

preserve the unity of the group. Aside from other strong reasons for not shifting this unifying element here, five of the series had already been written and, no doubt, had been approved in the theatre. To retrace his steps now, quite obviously was not desirable or feasible.

The historical plays give us the truth of the times, but not always true facts. After he had written three or four, it appears that the poet planned the group to accord with cherished ideals of principle and practice. Facts that were not in harmony with these ideals he wholly disregarded. With keen, critical eye, the playwright adapted these plays to the requirements of the time, and to the highest and best interest of the nation. To lovers of the theatre in the last years of England's "mighty and merciful queen," the poet's vivid imagination revealed their past, interpreted their present, and anticipated their future. In the prologue the master dramatist struck the keynote for the series:

"This England never did, nor ever shall,
Lie at the proud foot of a conqueror,
But when it first did help to wound itself.
Now these her princes are come home again,
Come the three corners of the world in arms
And we shall shock them. Nought shall make
us rue
If England to itself do rest but true."³

C. H. HUFFMAN

A TEST FOR THE NOVEL CLASS

IN VIEW of the extensive and persistent discussion of the merits and demerits of the so-called new-type tests, it may not be untimely to offer here for consideration and criticism a sample objective test recently used in a class that had devoted a quarter to the study of the novel.

Perhaps it should be said that the course was meant to be introductory in its nature, consisting of lectures on the general development of the English novel and of the detailed study in class of one novel: Har-

dy's *The Return of the Native*. Each member of the class read during the quarter at least twelve other novels selected from a fairly large list ranging from *Pamela* (1740) to *All Kneeling* (1928) and also studied as collateral reading one of the standard books on the development of the novel.

The test was therefore purposely wide in its range and students were assured that they could not be expected to answer every item. In fact the highest possible score was 100 and the highest actual score made was 77. The median class score was 55.

Generally speaking, so large a proportion of unfamiliar questions may tend to invalidate a test, at least challenging its economy, and in meeting this criticism the only defence here to be offered is the fact that the subject matter was wide and varied.

Another charge that seems legitimate is the criticism that the test may measure *facts* too exclusively—facts unrelated and unapplied, at that. In reply it can be claimed only that the multiple response tests in the first two blocks do actually require reasoning. The third block may be answered on the basis of reason, too, but blocks IV and VI are little more than a test of such facts as may be of some special significance for the purposes of the course.

The test, which was designed to be completed in a fifty-minute period, is as follows:

- I. Underscore the phrase which completes the meaning most accurately.
 1. The picaresque novel deals particularly with (1) knights, (2) rogues, (3) rural conditions, (4) love affairs.
 2. Behind Col. Pyncheon's picture was found (1) a land claim, (2) a love letter, (3) a daguerreotype, (4) a faded laundry list.
 3. The longest novel in the English language is (1) *The Lost Lady*, (2) *Ethan Frome*, (3) *Miss Lula Bett*, (4) *Clarissa Harlowe*.
 4. Agnes (1) ran away with Steerforth, (2) married David Copperfield, (3) aided Uriah Heep, (4) took care of Miss Betsy Trotwood and Mr. Dick.
 5. A leading American novelist who became a British subject was (1) Nathaniel Hawthorne, (2) Henry James, (3) Rudyard Kipling, (4) Robert Louis Stevenson.

³King John, Act V, Scene vii.

6. Amy Robsart (1) fell through a narrow wooden bridge, (2) stabbed herself, (3) took poison, (4) burned to death.
7. Lorna Doone was shot on her wedding day by (1) Carver Doone, (2) John Ridd, (3) Tom Faggus, (4) Master Huckaback.
8. Thomas Hardy's novels contain (1) delightful pictures of idyllic joy, (2) sad pictures of industrial America, (3) much social propaganda, (4) a sense of fatalism.
9. Mattie Silver lived at Ethan Frome's because (1) Seena wanted her, (2) she always had lived there, (3) she had been hurt in an accident, (4) Ethan got possession of all her money.
10. The Black Knight was really (1) Ivanhoe, (2) King Richard, (3) Prince John, (4) Front-de-Boeuf.
11. Caricature was a frequent method of characterization employed by (1) Samuel Butler, (2) Fielding, (3) Dickens, (4) Thomas Hardy.
12. Hester Prynne wore the scarlet letter (1) as an evidence of her skill in embroidery, (2) in a spirit of jest, (3) as a symbol of her shame, (4) because Chillingworth asked her to.
13. Tom Tulliver (1) regained the mill from Mr. Waken, (2) inherited it, (3) bought it with Maggie's help, (4) never regained it.
14. Scott's contemporary rival among novelists was (1) R. D. Blackmore, (2) Bulwer-Lytton, (3) Jane Porter, (4) Jane Austen.
15. Becky Sharp's first husband was (1) George Osborne, (2) Major Dobbin, (3) Joseph Sedley, (4) Rawdon Crawley.
16. The author of *The Romantic Comedians* is a leading Southern novelist, (1) Mary Johnston, (2) Frances Newman, (3) Ellen Glasgow, (4) James Branch Cabell.
17. Sylvia Marshall in *The Bent Twig* lived (1) in a southern mill town, (2) on a California fruit farm, (3) in a mid-western college town, (4) in a Chicago apartment.
18. Mr. Burchell (1) saved Sophia Primrose from drowning, (2) carried her from a burning house, (3) advised her to go to London, (4) helped her sell the spectacles.
19. Quentin Durward at last won the hand of (1) Lady Hemeline, (2) Princess Joan, (3) Lady Isabelle, (4) Marthon.
20. Gentlewomen of breeding and culture are typical of the novels of (1) Daniel Defoe, (2) George Meredith, (3) Charles Dickens, (4) Mrs. Aphra Behn.
21. The Tale of Two Cities concerns events during (1) the Civil War, (2) the French Revolution, (3) the Thirty Years War, (4) the Boxer Rebellion.
22. Adam Bede finally married (1) Hetty Sorrel, (2) Dinah Morris, (3) Bess Cranage, (4) the daughter of Parson Irvine.
23. Gerrit brought Edward Dunsack a chest containing (1) gold, (2) lace, (3) opium, (4) gunpowder.

24. Silas Lapham's new house (1) was sold at auction, (2) was a gift from Tom Corey, (3) was vacated when his business failed, (4) burned to the ground.
25. The sprightliest study of the development of the English novel is that by (1) Cornelius Weygandt, (2) William Lyon Phelps, (3) Wilbur Cross, (4) Walter Raleigh.

II. Underscore the word which best describes each character.

1. Dr. Primrose: indolent, quixotic, thoughtless, silly
2. Eustacia Vye: humble, tiresome, unsophisticated, spirited
3. Becky Sharp: honest, shrewd, good, generous.
4. Soames Forsyte: acquisitive, rude, far-sighted, tender
5. McWhirr: cynical, emotional, uncertain, unimaginative
6. Willoughby Patterne: primitive, generous, kindly, egoistic
7. Pamela: forgiving, hard-hearted, careless, blase
8. Dunstan Cass: friendly, dependable, unreliable, honest
9. Mr. Micawber: gruff, provident, lugubrious, optimistic
10. Mrs. Bennett: fatuous, clever, serene, companionable
11. Robinson Crusoe: self-reliant, neighborly, garrulous, wasteful
12. Diggory Venn: spiteful, narrow, faithful, noble
13. Catherine Moreland: romantic, practical, simple, stern
14. Joseph Andrews: worldly, virtuous, shrewd, incautious
15. Miss Lula Bett: credulous, selfish, egoistic, uncouth

III. Arrange chronologically these names:

Dickens, Wells, Fielding, Austen, Hardy

- 1.....
- 2.....
- 3.....
- 4.....
- 5.....

IV. In what novel does each of the following characters appear?

1. Dinah Morris
.....
2. Old Jolyon
.....
3. Alfred Jingle, Esq.
.....
4. Amelia Sedley
.....

5. Elizabeth Bennett
6. Grandfer Cattle
7. Lady B——
8. Parson Adams
9. Squire Thornhill
10. Friday
11. Jennie Deans
12. Lucy Manette
13. Gabriel Oakes
14. Christopher Newman
15. Tom Tulliver
16. Angel Clare
17. Sairy Gamp
18. Letitia Dale
19. Arthur Dimmesdale
20. Carol Kennicott

V. In the blank space before each title place the number that corresponds to a setting presented in that novel.

Novel

-Northanger Abbey
-Java Head
-The Return of the Native
-Treasure Island
-Ivanhoe
-The Turmoil
-My Antonia
-Robinson Crusoe
-Ethan Frome
-The Heart of Midlothian

Setting

1. A mid-western industrial city
2. Ole Virginny
3. Wisconsin
4. The Hispaniola
5. Egdon Heath
6. Desert island
7. Tolbooth Prison
8. Pump House at Bath
9. New England
10. Sherwood forest
11. India
12. Salem, Mass.

VI. In the blank space before each novel place the number that corresponds to its author.

Novels

-Robinson Crusoe
-Vicar of Wakefield
-Henry Esmond
-The Ordeal of Richard Feverel
-Daisy Miller
-Pride and Prejudice
-Tom Jones
-The Mill on the Floss
-Tono-Bungay
-The Man of Property
-Martin Chuzzlewit
-Anna of the Five Towns
-Lord Jim
-Pamela
-Kim
-The Heart of Midlothian
-The Castle of Otronto
-My Antonia
-The Last Days of Pompeii
-Jane Eyre
-Tess of the d'Urbervilles
-Roderick Random
-Main Street
-The Way of All Flesh
-The Marble Faun

Authors

1. Jane Austen
2. Arnold Bennett
3. Charlotte Brontë
4. Edward Bulwer-Lytton
5. Samuel Butler
6. Willa Cather
7. Joseph Conrad
8. Daniel Defoe
9. Charles Dickens
10. Benjamin Disraeli
11. Maria Edgeworth
12. George Eliot
13. Henry Fielding
14. John Galsworthy
15. Oliver Goldsmith
16. Thomas Hardy
17. Nathaniel Hawthorne
18. Henry James
19. Rudyard Kipling
20. Monk Lewis
21. Sinclair Lewis
22. George Meredith
23. Samuel Richardson
24. Walter Scott
25. Tobias Smollett
26. Lawrence Sterne
27. R. L. Stevenson
28. William M. Thackeray
29. Horace Walpole
30. H. G. Wells

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