's "Robinson Crusoe."
20. Booth Tarkington is a contemporary English novelist.
21. The best known English novelists in the early 18th century were Sir Walter Scott and Jane Austen.
22. Milton's "Comus" is a play.
23. H. G. Wells' best novels show his deep interest in sociology.
24. Shakespeare was the greatest of dramatists.
25. Mark Twain was an English author.

IV LITERARY INFORMATION

Directions: Each of the questions below involves some knowledge of a piece of literature or a writer. Your problem is to write the number of the correct answer in the blank after each question. Notice the example.

Old Mother Hubbard—1, killed her dog; 2, lived in a shoe; 3, went to the cupboard; 4, made kimonos; 5, whipped Jack and Jill.3.....

1. Nancy Lammeter—1, married Thomas Carlyle; 2, wrote *The Flowers of the Forest*; 3, befriended David Copperfield; 4, loved Godfrey Cass; 5, was deserted by Robert Burns.

2. Touchstone was—1, the fool in "Ivanhoe;" 2, a quarryman described by Dickens; 3, Macbeth's servant; 4, Roderick Dhu's henchman; 5, a wooer of Audrey.
3. Highland Mary was—1, a Scottish maiden captured by Clan Alpine; 2, the subject of a song by Burns; 3, described by Wordsworth; 4, a character in "As You Like It;" 5, the daughter of the Shepherd of the Hills.
4. Elaine lived at—1, Astolat; 2, Troy; 3, Camelot; 4, Stratford; 5, Cavendish Square.
5. "Childe Harold to the Dark Tower Came" was written by—1, Poe; 2, Byron; 3, Mrs. Radcliffe; 4, Browning; 5, Scott.
6. Bedivere was—1, the last survivor of King Arthur's knights; 2, the favorite companion of Richard the Lionhearted; 3, a character in "Measure for Measure;" 4, the brother of Guinevere; 5, one of the riders who brought the good news from Ghent to Aix.
7. Birnam Wood was—1, near Walden Pond; 2, Bryant's favorite walk; 3, mentioned in Macbeth; 4, the scene of Comus; 5, the hiding place of Dunstan Cass.
8. "The Oregon Trail" was written by—1, Washington Irving; 2, James Oliver Curwood; 3, Zane Grey; 4, Joaquin Miller; 5, Francis Parkman.
9. "Let me have about me men that are fat" was spoken by—1, Horatio; 2, Caesar; 3, Douglas; 4, Macduff; 5, Sir Richard Grenville.
10. Wamba was—1, a magician; 2, a swineherd; 3, a squire to Lancelot; 4, a jester; 5, the father of Uncas.
11. "Stone walls do not a prison make" was said by—1, Richard Lovelace; 2, Banquo's ghost; 3, Sir Walter Raleigh; 4, Oscar Wilde; 5, Bunyan.
12. "Caliban upon Setebos" was written by—1, Browning; 2, Shakespeare; 3, Vachel Lindsay; 4, Milton; 5, John Donne.
13. Excalibar was—1, Rustum's horse; 2, one of Arthur's best knights; 3, the ship of the Ancient Mariner; 4, a marvelous sword; 5, a castle.
14. "Locksley Hall" was written by—1, Joseph Conrad; 2, Wordsworth; 3, Jane Austen; 4, Coleridge; 5, Tennyson.
15. "The Prisoner of Chillon" was written by—1, Byron; 2, Anthony Hope; 3, Dryden; 4, Dante; 5, Bunyan.

16. Isaac the Jew appears in—1, "The Taming of the Shrew;" 2, "The Merchant of Venice;" 3, "Ivanhoe;" 4, "The Spectator;" 5, "Ode to a Grecian Urn."
17. Squire Trelawney was—1, the master of the Red House; 2, described by Dickens; 3, satirized in "Henry V;" 4, the owner of the park in which Shakespeare is said to have poached; 5, a character in "Treasure Island."
18. "Quentin Durward" is—1, a poem; 2, a novel; 3, a play; 4, an essay; 5, a sermon.
19. Keats wrote—1, "The Lady of Shalott;" 2, "The Cloud;" 3, "Don Juan;" 4, "On First Looking into Chapman's Homer;" 5, "The Private Life of Helen of Troy."
20. Lynette—1, died for love of Lancelot; 2, was a holy nun who inspired Galahad to seek the Grail; 3, appeared in Sir Launfal's vision; 4, was murdered by one of Roderick Dhu's followers; 5, called Gareth a kitchen knave.
21. "The Soldier" was written by—1, Kipling; 2, Rupert Brooke; 3, Alan Seeger; 4, Robert Service; 5, John McCrae.
22. The Vicar of Wakefield was—1, a friend to Sir Roger de Coverley; 2, the person who deceived Silas Marner at Lantern Yard; 3, the subject of a novel by Goldsmith; 4, subject of "Lycidas;" 5, the chief figure in a tale by Hawthorne.
23. "And every shepherd tells his tale,
Under the hawthorne in the dale," is found in—1, "The Shepherd's Calendar;" 2, "L'Allegro;" 3, "Lycidas;" 4, "The Deserted Village;" 5, "Elegy Written in a Country Churchyard."
24. George Ade is famous as a—1, baseball player; 2, artist; 3, actor; 4, author; 5, lawyer.
25. The author of "Barrack-room Ballads" is—1, Poe; 2, Stevenson; 3, Kipling; 4, Hawthorne; 5, Shakespeare.
26. Portia is in—1, "The Mill on the Floss;" 2, "The Crisis;" 3, "Romola;" 4, "The Merchant of Venice;" 5, "Vanity Fair."
27. Alfred Noyes is famous as a—1, painter; 2, poet; 3, musician; 4, sculptor; 5, historian.
28. The author of "Huckleberry Finn" is—1, White; 2, Mark Twain; 3, Tarkington; 4, Dickens; 5, Barrie.

29. Becky Sharp is in—1, "Henry IV;" 2, "Vanity Fair;" 3, "Romola;" 4, "The Christmas Carol;" 5, "David Copperfield."
30. The lines "Breathes there a man with soul so dead, etc." were written by—1, Burns; 2, Whitman; 3, Scott; 4, Wordsworth; 5, Patrick Henry.
31. The author of "She Stoops to Conquer" was—1, Shakespeare; 2, Sheridan; 3, Goldsmith; 4, Tennyson; 5, Galsworthy.
32. The character, Sherlock Holmes, is used by—1, Cobb; 2, Oppenheim; 3, Doyle; 4, Irving Bacheller; 5, Cooper.....
33. The author of "The Pride of Palomar" was—1, Porter; 2, Kyne; 3, Nicholson; 4, Roche; 5, Norris.
34. A great Scotch poet:—1, Chaucer; 2, Burns; 3, Milton; 4, Lanier; 5, Lowell.
35. "A Tale of Two Cities" tells of—1, American Revolution; 2, Civil War; 3, War of the Roses; 4, French Revolution; 5, War of 1812.
36. "Treasure Island" tells about—1, Long John; 2, Micawber; 3, Uncas; 4, Jupiter; 5, Tom Sawyer.
37. A name made famous by Longfellow:—1, Arnold; 2, Penrod; 3, Robin Hood; 4, Admiral Dewey; 5, Paul Revere.
38. A writer of mystery stories:—1, Dickens; 2, Poe; 3, Scott; 4, Harte; 5, Conrad.
39. Circe changed Odysseus' men into—1, horses; 2, stones; 3, swine; 4, dogs; 5, trees.
40. Sherlock Holmes was a—1, detective; 2, thief; 3, lawyer; 4, sailor; 5, merchant.
41. Coleridge wrote—1, "Thanatopsis;" 2, "Hiawatha;" 3, "Chambered Nautilus;" 4, "The Ancient Mariner;" 5, "Elegy in a Country Churchyard."
42. "Robinson Crusoe" was written by—1, Swift; 2, Defoe; 3, Kipling; 4, Gray; 5, Beach.
43. The author of Waverley Novels was—1, O. Henry; 2, Scott; 3, Rinehart; 4, Eliot; 5, Thackeray.
44. Messala is a character in—1, "Uncle Tom's Cabin;" 2, "Ben Hur;" 3, "The Piece of String;" 4, "Idylls of the King;" 5, "Hamlet."

45. "The Vision of Sir Launfal" is—1, ballad; 2, short story; 3, oration; 4, ode; 5, metrical tale.
46. "Hamlet" is a—1, short story; 2, comedy; 3, novel; 4, tragedy; 5, lyric poem.
47. Roderick Dhu appears in—1, "Lady of the Lake;" 2, "Idylls of the King;" 3, "Marmion;" 4, "Cotter's Saturday Night;" 5, "Middlemarch."
48. The scene of "The Lady of the Lake" is laid in—1, England; 2, Wales; 3, Scotland; 4, France; 5, An imaginary country.
49. St. Cecilia is credited by Dryden with the invention of the—1, violin; 2, organ; 3, cello; 4, piano; 5, lyre.
50. Ichabod Crane was—1, a British general; 2, a New Hampshire politician; 3, an Irish peddler; 4, a colonial school-master; 5, a preacher.

V. LITERARY WORKS AND AUTHORS

Directions: This is a completion test. In column I is given the title of a literary work. In Column II write the name of the author opposite his work.

Column I	Column II
1. A Piece of String
2. Man without a Country
3. The Well of St. Keyne
4. Herve Riel
5. Ballad of Father Gilligan
6. Tales of a Wayside Inn
7. Lincoln, Man of the People
8. Ode to a Skylark
9. John Gilpin's Ride
10. Lycidas
11. Mandalay
12. Ode on St. Cecilia's Day
13. Auld Lang Syne

14. Gulliver's Travels	.....
15. Lochinvar	.....
16. The Last Rose of Summer	.....
17. Exit	.....
18. The Doomed Five	.....
19. Son of the Gods	.....
20. Ladies' Man	.....
21. Bishop Murder Case	.....
22. Dynasty	.....
23. Seven Mrs. Greenes	.....
24. Lucky Lawrences	.....
25. Wild Wind	.....
26. Dodsworth	.....
27. Uncle Sam	.....
28. American Tragedy	.....
29. Scarlet Sister Mary	.....
30. Jean La Fitte	.....

VI CHARACTER—WRITING—AUTHOR

Directions: This is a Completion text. In column I the name of a character is given, in column II write the title of the work in which it is found, and in column III write the name of the author of the work

Column I Character	Column II Where Found	Column III Author
1. Puck
2. Gurth
3. Nancy Lammeter
4. Ellen Douglas
5. Lancelot
6. Becky Sharp
7. Ichabod Crane

8. The Wedding Guest	.....	.....
9. Antonio	.....	.....
10. Friday	.....	.....
11. John Silver	.....	.....
12. Mephistopheles	.....	.....
13. Priscilla	.....	.....
14. Scrooge	.....	.....
15. Laertes	.....	.....

VII LITERARY FORMS

Directions: This is a matching test. On the line in front of each literary product in Column II write the number of the literary form in Column I of which it is an example.

Column I	Column II
1. Ballad	.....Fall of the House of Usher
2. Biographical novel	.....Waverley
3. Comedy	.....Aeneid
4. Elegy	.....Pilgrim's Progress
5. Epic poem	.....Work
6. Essay	.....Of Revenge
7. Historical novel	.....Rape of the Lock
8. Short story	.....Sir Gawain and the Green Knight
9. Sonnet	.....Two Sisters
10. Tragedy	.....Evangeline
11. Metrical romance	.....Chambered Nautilus
12. Metrical tale	.....Alexander's Feast
13. Ode	.....Lycidas
14. Oration	.....Huckleberry Finn
15. Mask (masque)	.....Hamlet
16. Hymn	.....Comus
17. Allegory	.....War Message

- | | | |
|-----------------------|-------|---------------|
| 18. Mock epic | ..... | Tempest |
| 19. Tale of adventure | ..... | Jean La Fitte |
| 20. Simple lyric | ..... | Abide with Me |

VIII LITERARY WORKS AND AUTHORS

Directions: On this page and the following one you find in one column the names of authors and in another the names of literary works. Place in the blank before the name of an author the *number* of the work that belongs to him.

Group I

- | Column I | | Column II |
|--------------------------------------|-------|-----------|
| 1. Romola | ..... | Lovelace |
| 2. The Knight's Tale | ..... | Bacon |
| 3. The Faërie Queene | ..... | Stevenson |
| 4. The Cotter's Saturday Night | ..... | Tennyson |
| 5. Ulysses | ..... | Chaucer |
| 6. The Eve of St. Agnes | ..... | Burns |
| 7. The Rime of the Ancient Mariner | ..... | Spenser |
| 8. Kidnapped | ..... | Kipling |
| 9. Doctor Faustus | ..... | Marlowe |
| 10. Recessional | ..... | Coleridge |
| 11. Of Wisdom for a Man's Self | ..... | Keats |
| 12. To Lucasta, on Going to the Wars | ..... | Eliot |

Group II

- | | | |
|-------------------------------|-------|-------------|
| 13. Alexander's Feast | ..... | Macaulay |
| 14. Sonnet on his Blindness | ..... | Richardson |
| 15. The Complete Angler | ..... | Dickens |
| 16. The Deserted Village | ..... | Walton |
| 17. Cymbeline | ..... | Dryden |
| 18. The Pied Piper of Hamelin | ..... | Milton |
| 19. Lays of Ancient Rome | ..... | Shakespeare |

20. A Tale of Two Cities	.....Browning
21. The Rape of the Lock	.....Goldsmith
22. The Seasons	.....Pope
23. Quentin Durward	.....Scott
24. Pamela	.....Wordsworth
25. Tintern Abbey	.....Thomson

Group III

26. Henry Esmond	.....Meredith
27. Ode to the West Wind	.....Boswell
28. Love in the Valley	.....Arnold
29. The Earthly Paradise	.....Yeats
30. The Idea of a University	.....Carlyle
31. The Blessed Damozel	.....Cardinal Newman
32. Sartor Resartus	.....Shelley
33. Sohrab and Rustum	.....Morris
34. Life of Johnson	.....Fielding
35. Tom Jones	.....Suckling
36. The Constant Lover	.....Thackeray
37. Ballad of Father Gilligan	.....Rossetti

Group IV

38. The Song of the Shirt	.....De Quincey
39. Modern Painters	.....Herrick
40. Pilgrim's Progress	.....Bunyan
41. Far from the Madding Crowd	.....Noyes
42. Invictus	.....Lamb
43. The English Mail Coach	.....Sidney
44. Elegy Written in a Country Church- yard	.....Ruskin
45. Gulliver's Travels	.....Hood
46. The Soldier	.....Hardy

- | | |
|---------------------------------------|--------------------|
| 47. Thanksgiving to God for his House |Swift |
| 48. The Highwayman |Rupert Brooke |
| 49. A Dissertation upon Roast Pig |Henley |
| 50. Arcadia |Gray |

IX. SHAKESPEARE

Directions: Some of the following statements are true and some are false. Place a T in front of the true statements and an F in front of each of the false statements.

1. Shakespeare was born in Stratford.
2. The birthplace of Shakespeare was on the Thames River.
3. Shakespeare never attended school.
4. Shakespeare studied Latin.
5. Shakespeare lived before America was discovered.
6. Shakespeare was an Elizabethan.
7. There are no living descendants of Shakespeare.
8. Shakespeare was an actor as well as a writer.
9. Shakespeare owned shares in theatres.
10. The characters of Shakespeare are not true to life.
11. Shakespeare wrote sonnets.
12. Ben Jonson hated Shakespeare.
13. None of Shakespeare's plays have been produced on the stage in America.
14. All public theatres were square.
15. In the public theatres, performances were given at night.
16. At the age of eighteen, Shakespeare married Ann Hathaway.
17. Samuel Johnson lived during the time of Shakespeare.
18. Christopher Marlowe was a predecessor of Shakespeare.
19. All women's parts were played by boys on the stage of Shakespeare's day.
20. "Hamlet" was the first play written by Shakespeare.

KEYS FOR THIS TEST

I	II	III	IV
Key for Types of Literature	Key for Literary Types	Key for Literature	Key for Literary Information
1. F	1. Dramatic History	1. F	1. 4
2. T	Comedy	2. T	2. 5
3. F	Tragedy	3. T	3. 2
4. T	Farce	4. F	4. 1
5. F	Melodrama	5. T	5. 4
6. T		6. F	6. 1
7. T	2. Novel	7. F	7. 3
8. F	Prose Allegory	8. T	8. 5
9. T	Prose Romance	9. F	9. 2
10. T	Novelette	10. T	10. 4
11. F	Short Story	11. T	11. 1
12. T	Tale of Adventure	12. T	12. 1
13. T		13. F	13. 4
14. T	3. Ode	14. T	14. 5
15. F	Elegy	15. F	15. 1
16. T	Song	16. T	16. 3
17. T	Sonnet	17. F	17. 5
18. T	Simple Lyric	18. T	18. 2
19. T		19. T	19. 4
20. F	4. Special Occasions	20. F	20. 5
21. T	Political Speeches	21. F	21. 2
22. F	Popular Lectures	22. F	22. 3
23. F	Sermons	23. T	23. 2
24. F	Popular Addresses	24. T	24. 4
25. F		25. F	25. 3
Score—R-W Possible score—25	Score—Number of blanks filled correctly Possible score—21	S—R-W Possible score—25	Score—Number right Possible score—50

V

Key for Literary Works
and Authors

1. De Maupassant
 2. Hale
 3. Southey
 4. Browning
 5. Yeats
 6. Longfellow
 7. Markham
 8. Shelley
 9. Cowper
 10. Milton
 11. Kipling
 12. Dryden
 13. Burns
 14. Swift
 15. Scott
 16. Thomas Moore
 17. H. B. Wright
 18. Mary R. Rinehart
 19. Rex Beach
 20. Rupert Hughes
 21. S. S. Van Dine
 22. Clarence Kelland
 23. Booth Tarkington
 24. Kathleen Norris
 25. Temple Bailey
 26. Sinclair Lewis
 27. John Erskine
 28. Theodore Dreiser
 29. Julia Peterkin
 30. Lyle Saxon
- Score—Number right
Possible score—30

VI

Key for Character—Writing—Author

1. Midsummer Night's Dream—Shakespeare
 2. Ivanhoe—Scott
 3. Silas Marner—Eliot
 4. Lady of the Lake—Scott
 5. Idylls of the King—Tennyson
 6. Vanity Fair—Thackeray
 7. Legend of Sleepy Hollow—Irving
 8. The Ancient Mariner—Coleridge
 9. Merchant of Venice—Shakespeare
 10. Robinson Crusoe—DeFoe
 11. Treasure Island—Stevenson
 12. Dr. Faustus—Marlowe
 13. Courtship of Miles Standish—Longfellow
 14. Christmas Carol—Dickens
 15. Hamlet—Shakespeare
- Score—Number right
Possible score—30

VII Key for Literary Forms	VIII Key for Literary Works and Authors (Matching)	IX Key for Shakespeare
	Group I	Group III
1. 8	1. 12	26. 28
2. 7	2. 11	27. 34
3. 5	3. 8	28. 33
4. 17	4. 5	29. 37
5. 9	5. 2	30. 32
6. 6	6. 4	31. 30
7. 18	7. 3	32. 27
8. 11	8. 10	33. 29
9. 1	9. 9	34. 35
10. 12	10. 7	35. 36
11. 20	11. 6	36. 26
12. 13	12. 1	37. 31
13. 4	Group II	Group IV
14. 19	13. 19	38. 43
15. 10	14. 24	39. 47
16. 15	15. 20	40. 40
17. 14	16. 15	41. 48
18. 3	17. 13	42. 49
19. 2	18. 14	43. 50
20. 16	19. 17	44. 39
	20. 18	45. 38
	21. 16	46. 41
	22. 21	47. 45
	23. 23	48. 46
	24. 25	49. 42
	25. 22	50. 44
Score—Number right	Score—R-W	Score—Number right
Possible score—20	Possible score—20	Possible score—50

THE TREND

"The study of the German language is becoming very popular at Pennsylvania State College, as a recent survey shows that one out of every eight students have elected this language."—*Journal of Education*. March 23, 1931.

The type of education needed by modern teachers, according to Edith M. Boder, assistant superintendent of schools, Ann Arbor, Michigan, is as follows:

"In the first place, I should say he should be given an opportunity to live by coming to grips with the problems of his own personality . . . In the second place, the teacher training institution should give to the student teacher the opportunity to see education as a whole . . .

In the third place, the teacher training institution should, through its cultural courses, give the student an opportunity to enlarge his intellectual horizon, to deepen his channels of thought, and to increase his purposes by a consideration of the real problems of life . . . Finally, the teacher training institution should stimulate the teacher to think and live creatively."—*Educational Bulletin*, March, 1931.

"The interesting and significant fact regarding occupations of the parents of students who are entering the University of Colorado is that, whereas four years ago the sons and daughters of farmers were the most numerous, now the merchants lead in sending their children to college. Salesmen are also sending their children to college in much larger numbers than they did a student generation ago. The trend of the times seems to be portrayed in the choice of hobbies as indicated by the freshmen. Sports and athletics lead by an overwhelming majority for both men and women. Action and more action seems to be the rule when youth is 'off-duty'."—*Vocational Guidance Magazine*, March, 1931.

Twenty-five states gave legislative attention to teachers' pensions in 1929 and 1930, endeavoring, in the main, to improve retirement systems already established. State commissions to study teachers' retirement problems were appointed in Delaware, North Dakota, and Michigan. Extension of teacher retirement so as to include other school employees was made legal in California, Colorado, New Jersey, and West Virginia. Vermont increased the minimum retirement allowance to \$200 per annum, and retirement for teachers in districts annexed to cities having retirement systems was granted in Wisconsin. State-wide teacher pension systems now operate in Arizona, California, Connecticut, Illinois, Indiana, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Montana, Nevada, New Jersey, New York, North Dakota, Ohio, Pennsylvania, Rhode Island, Vermont, Virginia, the District of Columbia, Alaska, Hawaii and Porto Rico. Approximately one-third of the 48 states have pension systems applicable only to certain cities or districts.

Feminism apparently has not gained much ground in American medical colleges. In 1930 medical schools graduated only 204 women. The average number of women graduates per year since 1925 has been 205. Declines in the percentage of women graduates have been reported since 1926, however.

More than 800 American medical students attempted to enter a single medical school in Scotland during 1930. Medical study in America is becoming more popular year after year, although the number of institutions offering medicine is decreasing. Five thousand more medical school applicants were reported in 1929-30 than in 1926-27, last year 66 approved four-year schools graduated as many physicians as were graduated by twice as many schools 20 years ago. The typical medical school graduate in this country is 25 years old. He completes a four-year course and generally supplements his medical school training with a one-year internship in an approved hospital before going into practice.

"The Missouri Junior college, whether private or public, has developed far enough to reveal apparently three important functions," according to J. H. Corsault, professor of history and philosophy of education at Missouri University. The three functions are: (1) to give terminal curricula leading students to understand and appreciate, as far as possible within the time limit, what may be called general culture; (2) to give terminal curricula preparing students for special callings for which the junior college training is adequate; (3) to prepare students for entering upon advanced work in four-year colleges or in professional schools.

The total fall enrollment in Missouri junior colleges last year was 4,723.—*Junior College Journal*, May, 1931.

"Approximately 1,000 children with seriously defective vision in New York City, many of them of high school age, are being denied the special educational facilities which their handicap requires. There are 19 sight-saving classes in New York City. These classes accommodate 1,450 pupils, nearly all of them in the elementary grades. There is very urgent need for 21 additional classes in the elementary schools and 29 additional classes in the junior and senior high schools."—*Education*, December, 1930.

Dollar packets of educational publications are now available from the Superintendent of Documents, Washington, D. C., according to an announcement of the Office of Education, United States Department of the Interior, Washington, D. C. Realizing the difficulty of mailing a nickel or dime for a desired publication (no stamps are accepted by Uncle Sam) the office has made the \$1 packets available, each containing from 5 to 11 selected government publications useful to educators. Five \$1 packets are now ready for distribution: No. 1, Nur-

sery-Kindergarten-Primary Education; No. 2, Educational Research; No. 3, Administration and Supervision of Rural Schools; No. 4, Higher Education, and No. 5, Elementary School Principals. Other packets are in the process of preparation.

"The Library of Congress contains 4,100,000 books, 70,000 bound volumes of newspapers, more than a million manuscripts and transcripts, a million maps, and another million volumes, pamphlets, and pieces of sheet music. The annual accession of books and pamphlets is about 170,000.

"Students, historians, journalists, and genealogists from all over the world come to seek information at this stupendous library. Accommodations have been made for about 850 readers, including 23 separate tables for research workers."—*School Life*, March, 1931.

"Approximately 3000 of the more than 5000 inmates of the San Quentin, California, State Prison are enrolled in various educational extension courses from the University of California. The University of California offers its extension courses to inmates without charge."—*Journal of Education*, April 6, 1931.

With 67,000 dentists, 1 to every 1,700 persons, America leads the world in dentistry and dental training, according to the Office of Education, United States Department of the Interior, in spite of the fact that it has been estimated that only one-fourth of the American people receive dental service. While the average ratio of dentists in the United States is 1 to every 1,700 persons, there is only one dentist to every 4,000 persons in Alabama, Arkansas, Mississippi, and South Carolina; and one in every 3,000 persons in Arizona, Georgia, Kentucky, New Mexico, North Carolina, Texas, and Virginia. There is said to be only one Negro dentist to every 8,500 Negroes. America's average dentist is a graduate of a reputable dental school, has passed a licensing examination, and usually registers annually with some State officer. He receives an average income of \$4,148, and generally practices his profession in or near a city.

"Total expenditures, public and private, both by the Federal Government, the States, and private institutions for the education of 29,276,068 students enrolled in every level of American instruction from the kindergarten through the university in 1928, amounted to \$3,035,341,209, according to a summary table compiled at the United States Office of Education. In 1928 there is reported an increase of more than \$290,000,000 over the cost of approximately the same schools reported in 1926"—*The Educational Buyer*, March, 1930.