General Education Enrichment Manual

April 2021

ANTIOCH SCHOOL
OF CHURCH PLANTING AND
LEADERSHIP DEVELOPMENT

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General Education Enrichment Manual

This manual explains how Antioch School students can develop and demonstrate *General Education Enrichment* competencies using the Great Books Reading Program, Cultural Conversation through Film, and Community Service Learning Projects.

A. Developing and demonstrating competency using the Great Books Reading Program

1. What is the Antioch School competency related to the Great Books Reading Program?
    - Students will design and implement a reading program using the Great Books of the Western World or the Harvard Classics Collection in a manner that connects with their General Education "Integrated Core" courses and their Life^{n} plans.

2. How many credits may be earned using the Great Books Reading Program?
    - Students may choose to earn either 3 credit hours, 6 credit hours, or 9 credit hours at a pace of 45 hours of thoughtful reading for each 1 credit hour.
    - This translates to 3 credits for 135 hours of reading, 6 credits for 270 hours of reading, or 9 credits for 405 hours of reading.

3. How is competency using the Great Books Reading Program assessed for credit in the Antioch School?
    - *Clarity*. Is the reading plan clear in terms of books to read, subjects to consider, and schedule?
    - *Related to Gen Ed Courses*. Is the reading plan connected to various courses in the BILD General Education Integrated Core?
    - *Implementation Report*. Has the reading plan been implemented at a pace of 45 hours of thoughtful reading for each 1 credit?

4. How can students design a Great Books reading plan?
    - Students may choose to read selections from the Great Books of the Western World or the Harvard Classics Collection. This program is limited to readings from these two collections, unless special permission is given by Antioch School Senior Faculty.
        - **Appendix A**: Texts in the Great Books of the Western World
        - **Appendix B**: Texts in the Harvard Classics Collection
    - Students may design customized reading plans that fit their own subject interests and schedules or they may follow a predefined reading plan.
        - Students may choose to design customized reading plans using any of the readings linked to any of the 102 Great Ideas (and 3,000 corollary ideas) listed in the Syntopicon (Volumes 1 & 2) in the Great Books of the Western World.
            - **Appendix C**: The Syntopicon: An Index to the Great Ideas

        - **Appendix D**: The Syntopicon: Chapter 1: Angel (Example entry for Great Idea 1 of 102)
    - Students may choose to follow or adapt predefined reading plans such as Mortimer Alder's Ten Years (two hours per week) of Reading in the Great Books or Charles Eliot's 365-day (15-minutes per day) plan for reading the Harvard Classics Collection.
        - **Appendix E**: Adler's Ten Years of Reading in the Great Books
        - **Appendix F**: Ten Years of Reading in the Great Books (by pages per month)
        - **Appendix G**: Sample of the Harvard Classics Reading Guide (January)
    - N.B., Students may choose to mix and match any of the above reading plan options to reach their reading hour/credit hour goals. Students may freely rearrange the order of any readings to match their own interests and learning goals.
- Students may choose, but are not required, to acquire the electronic texts of the Great Books of the Western World or the Harvard Classics Collection.
    - The Great Books of the Western World:
        - Logos Edition ($499)*: https://www.logos.com/product/55052/great-books-of-the-western-world
    - The Harvard Classics Collection:
        - PDF|MOBI|ePub|Full Text Free Downloads – 51 Volumes: https://www.harvardclassics365.com/p/free.html
        - The Complete Harvard Classics – All 71 Volumes, Kindle Edition ($1.99)*: https://www.amazon.com/Complete-Harvard-Classics-Anthology-Literature-ebook/dp/B07VWGHR6J
        - The Harvard Classics in a Year: A Liberal Education in 365 Days by Charles Eliot (Author), Amanda Kennedy (Author, Editor), Kindle Edition ($2.99)*: https://www.amazon.com/Harvard-Classics-Year-Liberal-Education-ebook/dp/B00OF9SEYG/ref=sr_1_1?dchild=1&keywords=%EF%82%A7+The+Harvard+Classics+in+a+Year&qid=1616467902&s=digital-text&sr=1-1

5. How can students connect their reading program with their General Education "Integrated Core" courses and their Life^{n} plans?
    - A process for connecting specific readings with one or more of the seven General Education "Integrated Core" courses (Language, Art, Heritage, Institutions, Nature, Work, Identity):
        - Step 1: Review the definitions of each of the seven subjects in the Integrated Core to understand the general subjects and the specific sub-subjects that logically fit within each.
            - **Appendix H**: Definitions of the Integrated Core
        - Step 2: Analyze the subject matter of the specific reading to identify which of the subjects or sub-subjects in the Integrated Core best connects with the reading.
            - **Appendix I**: Examples of connecting readings in the Harvard Classics Collection with the Integrated Core
        - Step 3: Summarize how each reading connects to the General Education "Integrated Core" courses.

**Prices verified as of 3/31/2021. Click on website links to confirm current prices.*

- N.B., Students should regularly engage in this thoughtful process of connecting the subject matter of the specific readings with the Integrated Core as they are completing each specific reading rather than postponing it until the end of the whole reading program.

- A process for connecting the reading program to the Life^{n} plan:
  - Step 1: Segment the whole reading program into one-year portions and include the current year's portion in the Life^{n} Reading Cycle section of the My Habits worksheet.
  - Step 2: As each reading is completed, analyze the subject matter of the specific reading to identify how it might connect with any of the six steps in the Life^{n} process (My Story, My Purpose, My Abilities, My Legacy, My Strategy, My Habits).
  - Step 3: Reflect on the relevance of these connections and revise any of your six Life^{n} worksheets accordingly.
  - Step 4: Summarize how each reading connects to the student's Life^{n} plan.

6. How can students be introduced to the <u>value</u> of reading the Great Books and integrating them into a lifelong reading plan?

   - Students are encouraged, but not required, to acquire one or more of the excellent introductions to the idea of reading the Great Books and integrating them into a lifelong reading plan.
     - **Appendix J**: "Charles Eliot's Reading Guide for the Harvard Classics" in The Harvard Classics in a Year: A Liberal Education in 365 Days by Charles Eliot (Author), Amanda Kennedy (Author, Editor), Kindle Edition, 2014.
     - **Appendix K**: "A Preliminary Talk with the Reader," "Homer, The Iliad," "Homer, The Odyssey," in The Lifetime Reading Plan, Third Edition by Clifton Fadiman, Harper and Row, 1988.
     - **Appendix L**: "The Purpose of invitation to the Classics" by Os Guinness, "The Importance of the Classics" by Louise Cowan, and "Homer" by Glenn C. Arbery in Invitation to the Classics, Edited by Louise Cowan and Os Guinness, Baker Books, 1998.

7. How can students demonstrate that a Great Books reading plan has been <u>implemented</u> at a pace of 45 hours of thoughtful reading for each 1 credit?

   - Students should upload to the BILD Cloud and assess the following artifacts or attestations:
     - A reading plan that is clear in terms of books read, subjects considered, and schedule of reading.
     - A summary of how each reading connects to the General Education "Integrated Core" courses and to the student's Life^{n} plan.
     - A report of how many hours were spent in reading.
       - The report of the hours spent in reading should be grouped into either 3 credit hours, 6 credit hours, or 9 credit hours at a pace of 45 hours of thoughtful reading for each 1 credit hour.
       - This total can also include the hours spent in preparing artifacts for this competency such as designing the reading plan, connecting it to the Integrated

Core and the LifeN plan, and completing Life Development Reading Summaries (if this option is chosen, see below).

- Students are encouraged, but not required, to thoughtfully complete a Life Development Reading Summary for each reading selection in the Great Books Reading Program. If this option is chosen, then these completed Life Development Reading Summaries can be uploaded to BILD Cloud and assessed as demonstrations of competency in the Great Books Reading Program.
    - **Appendix M**: Life Development Reading Summary Form

B. Developing and demonstrating competency using the Cultural Conversation through Film

1. What is the Antioch School competency related to the Cultural Conversation through Film?
    - Students will engage in cultural conversation through film by acquiring an overall understanding about movies, reflecting on films already seen, viewing additional films (preferably with an "educational experience small group"), and analyzing the contribution of films to the cultural conversation.

2. How many credits may be earned using the Cultural Conversation through Film?
    - Students may choose to earn either 3 credit hours, 6 credit hours, or 9 credit hours at a pace of 45 hours of engagement in cultural conversation through film for each 1 credit hour.
    - This translates to 3 credits for 135 hours of engagement, 6 credits for 270 hours of engagement, or 9 credits for 405 hours of engagement.

3. How is competency using the Cultural Conversation through Film assessed for credit in the Antioch School?
    - *Clarity*. Are the Life Development Film Analysis Guides completed in a manner that makes for easy reference? Are papers crisp and readable, using subheadings, bolding, and underlining effectively?
    - *Complete (all parts)*. Are all parts of the assignment done, including Life Development Film Analysis Guides?
    - *Accurate*. Is the assignment on target? Do the parts demonstrate an accurate understanding of the films, particularly in relation to cultural conversations?
    - *Supported (or substantiated)*. Are the ideas supported logically? Is evidence given to support claims that are made? Has a case (or argument) been built? Have explanations be given?
    - *Relation to Gen Ed Core*. Is there explicit connections made with some of the BILD General Education Integrated Core courses?
    - *Resource Interaction*. Is interaction with the films, books, and/or articles of the course (and/or other relevant resources) included? Does it show engagement of thought, not mere quotations, citations, or bibliographic references? For instance, does it show where your ideas came from, comparison of ideas from various films and authors, and opinions about their contributions?

4. How can students design a viewing plan for the Cultural Conversation through Film?
    - Students may choose to view films from the list of 96 films that are identified in an Appendix titled "Cultural Analysis Through Film," in *The American Century: Varieties of Culture in Modern Times*, by Norman F. Cantor, 1997. This program is limited to Cantor's list of 96 films, unless special permission is given by Antioch School Senior Faculty.
        - **Appendix N**: Cultural Analysis Through Film
    - Students may view any number of the films on Cantor's list in any order that fits their own subject interests and credit hour goals.

- In order to gain a wide breadth of knowledge, students should consider viewing films from each of the five major movements in culture over the last century that Cantor used to organize his list (The Cultural World of 1900, Modernism, Psychoanalysis, Marxism and the Left, Traditions on the Right, Postmodernism).

5. How can students connect their Cultural Conversation through Film viewing with their General Education "Integrated Core" courses?
    - A process for connecting specific films with one or more of the seven General Education "Integrated Core" courses (Language, Art, Heritage, Institutions, Nature, Work, Identity):
        - Step 1: Review the definitions of each of the seven subjects in the Integrated Core to understand the general subjects and the specific sub-subjects that logically fit within each.
            - **Appendix H**: Definitions of the Integrated Core
        - Step 2: Analyze the subject matter of the specific film to identify which of the subjects or sub-subjects in the Integrated Core best connects with the film.
        - Step 3: Summarize how each film connects to the General Education "Integrated Core" courses using the section in the Life Development Film Analysis Guide titled "Connection to the "Integrated Core.""
            - **Appendix O:** Life Development Film Analysis Guide
        - N.B., Students should regularly engage in this thoughtful process of connecting the subject matter of the specific films with the Integrated Core as they are completing each specific viewing rather than postponing it until the end of the whole viewing program.

6. How can students demonstrate that they have implemented the Cultural Conversation through Film at a pace of 45 hours of viewing and reflection for each 1 credit?
    - Students should complete a Life Development Film Analysis Guide for each film that they view in this learning process.
        - **Appendix O:** Life Development Film Analysis Guide
    - Students should report the total number of hours used to view the film, discuss it with others, and complete the guide on the line specified for this in the Life Development Film Analysis Guide.
    - Students should add up the total number of hours reported on each Life Development Film Analysis Guide and make an explicit request for either 3 credit hours, 6 credit hours, or 9 credit hours at a pace of 45 hours of engagement in cultural conversation through film for each 1 credit hour. This explicit request for credit can be added to the comment field in the BILD Cloud or attached as a artifact along with the other artifacts for this competency.

C. Developing and demonstrating competency using Community Service Learning Projects

1. What is the Antioch School competency related to Community Service Learning Projects?
    - Students will engage in service learning projects in their community in order to accomplish academic objectives related to the General Education "Integrated Core" and their Life^n plans.

2. How do Community Service Learning Projects compare to Ministry Practicum in the Antioch School?
    - Community Service Learning Projects are similar to Ministry Practicum in the following ways (the explanations here are slight adaptations of content copied from the January 2020 Antioch School Practicum Manual):
        - Like a Ministry Practicum, a Community Service Learning Project is an educational opportunity based in "learning by doing." It allows the student to learn through participation in a community service project. Credit is earned for what the student learns through the community service project not just for participation in the community service project.
        - A foundation of the academic legitimacy of Community Service Learning Projects is found in the work of a leading scholar named David Kolb. His book, *Experiential learning: Experience as the source of learning and development* (Englewood Cliffs, NJ: Prentice-Hall, 1984) is a classic in educational research. Kolb's model is not just about experiential learning, but "the central role that experience plays in the learning process" (p. 20). The essence of Kolb's model shows the ongoing progression of the cycle of Concrete Experience, Reflective Observation, Abstract Conceptualization, and Active Experimentation (with the various forms of knowledge created and the intellectual processes through which knowledge is created).
        - The academic legitimacy of Community Service Learning Projects is made particularly clear in the work edited by Barbara Jacoby, *Service-Learning in Higher Education: Concepts and Practices*, (San Francisco: Jossey Bass, 1996). "Service Learning" is the term for learning that is connected to service. Several years ago, the American Association of Higher Education commissioned a series of nearly 20 books to be written on service learning in the various disciplines of traditional higher education. Two crucial factors stand out in terms of the academic legitimacy of service learning. First, the learning must be planned with academic objectives in mind. Usually there is a learning contract in place that defines the objectives, the experience, supervision, and the assessment process. Second, there is serious reflection on the experience. It is the looking back on what was accomplished in terms of learning that transforms experience into learning that endures (and takes you toward further learning that builds on the experience).
        - See the January 2020 Antioch School Practicum Manual for more points of comparison.
    - Community Service Learning Projects are different from Ministry Practicum in the following ways
        - The learning objectives for Community Service Learning Projects must be related to the General Education "Integrated Core" and the student's Life^n plans.

3. How many credits may be earned using Community Service Learning Projects?

- Students may choose to earn either 3 credit hours, 6 credit hours, or 9 credit hours at a pace of 45 hours of engagement in Community Service Learning Projects for each 1 credit hour.
- This translates to 3 credits for 135 hours of engagement, 6 credits for 270 hours of engagement, or 9 credits for 405 hours of engagement.

4. How is competency using Community Service Learning Projects assessed for credit in the Antioch School?
    - *Experience*. Does it present the experience in terms of what, where, with whom, when, and for how long?
    - *Observation and Reflection*. Does it include observations from the experience that reflect on what went well, what was challenging, etc.?
    - *Conceptualization of Learning*. Does it show lessons learned from the experience?
    - *Anticipation of Future Experience*. Does it address how those lessons might be applied to relevant experiences in the future?
    - *Relation to Gen Ed Core*. Does it connect meaningfully with some of the courses in the BILD General Education Integrated Core?

5. How can students design a plan for engaging in Community Service Learning Projects?
    - Students may choose to serve the community in a wide variety of ways that result in some improvement of the community and provide opportunity for the students to learn something related to the General Education "Integrated Core" and their Life^n plans.
        - **Appendix P**: Examples of Community Service Projects
    - Technically, the Antioch School does not require students to develop written plans for engaging in Community Service Learning Projects. However, students may choose to design plans for engaging in Community Service Learning Projects by using the five assessment criteria as a framework:
        - *Experience*: Describe the Community Service Learning Project experience in terms of what, where, with whom, when, and for how long. Estimate the number of hours that will be spent engaging in the Community Service Learning Project.
        - *Observation and Reflection*: Plan to make observations from the experience that reflect on what went well, what was challenging, etc.
        - *Conceptualization of Learning*: Plan to capture lessons learned from the experience.
        - *Anticipation of Future Experience*. Plan to address how those lessons might be applied to relevant experiences in the future.
        - *Relation to Gen Ed Core*. Plan to connect the Community Service Learning Project experience meaningfully with some of the courses in the BILD General Education Integrated Core and the student's Life^n plan.

6. How can students connect Community Service Learning Projects with the General Education "Integrated Core" courses and their Life^n plan?

- A process for connecting Community Service Learning Projects with one or more of the seven General Education "Integrated Core" courses (Language, Art, Heritage, Institutions, Nature, Work, Identity):
    - Step 1: Review the definitions of each of the seven subjects in the Integrated Core to understand the general subjects and the specific sub-subjects that logically fit within each.
        - **Appendix H**: Definitions of the Integrated Core
    - Step 2: Analyze the focus and activity Community Service Learning Project to identify which of the subjects or sub-subjects in the Integrated Core best connects with it.
    - Step 3: Summarize how the Community Service Learning Project connects to the General Education "Integrated Core" courses using the section in the Community Service Learning Project Report titled "Connection to the "Integrated Core.""
        - **Appendix Q:** Community Service Learning Project Report
- A process for connecting the Community Service Learning Project to the Life^{n} plan:
    - Step 1: While the Community Service Learning Project unfolds or afterward, analyze how its focus and activity might connect with any of the six steps in the Life^{n} process (My Story, My Purpose, My Abilities, My Legacy, My Strategy, My Habits).
    - Step 2: Reflect on the relevance of these connections and revise any of your six Life^{n} worksheets accordingly.
    - Step 3: Summarize these connections in either the *Observation and Reflection*, *Conceptualization of Learning*, or *Anticipation of Future Experience* sections of the Community Service Learning Project Report.
        - **Appendix Q:** Community Service Learning Project Report

7. How can students demonstrate that they have <u>implemented</u> the Community Service Learning Project at a pace of 45 hours of participation and reflection for each 1 credit?
    - Students should complete a Community Service Learning Project Report for each Community Service Learning Project that they engage in for credit.
        - **Appendix Q:** Community Service Learning Project Report
    - Students should report the total number of hours used in the Community Service Learning Project on the line specified for this in the Community Service Learning Project Report.

Appendixes

A. Developing and demonstrating competency using the Great Books Reading Program

- **Appendix A**: Texts in the Great Books of the Western World
- **Appendix B**: Texts in the Harvard Classics Collection
- **Appendix C**: The Syntopicon: An Index to the Great Ideas
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- **Appendix E**: Adler's Ten Years of Reading in the Great Books
- **Appendix F**: Ten Years of Reading in the Great Books (by pages per month)
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- **Appendix H**: Definitions of the Integrated Core
- **Appendix I**: Examples of connecting readings in the Harvard Classics Collection with the Integrated Core
- **Appendix J**: "Charles Eliot's Reading Guide for the Harvard Classics" in The Harvard Classics in a Year: A Liberal Education in 365 Days by Charles Eliot (Author), Amanda Kennedy (Author, Editor), Kindle Edition, 2014.
- **Appendix K**: "A Preliminary Talk with the Reader," "Homer, The Iliad," "Homer, The Odyssey," in The Lifetime Reading Plan, Third Edition by Clifton Fadiman, Harper and Row, 1988.
- **Appendix L**: "The Purpose of invitation to the Classics" by Os Guinness, "The Importance of the Classics" by Louise Cowan, and "Homer" by Glenn C. Arbery, in Invitation to the Classics, Edited by Louise Cowan and Os Guinness, Baker Books, 1998.
- **Appendix M**: Life Development Reading Summary Form

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- **Appendix O**: Life Development Film Analysis Guide

C. Developing and demonstrating competency using Community Service Learning Projects

- **Appendix P**: Examples of Community Service Projects
- **Appendix Q**: Community Service Learning Project Report

Appendix A: Texts in the Great Books of the Western World

Homer, ca.800 BC

- The Iliad / Homer
- The Odyssey / Homer

Aeschylus (525 BC – 456 BC)

- Agamemnon / Aeschylus
- The Choephori / Aeschylus
- The Eumenides / Aeschylus
- The Persians / Aeschylus
- Prometheus Bound / Aeschylus
- The Seven against Thebes / Aeschylus
- The Suppliants / Aeschylus

Sophocles (c. 496-c. 405 BC)

- Ajax / Sophocles
- Electra / Sophocles
- The Oedipus Trilogy of Sophocles
  (Oedipus the King, Oedipus at Colonus, and Antigone)
- Philoctetes / Sophocles
- The Trachiniae / Sophocles

Euripides (480 or 484-406 BC)

- Rhesus / Euripides
- Medea / Euripides
- Hippolytus / Euripides
- Alcestis / Euripides
- The Heracleidae / Euripides
- The Suppliants / Euripides
- The Trojan Women / Euripides
- Ion / Euripides
- Helen / Euripides
- Andromache / Euripides
- Electra / Euripides
- The Bacchantes / Euripides
- Hecuba / Euripides
- Heracles / Euripides
- The Phoenissae / Euripides
- Orestes / Euripides
- Iphigenia in Tauris / Euripides
- Iphigenia at Aulis / Euripides
- The Cyclops / Euripides

Aristophanes (ca. 446 BC – 385 Bc)

- The Acharnians / Aristophanes
- The Knights / Aristophanes
- The Clouds / Aristophanes
- The Wasps / Aristophanes
- Peace / Aristophanes
- The Birds / Aristophanes
- The Frogs / Aristophanes
- Lysistrata / Aristophanes
- The Thesmophoriazusae /Aristophanes

- The Ecclesiazusae / Aristophanes
- Plutus / Aristophanes

Herodotus, 485–420 BC

- The History of Herodotus

Thucydides, ca.460 BC

- History of the Peloponnesian War / Thucydides

Plato, c.427–c.347 BC

- Charmides, or Temperance / Plato
- Lysis; or Friendship / Plato
- Laches, or Courage / Plato
- Protagoras / Plato
- Euthydemus / Plato
- Cratylus / Plato
- Phaedrus / Plato
- Ion / Plato
- The Symposium / Plato
- Meno / Plato
- Euthyphro / Plato
- Apology / Plato
- Crito / Plato
- Phaedo / Plato
- Gorgias / Plato
- The Republic / Plato
- Timaeus / Plato
- Critias / Plato
- Parmenides / Plato
- Theaetetus / Plato
- The Sophist / Plato
- The Statesman / Plato
- Philebus / Plato
- Laws / Plato
- The Seventh Letter / Plato

Aristotle, 384–322 BC

- The Categories / Aristotle
- On Interpretation / Aristotle
- Prior Analytics / Aristotle
- Posterior Analytics / Aristotle
- Topics / Aristotle
- On Sophistical Refutations / Aristotle
- Physics / Aristotle
- On Generation and Corruption / Aristotle
- Meteorology / Aristotle
- Metaphysics / Aristotle
- On the Soul / Aristotle
- On Dreams / Aristotle
- On Longevity and Shortness of Life / Aristotle
- On Memory and Reminiscence /Aristotle
- On Prophesying by Dreams / Aristotle
- On Sense and the Sensible /Aristotle
- On Sleep and Sleeplessness / Aristotle

- On the Heavens / Aristotle
- On Youth and Old Age, On Life and Death, On Breathing / Aristotle
- The History of Animals / Aristotle
- On the Parts of Animals / Aristotle
- On the Motion of Animals / Aristotle
- On the Gait of Animals / Aristotle
- On the Generation of Animals / Aristotle
- Nicomachean Ethics / Aristotle
- Politics / Aristotle
- The Athenian Constitution / Aristotle
- Rhetoric / Aristotle
- Poetics / Aristotle

Hippocrates, 460–377 BC

- Works (approximation)

Galen, 131–201

- On the Natural Faculties / Galen

Euclid ca.300 BC

- The Thirteen Books of Euclid's Elements, or
- First Six Books of Euclid's Elements

Archimedes, c. 287–212 BC

- On the Sphere and Cylinder
- Measurement of a Circle
- On Conoids and Spheroids
- On Spirals
- On the Equilibrium of Planes
- The Sand-Reckoner
- The Quadrature of the Parabola
- On Floating Bodies
- Book of Lemmas
- The Method Treating of Mechanical Problems

Apollonius of Perga, 262 BC–ca. 190 BC

- Treatise on Conic Sections / Apollonius of Perga

Nicomachus of Gerasa

- Introduction to Arithmetic / Nicomachus of Gerasa

Lucretius, 98?–55 BC

- Of the Nature of Things / Titus Lucretius Carus

Epictetus, ca. 55–135

- The Discourses of Epictetus

Marcus Aurelius, 121–180

- The Meditations of Marcus Aurelius

Virgil, 70–19 BCE

- Eclogues / Virgil
- Georgics / Virgil
- The Æneid / Virgil

Plutarch, 46–120

- Lives of the Noble Grecians and Romans / Plutarch

Cornelius Tacitus, ca.56–ca.120 AD

- The Annals / P. Cornelius Tacitus
- Histories / P. Cornelius Tacitus

Ptolemy

- The Almagest (approximation)

Nicolaus Copernicus, 1473–1543

- On the Revolutions of Heavenly Spheres (approximation, and not in ePub)

Johannes Kepler, 1571–1630

- Epitome of Copernican Astronomy (Books IV – V)
- The Harmonies of the World (Book V)

Plotinus, 205–270

- The Six Enneads / Plotinus

Augustine of Hippo, 354–430

- The Confessions / St. Augustine
- The City of God
- On Christian Doctrine

Thomas Aquinas, 1224–1274

- Summa Theologica

Dante, 1265–1321

- The Divine Comedy : The Vision of Hell, Purgatory, and Paradise / Dante Alighieri

Geoffrey Chaucer, ca.1343–1400

- Troilus and Criseyde
- The Canterbury Tales / Geoffrey Chaucer

Niccolò Machiavelli, 1469–1527

- The Prince / Nicolo Machiavelli

Thomas Hobbes, 1588–1679

- Leviathan / Thomas Hobbes

François Rabelais, 1494?–1553?

- Five books of the lives, heroic deeds and sayings of Gargantua and his son Pantagruel / Francois Rabelais

Michel de Montaigne, 1533–1592

- The Essays of Michel de Montaigne

William Shakespeare, 1564–1616

- The First Part of King Henry the Sixth / William Shakespeare
- The Second Part of King Henry the Sixth / William Shakespeare
- The third part of King Henry the Sixth / William Shakespeare
- The Life and Death of Richard the Third / William Shakespeare
- The Comedy of errors / William Shakespeare
- Titus Andronicus / William Shakespeare
- The Taming of the Shrew / William Shakespeare
- The Two Gentlemen of Verona / William Shakespeare
- Love's Labour 's Lost / William Shakespeare
- Romeo and Juliet / William Shakespeare
- The Life and Death of Richard the Second / William Shakespeare
- A Midsummer Night's Dream / William Shakespeare
- The Life and Death of King John / William Shakespeare
- The Merchant of Venice / William Shakespeare
- The first part of King Henry the Fourth / William Shakespeare
- The second part of King Henry the Fourth / William Shakespeare
- Much Ado About Nothing / William Shakespeare
- The Life of King Henry the Fifth / William Shakespeare
- The Life and Death of Julius Ceasar / William Shakespeare
- As you like it / William Shakespeare
- Twelfth Night; or, what you will / William Shakespeare

- The Tragedy of Hamlet, Prince of Denmark / William Shakespeare
- The Merry Wives of Windsor / William Shakespeare
- The History of Troilus and Cressida / William Shakespeare
- All's Well that Ends Well / William Shakespeare
- Measure for Measure / William Shakespeare
- Othello, the Moore of Venice / William Shakespeare
- King Lear / William Shakespeare
- Macbeth / William Shakespeare
- Antony and Cleopatra / William Shakespeare
- The Tragedy of Coriolanus / William Shakespeare
- The Life of Timon of Athens / William Shakespeare
- Pericles, Prince of Tyre / William Shakespeare
- Cymbeline / William Shakespeare
- The Winter's Tale / William Shakespeare
- The Tempest / William Shakespeare
- The Life of King Henry the Eighth / William Shakespeare
- The Sonnets / William Shakespeare

William Gilbert, 1540-1603

- On the Loadstone and Magnetic Bodies

Galileo Galilei, 1564–1642

- Dialogues Concerning Two New Sciences / Galileo Galilei

William Harvey, 1578–1657

- On the Motion of the Heart and Blood in Animals / William Harvey
- On the Circulation of Blood
- On the Generation of Animals

Miguel de Cervantes, 1547–1616

- The History of Don Quixote de la Mancha / Miguel de Cervantes

Francis Bacon, 1561–1626

- The Advancement of Learning / Francis Bacon
- The New Organon / Francis Bacon
- The New Atlantis / Francis Bacon

René Descartes, 1596–1650

- Rules for the Direction of the Mind
- Discourse on the Method of Rightly Conducting the Reason, and Seeking the Truth in the Sciences / René Descartes
- Meditations on First Philosophy
- Objections Against the Meditations and Replies
- The Geometry

Benedict de Spinoza, 1632–1677

- The Ethics / Benedict de Spinoza

John Milton, 1608–1674

- English Minor Poems
- Paradise Lost / John Milton
- Samson Agonistes
- Areopagitica / John Milton

Blaise Pascal, 1623–1662

- The Provincial Letters / Blaise Pascal
- Pensées / Blaise Pascal
- Scientific and mathematical essays (approximation)

Isaac Newton, 1642–1727

- Mathematical Principles of Natural Philosophy
- Optics

Christiaan Huygens, 1629–1693

- Treatise on Light

John Locke, 1632–1704

- A Letter Concerning Toleration / John Locke
- Second Treatise of Civil Government / John Locke
- An Essay Concerning Human Understanding / John Locke

George Berkeley, 1685–1753

- A Treatise Concerning the Principles of Human Knowledge / George Berkeley

David Hume, 1711–1776

- An Enquiry Concerning Human Understanding / David Hume

Jonathan Swift, 1667–1745

- Gulliver's Travels into Several Remote Nations of the World / Jonathan Swift

Laurence Sterne, 1713–1768

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Henry Fielding, 1707–1754

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Charles de Secondat, Baron de Montesquieu

- The Spirit of the Laws Volume I and Volume II

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- The Social Contract / Jean-Jacques Rosseau

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- Fundamental Principles of the Metaphysic of Morals / Immanuel Kant
- The Critique of Practical Reason / Immanuel Kant
- Introduction to the Metaphysic of Morals / Immanuel Kant
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- The Science of Right / Immanuel Kant
- The Critique of Judgement. Part I: Critique of Aesthetic Judgement / Immanuel Kant

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- Articles of Confederation
- The Constitution of the United States of America

Alexander Hamilton, James Madison, John Jay

- The Federalist

John Stuart Mill, 1806–1873

- On Liberty / John Stuart Mill
- Representative Government / John Stuart Mill
- Utilitarianism / John Stuart Mill

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- Analytical Theory of Heat

Michael Faraday

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Georg Wilhelm Friedrich Hegel, 1770–1831

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- The Philosophy of History

Johann Wolfgang von Goethe, 1749–1832

- Faust / Johann Wolfgang von Goethe

Herman Melville, 1819–1891

- Moby Dick; or the Whale / Herman Melville

Charles Darwin, 1809–1882

- The Origin of Species / Charles Darwin
- The Descent of Man / Charles Darwin

Karl Marx, 1818–1883

- Capital

Karl Marx and Friedrich Engels

- The Manifesto of the Communist Party / Karl Marx and Friedrich Engles

Leo Tolstoy, 1828–1910

- War and Peace / Leo Tolstoy

Fyodor Dostoyevsky, 1821–1881

- The Brothers Karamazov / Fyodor Dostoyevsky

William James, 1842–1910

- The Principles of Psychology / William James

Sigmund Freud (Consider downloading from here)

- The Origin and Development of Psycho-Analysis
- Selected Papers on Hysteria
- The Sexual Enlightenment of Children
- The Future Prospects of Psycho-Analytic Therapy
- Observations on “Wild” Psycho-Analysis
- The Interpretation of Dreams
- On Narcissism
- Instincts and Their Vicissitudes
- Repression
- The Unconscious
- A General Introduction to Psycho-Analysis
- Beyond the Pleasure Principle
- Group Psychology and the Analysis of the Ego
- The Ego and the Id
- Inhibitions, Symptoms, and Anxiety
- Thoughts for the Times on War and Death
- Civilization and Its Discontents
- New Introductory Lectures on Psycho-Analysis

Second edition

To the pre-20th century books the second edition added the following:

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- Institutes of the Christian Religion (Selections) (approximation, as full version)

Erasmus of Rotterdam, 1466–1536

- The Praise of Folly / Erasmus

Molière, 1622–1673 (Most plays are available at the Internet Archive)

- The School for Wives
- The Critique of the School for Wives
- Tartuffe ; or The Hypocrite / Molière
- Don Juan
- The Miser
- The Would-Be Gentleman
- The Would-Be Invalid

Jean Racine

- Bérénice
- Phèdre

Voltaire, 1694–1778

- Candide / Voltaire

Denis Diderot

- Rameau's Nephew

Søren Kierkegaard

- Fear and Trembling (approximation, and full version but not in ePub)

Friedrich Nietzsche, 1844–1900

- Beyond Good and Evil: Prelude to a Future Philosophy /Friedrich Nietzsche

Alexis de Tocqueville, 1805–1859

- Democracy in America / Alexis de Tocqueville

Honore de Balzac, 1799–1850

- Cousin Betty / Honoré de Balzac

Jane Austen, 1775–1817

- Emma / Jane Austen

George Eliot, 1819–1880

- Middlemarch / George Eliot

Charles Dickens, 1812–1870

- Little Dorrit / Charles Dickens

Mark Twain, 1835–1910

- The Adventures of Huckleberry Finn / Mark Twain

Henrik Ibsen, 1828–1906

- A Doll's House / Henrik Ibsen
- The Wild Duck / Henrik Ibsen
- Hedda Gabler / Henrik Ibsen
- The Master Builder / Henrik Ibsen

The six volumes of 20th century material consisted of the following:

William James, 1842–1910

- Pragmatism : a new name for some old ways of thinking / William James

Henri Bergson

- An Introduction to Metaphysics

John Dewey

- Experience and Education

Alfred North Whitehead, 1861–1947

- Science and the Modern World

Bertrand Russell

- The Problems of Philosophy

Martin Heidegger

- What Is Metaphysics?

Ludwig Wittgenstein

- Philosophical Investigations (better version needed)

Karl Barth

- The Word of God and the Word of Man

Henri Poincaré

- Science and Hypothesis

Max Planck

- Scientific Autobiography and Other Papers

Alfred North Whitehead, 1861–1947

- An Introduction to Mathematics

Albert Einstein

- Relativity: The Special and the General Theory

Arthur Eddington

- The Expanding Universe

Niels Bohr

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- Discussion with Einstein on Epistemology

G. H. Hardy

- A Mathematician's Apology

Werner Heisenberg

- Physics and Philosophy

Erwin Schrödinger

- What Is Life?

Theodosius Dobzhansky, 1900-1975

- Genetics and the Origin of Species (approximation)

C. H. Waddington, 1905–1975

- The Nature of Life

Thorstein Veblen, 1857–1929

- The Theory of the Leisure Class / Thorstein Veblen

R. H. Tawney, 1880-1962

- The Acquisitive Society

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- The General Theory of Employment, Interest, and Money / John Maynard Keynes

Sir James George Frazer, 1854–1941

- The Golden bough : a study in magic and religion / Sir James George Frazer

Max Weber

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Johan Huizinga

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Claude Lévi-Strauss

- Structural Anthropology (selections)

Henry James, 1843–1916

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- Heart of Darkness / Joseph Conrad

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D. H. Lawrence, 1885–1930

- The Prussian Officer

T. S. Eliot

- The Waste Land

Eugene O’Neill, 1888–1953

- Mourning Becomes Electra

F. Scott Fitzgerald, 1896–1940

- The Great Gatsby

William Faulkner, 1897-1962

- A Rose for Emily

Bertolt Brecht, 1898-1956

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Ernest Hemingway, 1899-1961

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George Orwell, 1903–1950

- Animal Farm

Samuel Beckett, 1906-1989

- Waiting for Godot

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- The Autobiography of Benjamin Franklin, by Benjamin Franklin
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- Some Fruits of Solitude, by William Penn

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- Religio Medici, by Sir Thomas Browne

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- Essays and English Traits, by Ralph Waldo Emerson

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- The Confessions, by Saint Augustine
- The Imitation of Christ, by Thomas á Kempis

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- Oedipus the King and Antigone, by Sophocles
- Hippolytus and The Bacchae, by Euripides
- The Frogs, by Aristophanes

Vol. 9. LETTERS AND TREATISES OF CICERO AND PLINY
- On Friendship, On Old Age, and letters, by Cicero
- Letters, by Pliny the Younger

Vol. 10. WEALTH OF NATIONS, ADAM SMITH
- The Wealth of Nations, by Adam Smith

Vol. 11. ORIGIN OF SPECIES, DARWIN
- The Origin of Species, by Charles Darwin

Vol. 12. PLUTARCH'S LIVES
- Lives, by Plutarch

Vol. 13. AENEID, VIRGIL
- Aeneid, by Virgil

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- Don Quixote, part 1, by Cervantes

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- The Pilgrim's Progress, by John Bunyan
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- Stories from the Thousand and One Nights

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- Manfred, by Lord Byron

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Vol. 51. LECTURES

- The last volume contains sixty lectures introducing and summarizing the covered fields: history, poetry, natural science, philosophy, biography, prose fiction, criticism and the essay, education, political science, drama, travelogues, and religion.

Appendix C: The Syntopicon: An Index to the Great Ideas

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11. Citizen
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14. Custom and Convention
15. Definition
16. Democracy
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18. Dialectic
19. Duty
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29. God
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1
Angel

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   - 3b. The angelic nature
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   - 3d. The angelic intellect and angelic knowledge
   - 3e. The angelic will and angelic love
   - 3f. Angelic action: its characteristics in general
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5. The distinction and comparison of the good and the bad angels
   - 5a. The origin of the division between angels and demons: the sin of Lucifer or Satan
   - 5b. The society of the demons: the rule of Satan over the powers of darkness
6. The role of the angels in the government of the universe
   - 6a. The ministry of the good angels in the affairs of men: guardianship
   - 6b. The intervention of the demons in the affairs of men: temptation, possession
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   - 7a. Warfare between the powers of light and darkness: their struggle for dominion over man
   - 7b. Lucifer in the service of God
8. Criticism and satire with respect to the belief in angels and demons

REFERENCES

References are listed by volume number (in bold type), author's name, and page number. Bible references are to book, chapter, and verse of the Authorized King James version of the Bible. The abbreviation "esp" calls the reader's attention to one or more especially relevant parts of a whole reference; "passim" signifies that the topic is discussed intermittently rather than continuously in the work or passage cited. Where the work as a whole is relevant to the topic, the page numbers refer to the entire work. For general guidance in the use of *The Syntopicon*, consult the Introduction.

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7b. Lucifer in the service of God

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Apocrypha: *Ecclesiasticus*, 39:28
16 Augustine, 331–332, 362–363, 661–662
17 Aquinas, 337–338, 581–582
18 Aquinas, 1008–1009
19 Dante, 26–30
19 Chaucer, 395
20 Calvin, 69–70, 96–98, 135–136
29 Milton, 98, 288
45 Goethe, xxi–xxii, 96
52 Dostoevsky, 158–159, 357–360

8. Criticism and satire with respect to the belief in angels and demons

21 Hobbes, 51–52, 69–71, 174–176, 195, 258–261, 276
22 Rabelais, 171–173
23 Montaigne, 542–543
28 Bacon, 41–42
37 Gibbon, 184, 189, 347
38 Gibbon, 229, 231, 244, 334
39 Kant, 599–600
43 Hegel, 376–377
48 Twain, 271
52 Dostoevsky, 352–362
54 Freud, 876–877

Adler, M. J. (Ed.). (1990). The Syntopicon: An Index to the Great Ideas (Second Edition, Vol. 1). Chicago; London; New Delhi; Paris; Seoul; Sydney; Taipei; Tokyo: Encyclopædia Britannica, Inc. Exported from Logos Bible Software.

Appendix E: Adler's Ten Years of Reading in the Great Books

FIRST YEAR

1. PLATO: Apology, Crito
2. ARISTOPHANES: Clouds, Lysistrata
3. PLATO: Republic [Book I-II]
4. ARISTOTLE: Ethics [Book I]
5. ARISTOTLE: Politics [Book I]
6. PLUTARCH: The Lives of the Noble Grecians and Romans [Lycurgus, Numa Pompilius, Lycurgus and Numa Compared, Alexander, Caesar]
7. NEW TESTAMENT: [The Gospel According to Saint Matthew, The Acts of the Apostles]
8. ST. AUGUSTINE: Confessions [Book I-VIII]
9. MACHIAVELLI: The Prince
10. RABELAIS: Gargantua and Pantagruel [Book I-II]
11. MONTAIGNE: Essays [Of Custom, and That We Should Not Easily Change a Law Received; Of Pedantry; Of the Education of Children; That It Is Folly to Measure Truth and Error by Our Own Capacity; Of Cannibals; That the Relish of Good and Evil Depends in a Great Measure upon the Opinion We Have of Them; Upon Some Verses of Virgil]
12. SHAKESPEARE: Hamlet
13. LOCKE: Concerning Civil Government [Second Essay]
14. ROUSSEAU: The Social Contract [Book I-II]
15. GIBBON: The Decline and Fall of the Roman Empire [Ch. 15-16]
16. The Declaration of Independence, The Constitution of the United States, The Federalist [Numbers 1-10, 15, 31, 47, 51, 68-71]
17. SMITH: The Wealth of Nations [Introduction—Book I, Ch. 9]
18. MARX—ENGELS: Manifesto of the Communist Party
19. TOCQUEVILLE – Democracy in America [Vol 1, part II ch 6-8]
20. IBSEN – The Master Builder
21. SCHRODINGER – What is Life?

SECOND YEAR

1. HOMER: The Iliad
2. AESCHYLUS: Agamemnon, Choephoroe, Eumenides
3. SOPHOCLES: Oedipus the King, Antigone
4. HERODOTUS: The History [Book I-II]
5. PLATO: Meno
6. ARISTOTLE: Poetics
7. ARISTOTLE: Ethics [Book II; Book III, Ch. 5-12; Book VI, Ch. 8-13]
8. NICOMACHUS: Introduction to Arithmetic
9. LUCRETIUS: On the Nature of Things [Book I-IV]
10. MARCUS AURELIUS: Meditations
11. HOBBES: Leviathan [Part I]
12. MILTON: Areopagitica
13. PASCAL: Pensées [Numbers 72, 82-83, 100, 128, 131, 139, 142-143, 171, 194-195, 219, 229, 233-234, 242, 273, 277, 282, 289, 298, 303, 320, 323, 325, 330-331,374, 385, 392, 395-397, 409, 412-413, 416, 418, 425, 430, 434-435, 463, 491, 525-531, 538, 543, 547, 553, 556, 564, 571, 586, 598, 607-610, 613, 619-620, 631, 640,644, 673, 675, 684, 692-693, 737, 760, 768, 792-793]
14. PASCAL: Treatise on the Arithmetical Triangle
15. SWIFT: Gulliver's Travels
16. ROUSSEAU: A Discourse on the Origin of Inequality

17. KANT: Fundamental Principles of the Metaphysic of Morals
18. MILL: On Liberty
19. VOLTAIRE – Candide
20. NIETZSCHE – Beyond Good and Evil
21. WHITEHEAD – Science and the Modern World [Ch I – VI]

THIRD YEAR

1. AESCHYLUS: Prometheus Bound
2. HERODOTUS: The History [Book VII-IX]
3. THUCYDIDES: The History of the Peloponnesian War [Book I-II, V]
4. PLATO: Statesman
5. ARISTOTLE: On Interpretation [Ch. 1-10]
6. ARISTOTLE: Politics [Book III-V]
7. EUCLID: Elements [Book I]
8. TACITUS: The Annals
9. ST. THOMAS AQUINAS: Summa Theologica [Part I-II, QQ 90-97]
10. CHAUCER: Troilus and Cressida
11. SHAKESPEARE: Macbeth
12. MILTON: Paradise Lost
13. LOCKE: An Essay Concerning Human Understanding [Book III, Ch. 1-3, 9-11]
14. KANT: Science of Right
15. MILL: Representative Government [Ch. 1-6]
16. LAVOISIER: Elements of Chemistry [Part I]
17. DOSTOEVSKY: The Brothers Karamazov [Part I-II]
18. FREUD: The Origin and Development of Psychoanalysis
19. TWAIN – Adventures of Huckleberry Finn
20. LEVI-STRAUSS – Structural Anthropology [Selections]
21. POINCARÉ – Science and Hypothesis [Part I - II]

FOURTH YEAR

1. EURIPIDES: Medea, Hippolytus, Trojan Women, The Bacchantes
2. PLATO: Republic [Book VI-VII]
3. PLATO: Theaetetus
4. ARISTOTLE: Physics [Book IV, Ch. 1-5, 10-14]
5. ARISTOTLE: Metaphysics [Book I, Ch. 1-2; Book IV; Book VI, Ch. 1; Book XI, Ch. 1-4]
6. ST. AUGUSTINE: Confessions [Book IX-XIII]
7. ST. THOMAS AQUINAS: Summa Theologica [Part I, QQ 16-17, 84-88]
8. MONTAIGNE: Apology for Raymond de Sebonde
9. GALILEO: Two New Sciences [Third Day, through Scholium of Theorem II]
10. BACON: Novum Organum [Preface, Book I]
11. DESCARTES: Discourse on the Method
12. NEWTON: Mathematical Principles of Natural Philosophy [Prefaces, Definitions, Axioms, General Scholium]
13. LOCKE: An Essay Concerning Human Understanding [Book II]
14. HUME: An Enquiry Concerning Human Understanding
15. KANT: Critique of Pure Reason [Prefaces, Introduction, Transcendental Aesthetic]
16. MELVILLE: Moby Dick
17. DOSTOEVSKY: The Brothers Karamazov [Part III-IV]
18. JAMES: Principles of Psychology [Ch. XV, XX]
19. CALVIN – Institutes of the Christian Religion [Book III]

20. FRAZER – The Golden Bough [Selections]
21. HEISENBERG – Physics and Philosophy [ch 1 - 6]

FIFTH YEAR
1. PLATO: Phaedo
2. ARISTOTLE: Categories
3. ARISTOTLE: On the Soul [Book II, Ch. 1-3; Book III]
4. HIPPOCRATES: The Oath; On Ancient Medicine; On Airs, Waters, and Places; The Book of Prognostics; Of the Epidemics; The Law; On the Sacred Disease
5. GALEN: On the Natural Faculties
6. VIRGIL: The Aeneid
7. PTOLEMY: The Almagest [Book I, Ch. 1-8]
8. COPERNICUS: Revolutions of the Heavenly Spheres [Introduction—Book I-Ch. 11]
9. KEPLER: Epitome of Copernican Astronomy [Book IV, Part II, Ch. 1-2]
10. PLOTINUS: Sixth Ennead
11. ST. THOMAS AQUINAS: Summa Theologica [Part I, QQ 75-76, 78-79]
12. DANTE: The Divine Comedy [Hell]
13. HARVEY: The Motion of the Heart and Blood
14. CERVANTES: Don Quixote [Part I]
15. SPINOZA: Ethics [Part II]
16. BERKELEY: The Principles of Human Knowledge
17. KANT: Critique of Pure Reason [Transcendental Analytic]
18. DARWIN: The Origin of Species [Introduction—Ch. 6, Ch. 15]
19. TOLSTOY: War and Peace [Book I-VIII]
20. JAMES: Principles of Psychology [Ch. XXVIII]
21. DEWEY – Experience and Education
22. WADDINGTON – The Nature of Life
23. ORWELL – Animal Farm

SIXTH YEAR
1. OLD TESTAMENT [Genesis, Exodus, Deuteronomy]
2. HOMER: The Odyssey
3. PLATO: Laws [Book X]
4. ARISTOTLE: Metaphysics [Book XII]
5. TACITUS: The Histories
6. PLOTINUS: Fifth Ennead
7. ST. AUGUSTINE: The City of God [Book XV-XVIII]
8. ST. THOMAS AQUINAS: Summa Theologica [Part I, QQ 1-13]
9. DANTE: The Divine Comedy [Purgatory]
10. SHAKESPEARE: Comedy of Errors, The Taming of the Shrew, As You Like It, Twelfth Night
11. SPINOZA: Ethics [Part I]
12. MILTON: Samson Agonistes
13. PASCAL: The Provincial Letters
14. LOCKE: An Essay Concerning Human Understanding [Book IV]
15. GIBBON: The Decline and Fall of the Roman Empire [Ch. 1-5, General Observations on the Fall of the Roman Empire in the West]
16. KANT: Critique of Pure Reason [Transcendental Dialectic]
17. HEGEL: Philosophy of History [Introduction]
18. TOLSTOY: War and Peace [Book IX-XV, Epilogues]
19. KIERKEGAARD – Fear and Trembling

20. HUIZINGA – The Waning of the Middle Ages [I - X]
21. SHAW – Saint Joan

SEVENTH YEAR
1. OLD TESTAMENT [Job, Isaiah, Amos]
2. PLATO: Symposium
3. PLATO: Philebus
4. ARISTOTLE: Ethics [Book VIII-X]
5. ARCHIMEDES: Measurement of a Circle, The Equilibrium of Planes [Book I], The Sand-Reckoner, On Floating Bodies [Book I]
6. EPICTETUS: Discourses
7. PLOTINUS: First Ennead
8. ST. THOMAS AQUINAS: Summa Theologica [Part I-II, QQ 1-5]
9. DANTE: The Divine Comedy [Paradise]
10. RABELAIS: Gargantual and Pantagruel [Book III-IV]
11. SHAKESPEARE: Julius Caesar, Antony and Cleopatra, Coriolanus
12. GALILEO: Two New Sciences [First Day]
13. SPINOZA: Ethics [Part IV-V]
14. NEWTON: Mathematical Principles of Natural Philosophy [Book III, Rules], Optics [Book I, Part I; Book III, Queries]
15. HUYGENS: Treatise on Light
16. KANT: Critique of Practical Reason
17. KANT: Critique of Judgment [Critique of Aesthetic Judgment]
18. MILL: Utilitarianism
19. WEBER – Essays in Sociology [Part III]
20. PROUST – Swann in Love
21. BRECHT – Mother Courage and Her Children

EIGHTH YEAR
1. ARISTOPHANES: Thesmophoriazusae, Ecclesiazusae, Plutus
2. PLATO: Gorgias
3. ARISTOTLE: Ethics [Book V]
4. ARISTOTLE: Rhetoric [Book I, Ch. 1—Book II, Ch. 1; Book II, Ch. 20—Book III, Ch. 1; Book III, Ch. 13-19]
5. ST. AUGUSTINE: On Christian Doctrine
6. HOBBES: Leviathan [Part II]
7. SHAKESPEARE: Othello, King Lear
8. BACON: Advancement of Learning [Book I, Ch. 1—Book II, Ch. 11]
9. DESCARTES: Meditations on the First Philosophy
10. SPINOZA: Ethics [Part III]
11. LOCKE: A Letter Concerning Toleration
12. ROUSSEAU: A Discourse on Political Economy
13. ADAM SMITH: The Wealth of Nations [Book II]
14. BOSWELL: The Life of Samuel Johnson
15. MARX: Capital [Prefaces, Part I-II]
16. GOETHE: Faust [Part I]
17. WILLIAM JAMES: Principles of Psychology [Ch. VIII-X]
18. BARTH – The Word of God and the Word of Man [I - IV]
19. BERGSON – An Introduction to Metaphysics
20. HARDY – A Mathematicians Apology
21. KAFKA – The Metamorphosis

NINTH YEAR

1. PLATO: The Sophist
2. THUCYDIDES: The History of the Peloponnesian War [Book VII-VIII]
3. ARISTOTLE: Politics [Book VII-VIII]
4. NEW TESTAMENT [The Gospel According to St. John, The Epistle of Paul the Apostle to the Romans, The First Epistle of Paul the Apostle to the Corinthians]
5. ST. AUGUSTINE: The City of God [Book V, XIX]
6. ST. THOMAS AQUINAS: Summa Theologica [Part II-II, QQ 1-7]
7. GILBERT: On the Loadstone
8. DESCARTES: Rules for the Direction of the Mind
9. DESCARTES: Geometry
10. PASCAL: The Great Experiment Concerning the Equilibrium of Fluids, On Geometrical Demonstration
11. MOLIÈRE – Tartuffe
12. MONTESQUIEU: The Spirit of Laws [Book I-V, VIII, XI-XII]
13. FARADAY: Experimental Researches in Electricity [Series I-II], A Speculation Touching Electric Conduction and the Nature of Matter
14. HEGEL: Philosophy of Right [Part III
15. AUSTEN – Emma
16. MARX: Capital [Part III-IV]
17. FREUD: Civilization and Its Discontents
18. PLANCK – Scientific Autobiography
19. VEBLEN – The Theory of the Leisure Class
20. JOYCE – A Portrait of the Artist as a Young Man
21. HEMINGWAY – The Short Happy Life of Francis Macomber

TENTH YEAR

1. SOPHOCLES: Ajax, Electra
2. PLATO: Timaeus
3. ARISTOTLE: On the Parts of Animals [Book I, Ch. 1—Book II, Ch. 1], On the Generation of Animals [Book I, Ch. 1, 17-18, 20-23]
4. LUCRETIUS: On the Nature of Things [Book V-VI]
5. VIRGIL: The Eclogues, The Georgics
6. ST. THOMAS AQUINAS: Summa Theologica [Part I, QQ 65-74]
7. ST. THOMAS AQUINAS: Summa Theologica [Part I, QQ 90-102]
8. CHAUCER: Canterbury Tales [Prologue, Knight's Tale, Miller's Prologue and Tale, Reeve's Prologue and Tale, Wife of Bath's Prologue and Tale, Friar's Prologue and Tale, Summoner's Prologue and Tale, Pardoner's Prologue and Tale]
9. ERASMUS – In Praise of Folly
10. SHAKESPEARE: The Tragedy of King Richard II, The First Part of King Henry IV, The Second Part of King Henry IV, The Life of King Henry V
11. HARVEY: On the Generation of Animals [Introduction—Exercise 62]
12. CERVANTES: Don Quixote [Part II]
13. KANT: Critique of Judgement [Critique of Teleological Judgement]
14. GOETHE: Faust [Part II]
15. DARWIN: The Descent of Man [Part I; Part III, Ch. 21]
16. MARX: Capital [Part VII-VIII]
17. WILLIAM JAMES: Principles of Psychology [Ch. I, V-VII]
18. FREUD: A General Introduction to Psycho-analysis
19. HUIZINGA – The Waning of the Middle Ages [XI – XXIII]

20. EDDINGTON – The Expanding Universe
21. T.S. ELIOT – The Waste Land

Appendix F: Ten Years of Reading in the Great Books (by pages per month)

FIRST YEAR (889 pages, or 81 pages per month)

January:

1. PLATO: *Apology, Crito*

Vol. 7, pp. 200-219 (20 pages)

2. ARISTOPHANES: *Clouds, Lysistrata*

Vol. 5, pp. 488-506, 583-599 (19 + 17 = 36 pages)

3. PLATO: *Republic* [Book I-II]

Vol. 7, pp. 295-324 (20 pages)

February:

4. ARISTOTLE: *Ethics* [Book I]

Vol. 9, pp. 339-348 (20 pages)

5. ARISTOTLE: *Politics* [Book I]

Vol. 9, pp. 445-455 (11 pages)

6. PLUTARCH: *The Lives of the Noble Grecians and Romans* [Lycurgus, Numa Pompilius, Lycurgus and Numa Compared, Alexander, Caesar]

Vol. 14, pp. 32-64, 540-604 (33 + 65 = 98 pages)

March:

7. *NEW TESTAMENT:* [The Gospel According to Saint Matthew, The Acts of the Apostles]

(32 + 30 = 62 pages)

April:

8. ST. AUGUSTINE: *Confessions* [Book I-VIII]

Vol. 18, pp. 1-61 (61 pages)

9. MACHIAVELLI: *The Prince*

Vol. 23, pp. 1-37 (37 pages)

May:

10. RABELAIS: *Gargantua and Pantagruel* [Book I-II]

Vol. 24, pp. 1-126 (126 pages)

June:

11. MONTAIGNE: *Essays* [Of Custom, and That We Should Not Easily Change a Law Received; Of Pedantry; Of the Education of Children; That It Is Folly to Measure Truth and Error by Our Own Capacity; Of Cannibals; That the Relish of Good and Evil Depends in a Great Measure upon the Opinion We Have of Them; Upon Some Verses of Virgil]

Vol. 25, pp. 42-51, 55-82, 91-98, 115-125, 406-434 (10 + 28 + 8 + 11 + 29 = 86 pages)

12. SHAKESPEARE: *Hamlet*

Vol. 27, pp. 29-72 (44 pages)

July:

13. LOCKE: *Concerning Civil Government* [Second Essay]

Vol. 35, pp. 25-89 (65 pages)

14. ROUSSEAU: *The Social Contract* [Book I-II]

Vol. 38, pp. 387-406 (20 pages)

August:

15. GIBBON: *The Decline and Fall of the Roman Empire* [Ch. 15-16]

Vol. 40, pp. 179-234 (56 pages)

September:

16. *THE DECLARATION OF INDEPENDENCE, THE CONSTITUTION OF THE UNITED STATES, THE FEDERALIST* [Numbers 1-10, 15, 31, 47, 51, 68-71] Vol. 43, pp. 1-3, 11-20, 29-53, 62-66, 103-105, 153-156, 162-165, 205-216 (3 + 10 + 25 + 5 + 3 + 4 + 4 + 12 = 66 pages)

October:

17. SMITH: *The Wealth of Nations* [Introduction—Book I, Ch. 9]
Vol. 39, pp. 1-41 (41 pages)
November:
18. MARX—ENGELS: *Manifesto of the Communist Party*
Vol. 50, pp. 415-434 (20 pages)

SECOND YEAR (1063 pages, or 97 pages per month)
January:
1. HOMER: *The Iliad*
Vol. 4, pp. 3-179 (177 pages)
February:
2. AESCHYLUS: *Agamemnon, Choephoroe, Eumenides*
Vol. 5, pp. 52-91 (40 pages)
3. SOPHOCLES: *Oedipus the King, Antigone*
Vol. 5, pp. 99-113, 131-142 (15 + 13 = 28 pages)
March:
4. HERODOTUS: *The History* [Book I-II]
Vol. 6, pp. 1-88 (88 pages)
April:
5. PLATO: *Meno*
Vol. 7, pp. 174-190 (17 pages)
6. ARISTOTLE: *Poetics*
Vol. 9, pp. 681-699 (19 pages)
7. ARISTOTLE: *Ethics* [Book II; Book III, Ch. 5-12; Book VI, Ch. 8-13]
Vol. 9, pp. 348-355, 359-366, 390-394 (8 + 7 + 5 = 20 pages)
May:
8. NICOMACHUS: *Introduction to Arithmetic*
Vol. 11, pp. 811-848 (38 pages)
9. LUCRETIUS: *On the Nature of Things* [Book I-IV]
Vol. 12, pp. 1-61 (61 pages)
June:
10. MARCUS AURELIUS: *Meditations*
Vol. 12, pp. 253-310 (58 pages)
11. HOBBES: *Leviathan* [Part I]
Vol. 23, pp. 45-98 (54 pages)
July – August:
12. MILTON: *Areopagitica*
Vol. 32, pp. 381-412 (32 pages)
13. PASCAL: *Pensées* [Numbers 72, 82-83, 100, 128, 131, 139, 142-143, 171, 194-195, 219, 229, 233-234, 242, 273, 277, 282, 289, 298, 303, 320, 323, 325, 330-331, 374, 385, 392, 395-397, 409, 412-413, 416, 418, 425, 430, 434-435, 463, 491, 525-531, 538, 543, 547, 553, 556, 564, 571, 586, 598, 607-610, 613, 619-620, 631, 640, 644, 673, 675, 684, 692-693, 737, 760, 768, 792-793] Vol. 33, pp. 181-184, 186-189, 191-192, 195-200, 203, 205-210, 212-218, 222-225, 227, 229-232, 237-251, 255, 259, 264, 275, 277-287, 290-291, 296-302, 318, 321-322, 326-327 (less than 83 pages)
14. PASCAL: *Treatise on the Arithmetical Triangle*
Vol. 33, pp. 447-473 (27 pages)
September – October:
15. SWIFT: *Gulliver's Travels*
Vol. 36, pp. xv-184 (approx. 185 pages)
November:

16. ROUSSEAU: *A Discourse on the Origin of Inequality*
Vol. 38, pp. 323-366 (44 pages)
17. KANT: *Fundamental Principles of the Metaphysic of Morals*
Vol. 42, pp. 253-287 (35 pages)
December:
18. MILL: *On Liberty*
Vol. 43, pp. 267-323 (57 pages)

THIRD YEAR (1344 pages, or 122 pages per month)
January:
1. AESCHYLUS: *Prometheus Bound*
Vol. 5, pp. 40-51 (12 pages)
2. HERODOTUS: *The History* [Book VII-IX]
Vol. 6, pp. 214-314 (101 pages)
February:
3. THUCYDIDES: *The History of the Peloponnesian War* [Book I-II, V]
Vol. 6, pp. 349-416, 482-508 (68 + 27 = 95 pages)
4. PLATO: *Statesman*
Vol. 7, pp. 580-608 (29 pages)
March:
5. ARISTOTLE: *On Interpretation* [Ch. 1-10]
Vol. 8, pp. 25-31 (7 pages)
6. ARISTOTLE: *Politics* [Book III-V]
Vol. 9, pp. 471-519 (49 pages)
7. EUCLID: *Elements* [Book I]
Vol. 11, pp. 1-29 (29 pages)
April:
8. TACITUS: *The Annals*
Vol. 15, pp. 1-184 (184 pages)
May-June:
9. ST. THOMAS AQUINAS: *Summa Theologica* [Part I-II, QQ 90-97]
Vol. 20, pp. 205-239 (35 pages)
10. CHAUCER: *Troilus and Cressida*
Vol. 22, pp. 1-155 (155 pages)
July-August:
11. SHAKESPEARE: *Macbeth*
Vol. 27, pp. 284-310 (27 pages)
12. MILTON: *Paradise Lost*
Vol. 32, pp. 93-333 (241 pages)
September:
13. LOCKE: *An Essay Concerning Human Understanding* [Book III, Ch. 1-3, 9-11]
Vol. 35, pp. 251-260, 285-306 (10 + 22 = 32 pages)
14. KANT: *Science of Right*
Vol. 42, pp. 397-458 (62 pages)
October:
15. MILL: *Representative Government* [Ch. 1-6]
Vol. 43, pp. 327-370 (44 pages)
16. LAVOISIER: *Elements of Chemistry* [Part I]
Vol. 45, pp. 1-52 (52 pages)
November:

17. DOSTOEVSKY: *The Brothers Karamazov* [Part I-II]
Vol. 52, pp. 1-170 (170 pages)

December:

18. FREUD: *The Origin and Development of Psychoanalysis*
Vol. 54, pp. 1-20 (20 pages)

FOURTH YEAR (1448 pages, or 132 per month)

January:

1. EURIPIDES: *Medea, Hippolytus, Trojan Women, The Bacchantes*
Vol. 5, pp. 212-236, 270-281, 340-352 (25 + 12 + 13 = 50 pages)
2. PLATO: *Republic* [Book VI-VII]
Vol. 7, pp. 373-401 (29 pages)
3. PLATO: *Theaetetus*
Vol. 7, pp. 512-550 (39 pages)

February:

4. ARISTOTLE: *Physics* [Book IV, Ch. 1-5, 10-14]
Vol. 8, pp. 287-292, 297-304 (6 + 8 = 14 pages)
5. ARISTOTLE: *Metaphysics* [Book I, Ch. 1-2; Book IV; Book VI, Ch. 1; Book XI, Ch. 1-4]
Vol. 8, pp. 499-501, 522-532, 547-548, 587-590 (2 + 3 + 2 + 4 = 11 pages)
6. ST. AUGUSTINE: *Confessions* [Book IX-XIII]
Vol. 18, pp. 61-125 (65 pages)

March:

7. ST. THOMAS AQUINAS: *Summa Theologica* [Part I, QQ 16-17, 84-88]
Vol. 19, pp. 94-104, 440-473 (11 + 34 = 45 pages)
8. MONTAIGNE: *Apology for Raymond de Sebonde*
Vol. 25, pp. 208-294 (87 pages)
9. GALILEO: *Two New Sciences* [Third Day, through Scholium of Theorem II]
Vol. 28, pp. 197-210 (14 pages)

April:

10. BACON: *Novum Organum* [Preface, Book I]
Vol. 30, pp. 105-136 (32 pages)
11. DESCARTES: *Discourse on the Method*
Vol. 31, pp. 41-67 (27 pages)

May:

12. NEWTON: *Mathematical Principles of Natural Philosophy* [Prefaces, Definitions, Axioms, General Scholium]
Vol. 34, pp. 1-24, 369-372 (24 + 4 = 28 pages)
13. LOCKE: *An Essay Concerning Human Understanding* [Book II]
Vol. 35, pp. 121-251 (131 pages)

June:

14. HUME: *An Enquiry Concerning Human Understanding*
Vol. 35, pp. 450-509 (60 pages)
15. KANT: *Critique of Pure Reason* [Prefaces, Introduction, Transcendental Aesthetic]
Vol. 43, pp. 1-33 (33 pages)

July-August:

16. MELVILLE: *Moby Dick*
Vol. 48 (420 pages)

September-October:

17. DOSTOEVSKY: *The Brothers Karamazov* [Part III-IV]
Vol. 52, pp. 171-412 (242 pages)

November:
18. JAMES: *Principles of Psychology* [Ch. XV, XX]
Vol. 53, pp. 396-420, 540-635 (25 + 96 = 121 pages)
December:
Month off!

FIFTH YEAR (1566 pages, or 143 per month)
January:
1. PLATO: *Phaedo*
Vol. 7, pp. 220-251 (32 pages)
2. ARISTOTLE: *Categories*
Vol. 8, pp. 5-21 (17 pages)
3. ARISTOTLE: *On the Soul* [Book II, Ch. 1-3; Book III]
Vol. 8, pp. 642-645, 656-668 (4 + 13 = 17 pages)
4. HIPPOCRATES: *The Oath; On Ancient Medicine; On Airs, Waters, and Places; The Book of Prognostics; Of the Epidemics; The Law; On the Sacred Disease*
Vol. 10, pp. xiii-26, 44-63, 144, 154-160 (approx. 27 + 20 + 1 + 7 = approx. 55 pages)
February-March:
5. GALEN: *On the Natural Faculties*
Vol. 10, pp. 167-215 (49 pages)
6. VIRGIL: *The Aeneid*
Vol. 13, pp. 103-379 (277 pages)
April:
7. PTOLEMY: *The Almagest* [Book I, Ch. 1-8]
COPERNICUS: *Revolutions of the Heavenly Spheres* [Introduction—Book I-Ch. 11]
KEPLER: *Epitome of Copernican Astronomy* [Book IV, Part II, Ch. 1-2]
Vol. 16, pp. 5-14, 505-532, 887-895 (10 + 28 + 9 = 47 pages)
8. PLOTINUS: *Sixth Ennead*
Vol. 17, pp. 252-360 (109 pages)
May:
9. ST. THOMAS AQUINAS: *Summa Theologica* [Part I, QQ 75-76, 78-79]
Vol. 19, pp. 378-399, 407-427 (12 + 21 = 33 pages)
10. DANTE: *The Divine Comedy* [Hell]
Vol. 21, pp. 1-52 (52 pages)
11. HARVEY: *The Motion of the Heart and Blood*
Vol. 28, pp. 267-304 (38 pages)
June:
12. CERVANTES: *Don Quixote* [Part I]
Vol. 29, pp. xi-204 (approx. 206 pages)
July:
13. SPINOZA: *Ethics* [Part II]
Vol. 31, pp. 373-394 (22 pages)
14. BERKELEY: *The Principles of Human Knowledge*
Vol. 35, pp. 403-444 (42 pages)
August:
15. KANT: *Critique of Pure Reason* [Transcendental Analytic]
Vol. 43, pp. 34-108 (75 pages)
September:
16. DARWIN: *The Origin of Species* [Introduction—Ch. 6, Ch. 15]
Vol. 49, pp. 6-98, 230-243 (93 + 14 = 107 pages)

October-November:
17. TOLSTOY: *War and Peace* [Book I-VIII]
Vol. 51, pp. 1-341 (341 pages)
December:
18. JAMES: *Principles of Psychology* [Ch. XXVIII]
Vol. 53, pp. 851-897 (47 pages)

SIXTH YEAR (1671 pages, or 152 pages per month)
January:
1. *OLD TESTAMENT* [Genesis, Exodus, Deuteronomy]
(47 + 39 + 35 = 121 pages)
February:
2. HOMER: *The Odyssey*
Vol. 4, pp. 183-322 (140 pages)
March:
3. PLATO: *Laws* [Book X]
Vol. 7, pp. 757-771 (15 pages)
4. ARISTOTLE: *Metaphysics* [Book XII]
Vol. 8, pp. 598-606 (9 pages)
5. TACITUS: *The Histories*
Vol. 15, pp. 189-302 (114 pages)
April:
6. PLOTINUS: *Fifth Ennead*
Vol. 17, pp. 208-251 (44 pages)
7. ST. AUGUSTINE: *The City of God* [Book XV-XVIII]
Vol. 18, pp. 397-507 (111 pages)
May:
8. ST. THOMAS AQUINAS: *Summa Theologica* [Part I, QQ 1-13]
Vol. 19, p. 3-75 (73 pages)
9. DANTE: *The Divine Comedy* [Purgatory]
Vol. 21, pp. 53-105 (53 pages)
June:
10. SHAKESPEARE: *Comedy of Errors, The Taming of the Shrew, As You Like It, Twelfth Night*
Vol. 26, pp. 149-169, 199-228, 597-626; Vol. 27, pp. 1-28 (21 + 30 + 30 + 28 = 109 pages)
11. SPINOZA: *Ethics* [Part I]
Vol. 31, pp. 355-372 (18 pages)
12. MILTON: *Samson Agonistes*
Vol. 32, pp. 337-378 (42 pages)
July:
13. PASCAL: *The Provincial Letters*
Vol. 33, pp. 1-167 (167 pages)
August:
14. LOCKE: *An Essay Concerning Human Understanding* [Book IV]
Vol. 35, pp. 307-395 (89 pages)
15. GIBBON: *The Decline and Fall of the Roman Empire* [Ch. 1-5, General Observations on the Fall of the Roman Empire in the West]
Vol. 40, pp. 1-51, 630-634 (51 + 5 = 56 pages)
September:
16. KANT: *Critique of Pure Reason* [Transcendental Dialectic]
Vol. 42, pp. 108-209 (102 pages)

17. HEGEL: *Philosophy of History* [Introduction]
Vol. 46, pp. 153-206 (54 pages)
October-November:
18. TOLSTOY: *War and Peace* [Book IX-XV, Epilogues]
Vol. 51, pp. 342-696 (355 pages)
December:
Month off!

SEVENTH YEAR (1200 pages, or 109 pages per month)
January:
1. *OLD TESTAMENT* [Job, Isaiah, Amos]
(33 + 63 + 7 = 103 pages)
February:
2. PLATO: *Symposium*
Vol. 7, pp. 149-173 (25 pages)
3. PLATO: *Philebus*
Vol. 7, pp. 609-639 (31 pages)
4. ARISTOTLE: *Ethics* [Book VIII-X]
Vol. 9, pp. 406-436 (31 pages)
5. ARCHIMEDES: *Measurement of a Circle, The Equilibrium of Planes* [Book I], *The Sand-Recokoner, On Floating Bodies* [Book I]
Vol. 11, pp. 447-451, 502-509, 520-526, 538-542 (5 + 8 + 7 + 5 = 25 pages)
March:
6. EPICTETUS: *Discourses*
Vol. 12, pp. 105-245 (141 pages)
April:
7. PLOTINUS: *First Ennead*
Vol. 17, pp. 1-34 (34 pages)
8. ST. THOMAS AQUINAS: *Summa Theologica* [Part I-II, QQ 1-5]
Vol. 19, p. 609-643 (35 pages)
9. DANTE: *The Divine Comedy* [Paradise]
Vol. 21, pp. 106-157 (52 pages)
May-June:
10. RABELAIS: *Gargantual and Pantagruel* [Book III-IV]
Vol. 24, pp. 127-312 (186 pages)
July:
11. SHAKESPEARE: *Julius Caesar, Antony and Cleopatra, Coriolanus*
Vol. 26, pp. 568-596; Vol. 27, pp. 311-392 (29 + 82 = 111 pages)
August:
12. GALILEO: *Two New Sciences* [First Day]
Vol. 28, pp. 131-177 (47 pages)
13. SPINOZA: *Ethics* [Part IV-V]
Vol. 31, pp. 422-463 (42 pages)
September:
14. NEWTON: *Mathematical Principles of Natural Philosophy* [Book III, Rules], *Optics* [Book I, Part I; Book III, Queries]
Vol. 34, pp. 270-271, 379-423, 516-544 (2 + 45 + 29 = 76 pages)
15. HUYGENS: *Treatise on Light*
Vol. 34, pp. 551-619 (69 pages)
October:

16. KANT: *Critique of Practical Reason*
Vol. 42, pp. 291-361 (71 pages)
November:
17. KANT: *Critique of Judgement* [Critique of Aesthetic Judegment]
Vol. 42, pp. 461-549 (89 pages)
December:
18. MILL: *Utilitarianism*
Vol. 43, pp. 445-476 (32 pages)

EIGHTH YEAR (1352 pages, or 123 pages per month)
January:
1. ARISTOPHANES: *Thesmophoriazusae, Ecclesiazusae, Plutus*
Vol. 5, pp. 600-642 (43 pages)
2. PLATO: *Gorgias*
Vol. 7, pp. 252-294 (43 pages)
3. ARISTOTLE: *Ethics* [Book V]
Vol. 9, pp. 376-387 (12 pages)
February:
4. ARISTOTLE: *Rhetoric* [Book I, Ch. 1—Book II, Ch. 1; Book II, Ch. 20—Book III, Ch. 1; Book III, Ch. 13-19]
Vol. 9, pp. 593-623, 640-654, 667-675 (31 + 15 + 9 = 55 pages)
5. ST. AUGUSTINE: *On Christian Doctrine*
Vol. 19, pp. 619-698 (80 pages)
March:
6. HOBBES: *Leviathan* [Part II]
Vol. 23, pp. 99-164 (66 pages)
7. SHAKESPEARE: *Othello, King Lear*
Vol. 27, pp. 205-283 (79 pages)
April:
8. BACON: *Advancement of Learning* [Book I, Ch. 1—Book II, Ch. 11]
Vol. 30, pp. 1-55 (55 pages)
9. DESCARTES: *Meditations on the First Philosophy*
Vol. 31, pp. 69-103 (35 pages)
May:
10. SPINOZA: *Ethics* [Part III]
Vol. 31, pp. 395-422 (28 pages)
11. LOCKE: *A Letter Concerning Toleration*
Vol. 35, pp. 1-22 (22 pages)
June – July:
12. STERNE: *Tristam Shandy*
Vol. 36, pp. 190-556 (367 pages)
August:
13. ROUSSEAU: *A Discourse on Political Economy*
Vol. 38, pp. 367-385 (19 pages)
14. ADAM SMITH: *The Wealth of Nations* [Book II]
Vol. 39, pp. 117-162 (46 pages)
15. BOSWELL: *The Life of Samuel Johnson*
Vol. 44, pp. 49-55, 104-139, 159-173, 247-262, 281-322 (7 + 36 + 15 + 16 + 42 = 74 pages)
September:

16. MARX: *Capital* [Prefaces, Part I-II]
Vol. 50, pp. 1-84 (84 pages)
October:
17. GOETHE: *Faust* [Part I]
Vol. 47, pp. 1-114 (114 pages)
November:
18. JAMES: *Principles of Psychology* [Ch. VIII-X]
Vol. 53, pp. 130-259 (130 pages)
December:
Month off!

NINTH YEAR (Est. 1392 pages, or 127 pages per month)
January:
1. PLATO: *The Sophist*
Vol. 7, pp. 551-579 (29 pages)
2. THUCYDIDES: *The History of the Peloponnesian War* [Book VII-VIII]
Vol. 6, pp. 538-593 (56 pages)
3. ARISTOTLE: *Politics* [Book VII-VIII]
Vol. 9, pp. 527-548 (22 pages)
February:
4. APOLLONIUS: *On Conic Sections* [Book I, Prop. 1-15; Book III, Prop. 42-55]
Vol. 11, pp. 603-624, 780-797 (22 + 18 = 40 pages)
5. *NEW TESTAMENT* [The Gospel According to St. John, The Epistle of Paul the Apostle to the Romans, The First Epistle of Paul the Apostle to the Corinthians]
(25 + 14 + 12 = 51 pages)
March:
6. ST. AUGUSTINE: *The City of God* [Book V, XIX]
Vol. 18, pp. 207-230, 507-530 (24 + 24 = 48 pages)
7. ST. THOMAS AQUINAS: *Summa Theologica* [Part II-II, QQ 1-7]
Vol. 20, pp. 380-416 (37 pages)
April:
8. GILBERT: *On the Loadstone*
Vol. 28, pp. 1-121 (121 pages)
May:
9. DESCARTES: *Rules for the Direction of the Mind*
Vol. 31, pp. 1-40 (40 pages)
10. DESCARTES: *Geometry*
Vol. 31, pp. 295-353 (59 pages)
11. PASCAL: *The Great Experiment Concerning the Equilibrium of Fluids, On Geometrical Demonstration*
Vol. 33, pp. 382-389, 430-446 (8 + 17 = 25 pages)
June-July:
12. FIELDING: *Tom Jones*
Vol. 37 (405 pages)
August:
13. MONTESQUIEU: *The Spirit of Laws* [Book I-V, VIII, XI-XII]
Vol. 38, pp. 1-33, 51-58, 68-96 (33 + 8 + 29 = 70 pages)
14. FOURIER: *Analytical Theory of Heat* [Preliminary Discourse, Ch. 1-2]
Vol. 45, pp. 169-251 (83 pages)
September:

15. FARADAY: *Experimental Researches in Electricity* [Series I-II], *A Speculation Touching Electric Conduction and the Nature of Matter*
Vol. 45, pp. 265-302, 850-855 (38 + 6 = 44 pages)
16. HEGEL: *Philosophy of Right* [Part III]
Vol. 46, pp. 55-114 (60 pages)
October-November:
17. MARX: *Capital* [Part III-IV]
Vol. 50, pp. 85-250 (166 pages)
18. FREUD: *Civilization and Its Discontents*
Vol. 54, pp. 767-802 (36 pages)
December:
Month off!

TENTH YEAR (1667 pages, or 152 pages per month)
January:
1. SOPHOCLES: *Ajax, Electra*
Vol. 5, pp. 143-169 (27 pages)
2. PLATO: *Timaeus*
Vol. 7, pp. 442-477 (36 pages)
3. ARISTOTLE: *On the Parts of Animals* [Book I, Ch. 1—Book II, Ch. 1], *On the Generation of Animals* [Book I, Ch. 1, 17-18, 20-23]
Vol. 9, pp. 161-171, 255-256, 261-266, 268-271 (11 + 2 + 6 + 4 = 23 pages)
4. LUCRETIUS: *On the Nature of Things* [Book V-VI]
Vol. 12, pp. 61-97 (37 pages)
February:
5. VIRGIL: *The Eclogues, The Georgics*
Vol. 13, pp. 3-99 (97 pages)
6. ST. THOMAS AQUINAS: *Summa Theologica* [Part I, QQ 65-74]
Vol. 19, pp. 339-377 (39 pages)
7. ST. THOMAS AQUINAS: *Summa Theologica* [Part I, QQ 90-102]
Vol. 19, pp. 480-527 (48 pages)
March:
8. CHAUCER: *Canterbury Tales* [Prologue, Knight's Tale, Miller's Prologue and Tale, Reeve's Prologue and Tale, Wife of Bath's Prologue and Tale, Friar's Prologue and Tale, Summoner's Prologue and Tale, Pardoner's Prologue and Tale]
Vol. 22, pp. 159-232, 256-295, 372-382 (34 + 40 + 11 = 85 pages)
April:
9. SHAKESPEARE: *The Tragedy of King Richard II, The First Part of King Henry IV, The Second Part of King Henry IV, The Life of King Henry V*
Vol. 26, pp. 320-351, 434-502, 532-567 (32 + 69 + 36 = 137 pages)
May:
10. HARVEY: *On the Generation of Animals* [Introduction—Exercise 62]
Vol. 28, pp. 331-470 (140 pages)
June:
11. CERVANTES: *Don Quixote* [Part II]
Vol. 29, pp. 203-429 (227 pages)
July:
12. KANT: *Critique of Judgement* [Critique of Teleological Judgement]
Vol. 42, pp. 550-613 (64 pages)

13. BOSWELL: *The Life of Samuel Johnson*
Vol. 44, pp. 354-364, 373-384, 391-407, 498-515, 584-587 (11 + 12 + 17 + 18 + 4 = 62 pages)

August:

14. GOETHE: *Faust* [Part II]
Vol. 47, pp. 115-294 (180 pages)

September:

15. DARWIN: *The Descent of Man* [Part I; Part III, Ch. 21]
Vol. 49, pp. 255-363, 590-597 (109 + 8 = 117 pages)

October:

16. MARX: *Capital* [Part VII-VIII]
Vol. 50, pp. 279-383 (105 pages)
17. JAMES: *Principles of Psychology* [Ch. I, V-VII]
Vol. 53, pp. 1-7, 84-129 (7 + 46 = 53 pages)

November:

18. FREUD: *A General Introduction to Psycho-analysis*
Vol. 54, pp. 449-638 (190 pages)

December:

Month off!

Appendix G: Sample of the Harvard Classics Reading Guide (January)

JANUARY

Jan 1: FRANKLIN'S AUTOBIOGRAPHY, Franklin's Advice for the New Year

- *"Resolution: Resolve to perform what you ought; perform without fail what you resolve"—was one of the rules for success framed by America's first "self-made" man.*
- Read from FRANKLIN'S AUTOBIOGRAPHY ..... Vol. I, pp. 79-85

Jan 2: MILTON'S POEMS, School-Day Poems of John Milton

- *At the age of sixteen, Milton first appeared before the public eye as a promising young poet. These early verses, written while he was a boy in school, indicate his brilliant future.*
- Read: MILTON'S POEMS ..... Vol. 4, pp. 7-18

Jan 3: Cicero ON FRIENDSHIP, Cicero on Friendship

- *"Fire and water are not of more universal use than friendship"— such is the high value put upon this great human relationship by the most famous orator of Rome.*
- Read from Cicero ON FRIENDSHIP ..... Vol. 9, pp. 16-26

Jan 4: GRIMM'S FAIRY TALES
A Flounder Fish Story

- *A fisherman, so the story goes, once caught a flounder that spoke, begging to be released. This was granted, whereupon the fisherman's wife demanded that it grant her one miracle after another, until even the flounder was disgusted.*
- Read from GRIMM'S FAIRY TALES ..... Vol. 17, pp. 83-90

Jan 5: Mazzini's BYRON AND GOETHE, The Soaring Eagle and Contented Stork

- *Mazzini labored for the freedom of Italy, but was exiled. Byron and Goethe also battled for liberty. Mazzini wrote an essay in which he compared Byron to a soaring eagle and Goethe to a contented stork.*
- Read: Mazzini's BYRON AND GOETHE ..... Vol. 32, pp. 377-396

Jan 6: Virgil's AENEID, Warned by Hector's Ghost

- *In the dead of night Hector's ghost appeared to warn Aeneas of the impending doom to come upon the walled city of Troy. Aeneas lifted his aged father on his back and, taking his son by the hand, sought safety in flight. Off to Latium!*
- Read from Virgil's AENEID ..... Vol. 13, pp. 109-127

Jan 7: THE THOUSAND AND ONE NIGHTS, If He Yawned, She Lost Her Head!

- *The Sultan had a habit of beheading each dawn his beautiful bride of the night before, until he encountered Scheherazade. Cleverly she saved her life a thousand and one mornings.*
- Read from THE THOUSAND AND ONE NIGHTS ..... Vol. 16, pp. 5-13

Jan 8: THE BOOK OF JOB, Trying the Patience of Job

- *God was pleased with the piety of Job, but Satan accredited the piety to Job's prosperity and happiness. So a trial was made. See how each succeeding affliction visited on Job shook the depths of his nature, and how he survived.*
- Read from THE BOOK OF JOB ..... Vol. 44, pp. 71-87

Jan 9: Nichol's SIR FRANCIS DRAKE REVIVED, A Treasure Hunt in Nombre de Dios

- *With only fifty-two men, Sir Francis Drake conceives the idea of attacking his archenemy, Spain, at her most vulnerable point the treasure at Nombre de Dios.*
- Read from Nichol's SIR FRANCIS DRAKE REVIVED .... Vol. 33, pp. 135-145

Jan 10: Euripides' THE BACCHAE, Where Love Lies Waiting

- *King Pantheus of Thebes contended against Dionysus, the God, for the adoration of the Theban women. The god was winning by bewitching the women when the king interceded. Euripides tells the story in a masterpiece of Greek drama.*
- Read from Euripides' THE BACCHAE ..... Vol. 8, pp. 368-372

Jan 11: THE FEDERALIST, Hamilton—Father of Wall Street

- *Hamilton organized the Treasury Department. He penned most of the Federalist papers, which were greatly influential in bringing New York into the Union—the first step toward its eminent position in national and world finance.*
- Read: THE FEDERALIST ..... Vol. 43, pp. 199-207

Jan 12: Burke ON TASTE, What Is Good Taste?

- *A Turkish sultan, relates Burke, when shown a picture of the beheaded John the Baptist, praised many things, but pointed out one gruesome defect. Did this observation show the sultan to be an inferior judge of art?*
- Read: Burke ON TASTE ..... Vol. 24, pp. 11-26

Jan 13: Rousseau's INQUIRY ON INEQUALITY, Rousseau Seeks Sanctuary in England

- *Rousseau taught that men were not created free and equal. To substantiate his daring beliefs he traced man's history back to his primitive beginnings. For his teachings, Rousseau was forced to seek refuge in England.*
- Read from Rousseau's INQUIRY ON INEQUALITY ... Vol. 34, pp. 215-228

Jan 14: THE FUNDAMENTAL ORDERS OF CONNECTICUT, The First Step Toward Independence

- *The Fundamental Orders of Connecticut is "the first written constitution as a permanent limitation on governmental power, known in history." It is the work of the Connecticut Yankee.*
- Read: THE FUNDAMENTAL ORDERS OF CONNECTICUT ..... Vol. 43, pp. 60-65

Jan 15: THE RUBAIYAT OF OMAR KHAYYAM, "The Moving Finger Writes"

- *Omar Khayyam laughed and enjoyed the good things of life. His "Rubaiyat," the most popular philosophic poem, is the best of all books to dip into for an alluring thought.*
- Read from THE RUBAIYAT OF OMAR KHAYYAM ..... Vol. 41, pp. 943-953

Jan 16: AESOP'S FABLES, The Old Woman and the Wine Jar

- *An old woman once found a wine jar, but it was empty. She sniffed at the mouth of the jar and said: "What memories cling 'round the instruments of our pleasure."*
- Read from AESOP'S FABLES ..... Vol. 17, pp. 43-44; also pp. 31-43

Jan 17: FRANKLIN'S AUTOBIOGRAPHY, Franklin's Family Tree

- *Good middle-class people, Franklin boasts, were his ancestors. Some have attributed his genius to his being the youngest son of the youngest son for five generations. In his famous autobiography, he reveals quaint family history.*
- Read from FRANKLIN'S AUTOBIOGRAPHY ..... Vol. 1 , pp. 5-15

Jan 18: Aristophanes' THE FROGS, Origin of Yale "Brekekekex-Ko-ax"

- *"Shall I crack any of those old jokes, master, at which the audience never fails to laugh?" Like an up-to-date vaudeville team, Xanthias and Dionysus start off a dialogue that mingles wit and poetry with humor and keen satire.*
- Read from Aristophanes' THE FROGS ..... Vol. 8, pp. 439-449

Jan 19: Poe's THE POETIC PRINCIPLE, Poe on Poetry

- *Regarded in Europe as one of America' s greatest writers, Poe originated the detective story, perfected the mystery short story, and produced America's first great poems. Here he unravels the fabric of which all poetry is woven.*
- Read from Poe's THE POETIC PRINCIPLE ..... Vol. 28, pp. 371-380

Jan 20: Keats' EVE OF ST. AGNES, "Ah! It Is St. Agnes' Eve"

- *At midnight on the eve of St. Agnes there were certain solemn ceremonies which all virgins must perform to have "visions of delight and soft adorings from their loves." Porphyro took advantage of this custom to win his bride.*
- Read: Keats' EVE OF ST. AGNES ..... Vol. 41, pp. 883-893

Jan 21: ANDERSEN'S TALES, The Nightingale's Healing Melody

- *The Emperor of China lies on his deathbed grieving for the song of his favorite bird. Hark, the song! It charms, coaxes, and bribes Death to depart. It brings new life to the master.*
- Read from ANDERSEN'S TALES ..... Vol. 17, pp. 301-310

Jan 22: Corneille's POLYEUCTE, A King's Pleasure Now Yours

- *The classic plays of French literature are produced to-day precisely as when they were given for the resplendent kings they were written to please. We are fortunate to have in English, excellent translations of these noble plays.*
- Read from Corneille's POLYEUCTE ..... Vol. 26, pp. 77-87

Jan 23: Pascal's THE ART OF PERSUASION, Pascal Knew Men and Triangles

- *Pascal, the keen-minded philosopher and mathematician, fathomed the human traits of man's nature with the same accurate measurements which made him famous in the realm of geometry. Read his searching analysis of man's conceit.*
- Read: Pascal's THE ART OF PERSUASION ..... Vol. 48, pp. 400-411

Jan 24: Homer's ODYSSEY, Odysseus Silenced the Sirens

- *When his ship approached the siren's rock, Odysseus stuffed the ears of his crew with wax and had himself bound to the mast that he might hear the alluring voice of the siren and yet not wreck his ship on the enchanted rock.*
- Read from Homer's ODYSSEY ..... Vol. 22, pp. 165-173

Jan 25: TO A MOUSE and Burns' other poems, A Field Mouse Made Famous

- *A humble Scotchman, plowing his fields, turns over the nest of a frightened mouse. He apologizes with the deepest sincerity and explains how "the best-laid schemes o' mice an' men gang aft agley."*
- Read: To A MOUSE and Burns' other poems..... Vol. 6, pp. 119-120, 388-394

Jan 26: Herodotus' AN ACCOUNT OF EGYPT, In the Cradle of Civilization

- *A king who entombed his daughter in a golden cow—the worship of the bull and the cat—scandal of the court and the gossip of the temples is given by Herodotus in his delightful story of old Egypt.*
- Read from Herodotus' AN ACCOUNT OF ECYPT ..... Vol. 33, pp. 65-75

Jan 27: Dante's DIVINE COMEDY, Dante and Beatrice in Paradise

- *Dante fell madly in love with Beatrice at first sight; but it is doubted if he ever spoke to her in this world. He tells of his happy meeting with Beatrice in Paradise.*
- Read from Dante's DIVINE COMEDY ..... Vol. 20, pp. 267-279

Jan 28: Thomas a Kempis, Man's Wings

- *A pure heart, says Thomas a Kempis, comprehends the very depths of Heaven and Hell. And it is by the wings of simplicity and purity that man is lifted above all earthly things.*
- Read from Thomas a Kempis ..... Vol. 7, pp. 242-249

Jan 29: Darwin's VOYAGE OF THE BEAGLE, Visits the Land of Fire

- *South of Patagonia is Tierra del Fuego—"The Land of Fire." The natives of that primitive country are to-day almost extinct. Darwin made a careful and vitally interesting study of that land and its ill-fated inhabitants.*
- Read from Darwin's VOYAGE OF THE BEAGLE ..... Vol. 29, 209-221

Jan 30: Sophocles' ANTIGONE, First Problem Play Popular

- *Antigone, an orphan princess, defies a king's mandate and risks her life to do her duty to her brother. What is this duty which her brother calls her to perform and the king forbids?*
- Read from Sophocles' ANTIGONE ..... Vol. 8, pp. 255-266

Jan 31: DON QUIXOTE, What "Don Quixote " Really Slew

- *Slayer of windmills, rescuer of fair damsels in distress, eccentric Don Quixote, scores of years behind his time, set out on a mad quest of knight-errantry. Worlds of fun and killing satire are in this absorbing story of Cervantes.*
- Read from DON QUIXOTE ..... Vol. 14, pp. 60-67

Appendix H: Definitions of the Integrated Core

Language: The Crucial Connection. The sending and receiving of sophisticated messages set human beings apart from all other forms of life. As humans, we take infinite pains to reflect on and interpret our experiences. We capture feelings and ideas with symbols and send them on to others through a process we call language. Language, in its many manifestations, is at the heart of understanding who we are and what we might become. What are the theories of the origins of language? How do symbol systems shape the values of a culture? How has language, through great literature, enriched our lives and enlarged our vision? What are the possibilities and problems introduced by the information revolution? Learning about the power of language in the human experience and becoming proficient in more than one language are, we believe, essential aspects of the integrated core.

Art: The Esthetic Dimension. There are human experiences that defy the power of words to describe them. To express our most intimate, most profoundly moving feelings and ideas we use a more sensitive, more subtle language we call the arts. Music, dance, and the visual arts are no longer just desirable, they are essential. And the integrated core should reveal how these symbol systems have, in the past, affirmed our humanity and illustrate how they remain relevant today. Students need to understand the unique ability of the arts to affirm and dignify our lives and remain the means by which the quality of a civilization can be measured.

Heritage: The Living Past. The human species uniquely has the capacity to recall the past and anticipate the future. Through these remembrances and anticipations today's reality is shaped. In an age when planned obsolescence seems to make everything but the fleeting moment remote and irrelevant, the study of history can strengthen awareness of tradition, of heritage, of meaning beyond the present, without which there is no culture. It is imperative that all students, as a part of the essential core, explore those events, ideas, and people that have contributed consequentially to human gains and losses.

Institutions: The Social Web. Institutions make up the social fabric of life. We are born into institutions, we pass much of our lives in them, and institutions are involved when we die. No integrated core has been successful if it has not acquainted students with the major institutions-the family, the church, legislative and judicial bodies, for example-that make up our world. The curriculum we have in mind would look at the characteristics of institutions: how they come into being, grow strong, become oppressive or weak, and sometimes fail. The successful approach will always ask what institutions have to do with us, how we are influenced by them, and how we can direct our institutions toward constructive ends.

Nature: Ecology of the Planet. All the forms of life on the planet Earth are interlocked. No core of learning is complete without introducing students to the ordered yet symbiotic nature of the universe. For this discovery, science is the key. It is through science that students explore the elegant underlying patterns of the natural world and begin to understand that all elements of nature are related. Beyond the processes of nature, common learning also must include a study of how science and technology are joined, and consider the ethical and social issues that have resulted from this merger.

Work: The Value of Vocation. Except for a handful of individuals, no one can choose not to work. Everything we know about society suggests that work choices are exceedingly important in shaping the values and social relations of a time. The characteristics of a culture can, in fact, be defined by looking at work: who works; what work is valued; how it is rewarded; how do people use their leisure time? In an era when "rampant careerism" is alleged in every quarter, it is important for colleges to help students to consider the universal experiences of producing and consuming, and put their work in larger context.

Identity: The Search for Meaning. Ultimately, the aim of common learning is the understanding of oneself and a capacity for sound judgment. Knowledge is significant when it shows us who we are as individuals and as citizens, and touches the hopes and fears that make each of us both unique beings and a part of corporate humanity. Sound judgment at its best brings purpose and meaning to human lives. Who am I? What is the purpose of life? What are my obligations to others; what are theirs to me? The answers to these questions are notoriously elusive, but the questions are impossible to avoid. They are an essential part of an integrated core, a part of the search for identity and the quest for meaning.

Appendix I: Examples of connecting readings in the Harvard Classics collection with the Integrated Core

Harvard Classics Reading Program Guide

This guide is meant to provide suggestions for the *Harvard Classics* (or *Great Books*) Reading Program.

- Organized by suggested pairing to General Education categories in order of relevance (left to right).
- "S" represents a micro summary of the selection.
- "R" represents the rationale for selecting the primary pairing to the General Education category.
- You may also wish to refer to the Introduction section of each BILD *General Education Series* course for additional descriptions of the seven categories.

Selections

The Autobiography of Benjamin Franklin

Heritage | Identity | Language | Art

S: Accounting of life choices, historically representative, early example of American literature

R: Showcases key figure of early American history, demonstrating opportunities & struggles of the period

Journal of John Woolman

Identity | Institutions | Work | Heritage

S: Ethics of slavery, convictions on human value

R: Considers a range of ethical issues with personal convictions on equality and fairness

The Fruits of Solitude

Identity | Institutions | Heritage

S: Ethics and universal individual responsibilities towards others

R: Explores a diversity of virtues and ethics as general principles to live by (similar to Proverbs)

The Apology

Language | Identity | Heritage

S: Persuasive defense stating values such as admitting to limitations, refusing to compromise

R: Uses the power of language to create persuasive arguments to his intended audience

Phaedo

Identity | Language | Heritage

S: Arguments for the immortality of the soul near Socrates' death

R: These concepts remain influential to Western philosophy: "soul and body, mind and matter, intellect and sense, reason and emotion, reality and appearance, unity and plurality, perfection and imperfection, immortal and mortal, permanence and change, eternal and temporal, divine and human, heaven and earth" (Gallop 1996)

Crito

Institutions | Identity | Heritage

S: Argument for justice and the role of government

R: Explores judicial issues still relevant today and describes the social contract form of government

The Golden Sayings

Identity | Heritage

S: Wise sayings along with commentary on several historical figures

R: Demonstrates a clear worldview and stance on what behavior he considers wise and sound

The Meditations

Identity | Language

S: Private reflections demonstrating Stoic philosophy

R: Personalized thoughts that were meant only for his eyes and showcase his thoughtfulness

Essays, Civil and Moral

Identity | Language

S: Systematic analysis of public and private topics, among first example of the essay form

R: Showcases a wide-ranging personal philosophy with consideration of multiple vantage points

New Atlantis

Institutions | Language

S: Utopian novel conveying ideals of society through narrative

R: Imagines a future society's social dynamics and a precursor to the modern research university in the state-sponsored Salomon's House

Areopagitica

Language | Heritage | Identity

S: Tract opposing censorship and defending the right to freedom of speech and expression

R: Uses persuasive language to defend the free use of language in a public sphere, relevant today as free speech issues continue, particularly in non-democratic societies

Tractate of Education

Institutions | Language

S: Proposes curriculum and educational principles while criticizing Medieval approaches

R: Education reform is an active discussion today in countries such as the United States

Religio Medici

Language | Art

S: Spiritual testament and early psychological self-portrait

R: Stands out among contemporary works for its intimate tone and influenced a more personal approach

Complete Poems Written in English

Art | Language | Heritage

S: Political controversy, defense of liberties, historically descriptive

R: Beautifully written prose that is considered highly among the top of its form

Essays

Language | Identity

S: Lectures touching upon philosophy, religion, politics, society, and literature

R: Skillful language used in the context of a long career addressing audiences with intellectual messages

English Traits

Institutions | Language

S: Observations of English culture and characteristics from an American

R: Provides sociological descriptions through the perspective of an outsider

Poems and Songs

Language | Art | Institutions

S: Compiled Scottish folk songs and created his own, revolutionary politics

R: Kept Scottish values alive using local dialects and songs, thus exposing them to a modern audienc

The Confessions

Identity | Language

S: First Western autobiography, explores life choices and eventual conversion

R: Honestly reveals the conflicting personal values and choices that can lead one to conversion

The Imitation of Christ

Heritage | Institutions

S: Devotional advocating principles of Devotio Moderna, second only to the Bible in translations

R: Hugely influential devotional work in Christian literature and thus Christian history

Oresteia

Heritage | Institutions | Art

S: Trilogy of Greek tragedies exploring changing systems of justice from private to public and questioning the merit of an "eye for an eye" revenge system

R: Compares two primary forms of justice and considers their merits, only surviving example of an ancient Greek theater trilogy

Prometheus Bound

Heritage | Institutions | Art

S: Greek play containing fictional accounting of mankind's artistic and technical development, faith in human growth rather than pessimism, explores themes of denying bonds of friendship, love over authority, the significance of intelligence coming alongside force or power

R: Theme of faith in human potential rather than mankind's dependence on gods is notable in the history of Western civilization, embraced in modern secular philosophy such as atheists and Romantics

Oedipus the King

Art | Heritage

S: Regarded as the masterpiece of Greek theater, praised by Aristotle in *Poetics*

R: Greek tragedy theater in its highest artistic form

Antigone

Art | Institutions | Heritage

S: Greek play exploring civil justice during a time of national uproar

R: Regarded as the most balanced among the three great masters of Greek tragedy

Hippolytus

Art | Heritage

S: Greek play exploring themes of lust, vengeance, incest, and jealousy, only surviving example of a rewritten Greek play on the same topic due to initial outcry from representation of strong female sexuality

R: Touches on a sensitive issue for the culture and time period through a popular artistic form

The Bacchae

Institutions | Art

S: Greek tragedy exploring the divide between man's rational and irrational sides with god as protagonist

R: Human's instinctive and emotional side is a core part of the Greek belief system

The Frogs

Institutions | Art

S: Greek comedy advocating old ways over new ways

R: Political message on rejecting current foreign rulers and embracing past noble rulers

On Friendship

Identity | Language

S: Rumination on friendships in the style of early Greek philosophers

R: Demonstrates deep thought on the merits of strong friendships and the necessity of character

On Old Age

Identity | Language

S: Reflections on aging and death, praised for clear communication style

R: Explores significant subject matter with clarity and thoughtfulness

Letters

Heritage | Institutions | Language

S: Correspondence demonstrating historical period and politics

R: Showcases political landscape of the time and current issues

Letters

Heritage | Language

S: Correspondence describing Roman society and culture

R: Brings readers into the world he inhabited by describing nuances of culture and his own personal traits with the total effect of humanizing the ancient Roman period

The Wealth of Nations

Work | Institutions | Heritage

S: Fundamental principles of economics, classic text

R: Constituted economics as a separate science, statement of the doctrine of natural liberty, classical argument for free trade, the foundation for the study of political economy

The Origin of Species

Nature | Heritage | Institutions

S: Foundation of evolutionary biology, theory of natural selection, shifted science

R: Hugely influential work in the sciences that continues to be used as a foundational text

Lives

Heritage | Identity

S: Collection of biographies on famous Greeks and Romans, ethical and historical contexts

R: Chief and sometimes sole source of historical information of many subjects, more concerned with portraying character strengths and flaws than intricate politics, hugely influential, demonstrates the ideals of human character in the antique world

Aeneid

Heritage | Art

S: Latin epic poem serving as founding myth for Rome, glorifies traditional Roman values

R: Has been one of the most powerful factors in European culture, written during the fall of the Republic and a time of great change in Roman history as many lost faith in the national identity, helped establish and restore traditional Roman values through a mythical and historical narrative

Don Quixote, Part 1

Art | Heritage

S: Significant Spanish novel and founding work of modern Western literature, explores topic of chivalry

R: Expresses the culture of the time along with universal humanity while satirizing Middle Age fiction and setting the tone for the modern novel form in an accessible and enjoyable manner

The Pilgrim's Progress

Language | Art | Institutions

S: Christian allegory showcasing Protestant theology in an artistic and accessible form

R: Biblical allegory that manages to be a great work of fiction while showcasing human character and providing a strong message of the values of English Puritanism

The Lives of Donne and Herbert

Language | Heritage | Art

S: Biographies of two metaphysical poets in the Anglican clergy, style of high artistic simplicity

R: Example of nonfiction as literature in his focus on painting an overall impression of his subjects rather than emphasizing the facts of their lives

Stories from The Thousand and One Nights

Heritage | Art

S: Story-book compiled during Islamic Golden Age from folklore, uses innovative literary techniques

R: Contributed to the European view of medieval Arabian culture, impacted language and art significantly

Fables

Language | Art | Heritage

S: Collection of fables compiled by a Greek slave around 600 BC

R: Fables originating from an oral tradition of storytelling that demonstrate the progression of literature

Children's and Household Tales

Language | Art | Heritage

S: Collection of German fairy tales with enduring impact on Western culture & comparative mythology

R: Preserved the traditional domestic tales of the German people by implementing a pure approach

Tales

Art | Language

S: Collection of folklore mixed with original stories

R: Approachable and humorous stories that particularly connect with children

All for Love

Institutions | Heritage | Art

S: Heroic drama play with political message during the Restoration in England

R: Makes a political statement relevant to debates of his time in an artistic form

The School for Scandal

Art | Institutions

S: English comedy of manners play

R: Satirizes Georgian social mores

She Stoops to Conquer

Art | Language

S: Comedy of manners play used often in English Literature and theater courses

R: Enjoyable play still performed today

The Cenci

Art | Institutions

S: Tragedy play by English Romantic poet that was controversial due to themes of incest and parricide

R: Considered by some to be the greatest drama of the century

A Blot in the 'Scutcheon

Art |

S: English drama

R: Vivid characters with poetic lines and emotional intensity

Manfred

Art | Identity

S: Romantic closet drama poem written after author's divorce amidst accusations of incest

R: Metaphysical drama likely written as an autobiographical response to being ostracized by London society and attacked by the press after a scandal involving his half-sister

Faust, part 1

Art | Identity

S: Drama originating from the classic German legend

R: Considered one of the greatest dramas, complicates the simple Christian moral of the original

Egmont

Heritage | Art

S: Dramatization of historical period leading up to Netherlands breaking the rule of Spain

R: Showcases the historical details leading up to the revolt, particularly the martyrdom of Egmont

Hermann and Dorothea

Language | Art | Heritage

S: Highly skillful poem based on a historical incident

R: Employs the hexameter measure masterfully while weaving in history yet maintaining general appeal

Doctor Faustus

Institutions | Identity

S: Play based on German story exploring a deal with the devil in exchange for knowledge

R: Significant Calvinist controversy in interpretation of play's meaning regarding predestination. One of the first to deal with the realm of demons and others focused more on the topic after this publication.

The Divine Comedy

Identity | Institutions | Heritage | Language

S: Allegory showcasing the levels of heaven and hell and man's journey from sin to grace

R: Heavy theological themes and messages depicting a medieval Christian worldview influenced by key church figures like Thomas Aquinas. Epic poem considered among the most significant of any literary works throughout time with an enormous impact

I Promessi Sposi

Heritage | Language

S: Historical novel considered the most widely read work in the Italian language

R: Became a model for Italian literary fiction and basis for the modern Italian language. Often seen as criticizing the Austrian Empire

The Odyssey

Heritage | Language | Art

S: Greek epic poem considered fundamental to the Western canon and the oldest extant work of Western Literature after its prequel, the *Illiad.*

R: Written in a poetic dialect of Greek, with a non-linear plot and influence of women and slaves rather than solely men. Gives the earliest historical depiction of Aryan civilization.

Two Years Before the Mast

Heritage | Art

S: Memoir of Dana's two-year sea voyage from 1834-1836

R: Depiction of life at sea during this period, California in the 1830's, and life prior to the gold rush all preserve the history of this period in a detailed and distinct way

Volume 24: Edmund Burke

Institutions | Heritage

S: Defense of conservatism and argument against the French Revolution, philosophical exploration of what can be considered beautiful and how that which is sublime should be a distinct category

R: Affected profoundly the opinion of his time (18th century England) and seen as "the greatest political thinker who has ever devoted himself to the practice of English politics" with the exception of Bacon

Volume 25: John Stuart Mill and Thomas Carlyle

Institutions | Identity

S: Defense of individual freedom and articulations of political and social views alongside personal narrative

R: Focus on social and political conditions of the day with strong opinions on principle-based change to these societal structures

Volume 26: Continental Drama

Art | Heritage

S: Chief dramatists of Spain, France, and Germany, could be compared to Volume 8

R: Representative of time and culture, touches upon history and distinct nationalities

Volume 27: English Essays: Sidney to MacAulay

Institutions | Identity | Art

S: Literary criticism and defense demonstrating the personalities of the authors, from the founder of the "Comedy of Humours" style to a master of style to a sharp satirist

R: Showcases English prose style of the period while injecting personal points of view

Volume 28: English Essays and American

Institutions | Identity | Art

S: Critical writing on the topics of literature, education, race, and ethics, as well as original works of prose

R: Deals with the legacy of famous authors, ideals of institutions like colleges and schools, and the treatment of all people in a just way

Volume 29: Voyage of the Beagle by Charles Darwin

Nature |

S: Depicts the 5-year travels of Darwin and the scientific observations and discoveries he made along the way that formed the basis of his theories of evolution

R: The scientific method is used to observe, classify, compare, and form conclusions on the nature of variations in life forms over time

Volume 30: Scientific Papers by Faraday, Helmholtz, Kelvin, Newcomb, etc.

Nature | Language

S: Scientific papers and lectures covering the fields of physics, chemistry, astronomy, and geology

R: Although academics, most of these authors had contributions beyond the technical, with lectures and intellectual insights and a passion for the arts that informed their work

Volume 31: The Autobiography of Benvenuto Cellini

Heritage | Identity | Work

S: Autobiography covering Cellini's life from 1500 to 1562

R: Depicts the artistic and social life of the time while touching upon major historical events, all shown through his personal perspective

Volume 32: Literary and Philosophical Essays

Institutions | Identity

S: Personal reflections, literary criticism, religious history, beauty and art, and the basis of a moral system

R: Philosophical undertones and overtones are demonstrated amidst persuasive arguments on such large-scale systems as organized religion and moral theory

Volume 33: Voyages and Travels

Heritage |

S: Historical accounts of Egypt, Germany, two English adventures, and an English colony founder

R: Selections are from historical figures documenting real events during significant periods of their countries

Volume 34: French and English Philosophers (Descartes, Rousseau, Voltaire, Hobbes)

Identity | Institutions

S: Key works from prominent modern philosophers, including Descartes' method for the discovery of truth, Voltaire on freedom of speech, Rousseau on inequality, and Hobbes on the structure of society and government

R: Personal values expressed as they relate to significant topics and the implications for society

Volume 35: Chronicle and Romance

Heritage | Language

S: Chronicle of the later Middle Ages, Story of the Holy Grail, and description of Elizabethan England

R: Deals primarily with historical accounts, with even the Holy Grail legend being key to English national identity

Volume 36: Machiavelli, More, Luther

Institutions | Heritage

S: Machiavelli's advice on politics, More's ideal society, and Luther's criticism of the Church along with his theological positions

R: Each advocate for change in societal structures and an examination of their characteristics

Volume 37: The English Philosophers of the 17th and 18th Centuries

Identity | Institutions | Language

S: Locke on educational reform, Berkeley on metaphysical views, and Hume on epistemology

R: Explores personal philosophical views and their application to the word

Volume 38: Scientific Papers by Harvey, Jenner, Lister, Pasteur

Nature | Institutions | Heritage

S: Papers covering the fields of Physiology, Medicine, and Surgery

R: Professional orientations and approaches to these fields are covered, along with a snapshot of the historical conditions of the fields during the lifetimes of the authors

Volume 39: Prefaces and Prologues to Famous Books

Identity | Heritage

S: Authors address their readers to explain their motivation, struggles, and intent

R: Beyond the individual viewpoints, historical periods are inadvertently demonstrated to the modern reader by nature of the topics and tone selected by each author in response to some external condition

Volume 40-42: Complete English Poetry: Chaucer to Whitman

Art |

S: "Substantial representation of the most distinguished poets of England and America for the last five hundred years"

R: Includes lyrical, long narrative, and didactic poems, all among the top of their given periods

Volume 43: American Historical Documents

Heritage | Institutions

S: "A selection of the most important documents which record in contemporary terms the great events of the history of the country"

R: Concerns itself with a distinct historical period: the events leading up to the founding of America and its early history until1904

Volume 44 & 45: Complete Sacred Writings

Institutions | Identity | Heritage | Art

S: Survey of major sacred writings of Confucian, Hebrew, Christian, Buddhist, Hindu, and Mohammedan traditions

R: Pertaining directly to the religions they originate from, these writings also represent individual viewpoints, historical context, and quality literature

Volume 46 & 47: Complete Elizabethan Drama

Art | Heritage

S: Samples the works of Marlowe, Shakespeare, Dekker, Jonson, Beaumont and Fletcher, Webster, and Massinger

R: Moving works of artistic beauty demonstrating a mastery of language and depiction of the Elizabethan historical period

Volume 48: Blaise Pascal: Thoughts, Letters, and Minor Works

Institutions | Language

S: Thoughts on theology, apologetics, and human life, all told with imaginative expression

R: Particular focus on defending Christianity by providing an apologetic

Volume 49: Epic and Saga

Heritage | Art | Language

S: Four epics and sagas covering Germanic, Franks, Irish, and Old Norse

R: Although groundbreaking in literary form and powerful in artistic expression, these stories are foundational mythologies that often interact with history and most certainly impacted their people's history themselves

Volume 50: Introduction, Reader's Guide and Indexes

N/A

S: Dr. Eliot's rationale for the selections included in these volumes and categorization of the works in order to provide an overview as part of his larger general education framework

Volume 51: Lectures

Heritage | Language | Institutions

S: Lectures encompassing the fields of history, poetry, natural science, philosophy, biography, prose fiction, criticism and the essay, education, political science, drama, travelogues, and religion.

R: There are a range of topics covered, so the student may prefer to focus in on specific lectures with a similar focus

Appendix J: Charles Eliot's Reading Guide for the Harvard Classics

The Purpose of This Book

THIS book was prepared and is sent to you with one purpose in view, to enable you to profit in full measure from the writings of the immortals whom you have at your beck and call in the Harvard Classics.

This great company of the wisest, the wittiest, the most interesting minds of all ages and every land will afford you entertainment in endless variety, inspiration and stimulation of mind. They will carry you forward upon that road to the high goal toward which all of us are making our way. It is then to the countless hours in which you will walk in step with these great thinkers of all time that this book is dedicated.

The Harvard Classics are "all things to all men." They are universal in their appeal and universal in their power to bestow pleasure, self satisfaction and the joy of mental growth to each man, woman and child with impartiality and in infinite variety.

What Shall I Read Tonight?

HOW often does that question come to all of us? Magazines, newspapers, the books of the day—all pall upon us with their deadly monotony of the commonplace. We want something to carry us out of ourselves, to take us a million miles from our humdrum existence, to stimulate our minds to fresh endeavor, to give us a new viewpoint upon our problems, to enable us to get a fresh hold upon ourselves.

Then it is, that the Harvard Classics find their place. They meet every need, they entertain when no other book can, they exhilarate and they satisfy. They bring to you the rare pleasure of commingling with great minds, they feed your mind with stimulating thoughts, they turn your mind into fresh channels. For the Harvard Classics touch every facet of human interest. Here beckoning to you are romance, adventure, drama and mystery. Read to your heart's content in these full blooded books—full of thrill, stimulus and delight.

The Never-Ceasing Fascination of These Books

You can turn to the Arabian Nights, to the explorations of Drake and Raleigh, to the adventures of Ulysses, to the homely philosophy of Franklin, to Froissart's entrancing Chronicles, to the breathless poems of Browning, to the writings of the prophets of the mystic east, to the glorious moving prose of Burke and Macaulay, and so on through the great classics of the ages.

We want to urge you to keep at all times several volumes of the Harvard Classics easily at hand on your desk or table to read and to browse through. Don't put your set away in a distant bookcase where you must go to get them. These are friendly books to have near you, they are the best of companions at all times. To be able to reach for your favorite volume and take a few moments out of a busy day, in which you are transported to other worlds and other times is a privilege that cannot be held lightly. The Harvard Classics will repay you manyfold in dividends of delight and satisfaction for the hours you have spent in the company of the immortal writers.

How Dr. Eliot Solved Your Reading Problem

DR. CHARLES W. ELIOT for forty years President of Harvard University, acclaimed without question America's greatest scholar and educator, was eminently fitted to select out of the world's literature, a well-rounded library of liberal education—depicting the progress of man observing, recording, inventing, and imagining from the earliest historical times to the present day.

Never before had a task of this magnitude been undertaken by an educator of the standing of Dr. Eliot. Never before had a question of such unusual public importance received the time and attention that has been applied to the selection of the contents of the Harvard Classics.

Dr. Eliot's Own Story of the Five-Foot Shelf

"Before the reading plan represented by The Harvard Classics had taken definite form, I had more than once stated in public that in my opinion a five-foot—at first a three-foot—shelf would hold books enough to afford a good substitute for a liberal education to anyone who would read them with devotion, even if he could spare but fifteen minutes a day for reading.

"P. F. Collier & Son Company proposed that I undertake to make a selection of fifty volumes, which would approximately fill a five-foot shelf, and be well adapted to accomplish the educational object I had in mind.

"I accepted the proposal. The work of selection extended intermittently over nearly twelve months; for the question of exclusion or inclusion of each item had to be carefully considered from every possible angle.

Harvard University Sanctions the Title

"It was further proposed that the set be called the Harvard Classics. In view of this proposed name, and of the fact that I had been president of Harvard University for nearly forty years, I asked the President and Fellows of Harvard College if they saw any objection, from the point of view of the University, to my accepting the proposal of P. F. Collier & Son Company. The Board replied unanimously that they saw no objection, and that, in their judgment, the undertaking, if well carried out, would prove a useful one from the educational point of view.

Dr. Eliot's Aim

"My aim was not to select the best fifty, or best hundred, books in the world, but to give, in twenty-three thousand pages or thereabouts, a picture of the progress of the human race within historical times, so far as that progress can be depicted in books. The purpose of The Harvard Classics is, therefore, one different from that of collections in which the editor's aim has been to select a number of best books; it is nothing less than the purpose to present so ample and characteristic a record of the stream of the world's thought that the observant reader's mind shall be enriched, refined and fertilized.

"Within the limits of fifty volumes, containing about twenty-three thousand pages, my task was to provide the means of obtaining such knowledge of ancient and modern literature as seemed essential to the twentieth-century idea of a cultivated man. The best acquisition of a cultivated man is a liberal frame of mind or way of thinking; but there must be added to that possession acquaintance with the prodigious store of recorded discoveries, experiences, and reflections which humanity in its intermittent and irregular progress from barbarism to civilization has acquired and laid up.

Liberal Education Defined

“Liberal education accomplishes two objects. It produces a liberal frame of mind, and it makes the studious and reflective recipient acquainted with the stream of the world’s thought and feeling, and with the infinitely varied products of the human imagination. It was my hope and belief that fifty volumes might accomplish this result for any intelligent, ambitious, and persistent reader, whether his early opportunities for education has been large or small. Such was the educational purpose with which I undertook to edit The Harvard Classics.

“All the main divisions of literature are represented. Chronologically considered, the series begins with portions of the sacred books of the oldest religions, proceeds with specimens of the literature of Greece and Rome, then makes selections from the literature of the Middle Ages in the Orient, Italy, France, Scandinavia, Ireland, England, Germany and the Latin Church, includes a considerable representation of the literature of the Renaissance in Italy, France, Germany, England, Scotland and Spain, and arriving at modern times comprehends selections derived from Italy, three centuries of France, two centuries of Germany, three centuries of England and something more than a century of the United States.

“In order to make the best use of The Harvard Classics it will be desirable for the reader to reread those volumes or passages which he finds most interesting, and commit to memory many of the pieces of poetry which stir and uplift him. It is a source of exquisite and enduring delight to have one’s mind stored with many melodious expressions of high thoughts and beautiful imagery.

“The elaborate alphabetical index is intended to give any person immediate access to any author or any subject mentioned in the entire collection, and indeed to any passage in the fifty volumes to which the inquirer has a good clue. This full index makes The Harvard Classics convenient books of reference.

Cooperation of Harvard University

“It would have been impossible to perform the task satisfactorily if the treasures of the general library and of the department libraries of Harvard University had not been at disposal. The range of the topics in the series was so wide, and the number of languages in which the desired books were originally, written so great, that the advice of specialists, each in some portion of the field, had frequently to be sought. I obtained much valuable advice of this sort from scholarly friends and neighbors.

* * * *

“The Harvard Classics have demonstrated their fitness for the special work they were intended to do. The publishers have advised me that nearly a half million sets have been placed in the homes of enthusiastic purchasers, and that a stream of unsolicited letters of approval comes from these owners. I have myself been surprised to see how often I turn to the collection to enjoy pieces of permanent literature, in contrast with the mass of ephemeral reading matter which I am obliged to go through.

“One may hope that the collection will endure for decades to come, not only as a monument and milestone, but also as an active force toward the sound mental equipment of American reading people.”

Charles W. Eliot

The Harvard Classics Embrace the Sum-Total of Literature and Life

DR. ELIOT’S Five-Foot Shelf of Books free you from the limitations of your age, of your country, of your personal experiences; they give you access to all ages, to all countries, to all experience. They take you out of the rut of life in the town you live in and make you a citizen of the world. They offer you the

companionship of the most interesting and influential men and women who have ever lived; they make it possible for you to travel without leaving home, and to have vacations without taking time from your work. They offer you—if you will only accept their gifts— friends, travel, the knowledge of life; they offer you education, the means of making your life what you want it to be.

Emerson said: “There are 850,000 volumes in the Imperial Library at Paris. If a man were to read industriously from dawn to dark for sixty years, he would die in the first alcove. Would that some charitable soul, after losing a great deal of time among the false books and alighting upon a few true ones, which made him happy and wise, would name those which have been bridges or ships to carry him safely over dark morasses and barren oceans, into the heart of sacred cities, into palaces and temples.”

Emerson’s wish, which is the great need and wish of thousands of earnest, ambitious people, has been fulfilled. The fulfillment is Dr. Eliot’s Five-Foot Shelf of Books.

What The Five-Foot Shelf Brings To You

NOW you have the Harvard Classics, stop for a moment and think just what they mean to you! Dr. Eliot’s Five-Foot Shelf of Books bring to your side, in the comfort of your own home, a liberal education, entertainment and counsel of the greatest men the world has ever seen.

These men are the makers of civilization, the shapers of history. You live with them through past ages; you know their achievements; you travel with them, discover with them, hear their immortal sayings, listen to their profound logic, thrill to their beautiful poems and stories.

The world’s immortals stand ready to take you into their confidence. You can live with them day by day. You can watch Cellini— wonderful combination of artist and knave—in his dealings with princes and pontiffs, his love affairs and his duels. You can read the letters of Pliny the Younger, in which he asks whether he shall destroy the “sect called Christians,” and those describing the destruction of Pompeii. You can stand with Cicero in the Roman Senate while he denounces Catiline. You revel in the delightful humor of the eccentric Don Quixote, who gaily set forth to battle windmills, believing that they were giants.

Here Are Romance, Humor and Adventure

You will thrill again to the adventures of the Boy Dana, standing on the windswept deck of his sailing ship as she encountered the hazardous passage around Cape Horn. You will respond to the lilt of Herrick’s poem, as he writes, “Gather ye rosebuds while ye may, Old Time is still a-flying.” You will read the fascinating oriental adventures to be found in The Thousand and One Nights. You can see Franklin hanging out the lantern in front of his house, the first street light in America. You can live with the greatest men in the intimate personal concerns of their daily existence. There is in all literature no greater pleasure than this.

By opening the pages of a book, to transport oneself in a second into the age of Pericles or the Gardens of the Medici at Florence, is the modern version of Aladdin’s lamp and makes one master of treasures more rare and lustrous than those which adorned the palaces of Bagdad.

Dr. Eliot’s selections cover every field of human knowledge. On the authority of this great educator and scholar, you have at your elbow the most interesting and important books.

So vast is the range of The Harvard Classics, that they touch every phase of human interest. They tell of the great discoveries and inventions of the ages, the epoch-making progress of our world in science and medicine, and they relate the history and development of our laws, our educational systems, and our humanitarian reforms. They present the supreme works of 302 of the world's immortal, creative minds; essays, biography, fiction, history, philosophy, the supreme writings which express man's ambitions, hope and development throughout the centuries.

"My first reading of the Harvard Classics," writes a woman purchaser, "gave me a pleasure likened unto finding small particles of gold, and the more I read, the more nuggets of golden literature are obtained through a few minutes of pleasant reading each day." Nearly a half million busy men and women are finding the joy of mental relaxation and stimulus in a few moments a day spent with these books.

The Magnificent Special Features in The Harvard Classics

WHAT makes the Harvard Classics the greatest library of literature ever conceived? What has brought these marvelous works into the homes of nearly a half million people? The Harvard Classics most assuredly have supreme qualities that entitle them to greatness. Dr. Eliot has given in this peerless library two incomparable boons to the world.

The first has been to present a brilliant selection of the priceless writings of all time so that, as he said, "Their faithful and considerate reading will give any man the essentials of a liberal education, even if he devote but fifteen minutes a day." The second is found in the magnificent group of editorial features. These are:

- The Introductory Lectures
- The Footnotes
- The General Index
- The Index to the First Lines
- The Chronological Index
- The Readers' Guide
- The Selections for Boys and Girls
- The Lecture Volume
- The Daily Reading Guide

These make the Harvard Classics live to the reader, they indispensably aid him to obtain the utmost in enjoyment from his set. They transform these imperishable books into a living, constructive force to entertain, stimulate and inspire him. They enable the Harvard Classics to render an educational service unsurpassed by any other set of books.

In brief, these great exclusive features combined with the priceless selections give to every man and woman the privilege of a university training at home. These invaluable features are described in detail in the following pages.

Introductory Lectures

IN leafing through the volumes of Dr. Eliot's Five-Foot Shelf you will perceive that all selections are preceded by an introductory critical essay. These you will find of the greatest interest for they call to your attention in a most fascinating and illuminating manner the chief facts in the life of the author and how he came to write that particular book. You are told of the writer's personal traits, his struggles and his triumphs which helped to mold his life and the contribution he has made to world literature.

This skilfully-written essay is a “critique” of the particular selection that follows, establishing its place in literature and estimating it in comparison with other works by the same author. Lastly it suggests why you—as a cultivated man or woman—should read it. You are told how much to believe of Cellini’s famous, bragging Autobiography, why Sir Walter Scott was forced to write from morning to midnight, and, to give still another instance, the circumstances surrounding Samuel Johnson’s bitterly ironic letter to one of the greatest nobles of England, Lord Chesterfield.

A Series of Skilfully-written Essays

In selections, such as the books of the Bible, you are told what is most important to look for in these classics. Full explanation is made of the contents of a piece and an appreciation of the beauty and power of the selection is generally given so that you may more readily perceive its merits. Comparisons are frequently made between one work and another. These are of untold assistance in giving you a broad view of a certain period or of allied forms of literature and science.

If you are making a study of any given subject, you will often find that the Introductory Lectures furnish you with information which you can obtain nowhere else. By their variety, their simplicity of statement, and their fullness of detail, these critical essays are amply fitted to supplement the selections, adding greatly to your interest, and will help you extract the greatest benefit from them. This is really having university instruction at home, and more than that, by the greatest teacher of one of the greatest universities.

The Footnotes

AN extraordinarily helpful feature to the reader are the voluminous footnotes which appear throughout the entire set. Every one of the 22,462 pages has been carefully edited so that reader and student may obtain the most from their reading and extract the full meaning from the text.

These footnotes include explanations of involved passages, cross references, interesting sidelights and criticisms. They contain titles of books for supplementary reading, phrases and passages translated from their original foreign languages, definitions of words and terms, brief accounts of the lives of famous people mentioned in the text, pronunciations of strange words, and many other invaluable helps to the reader.

Comprehensive and Highly Explanatory

They indicate differences of opinion, they review trends of thought related to those in the subject matter, they point out errors of judgment in the light of present day thinking, they mention important events which influenced contemporary writing, they show the bearing one scientific or geographic discovery had on another, they reveal the relations existing among different countries, schools, and religions. They clear up obscure meanings in the works of the older writers not readily intelligible in the present day.

These exhaustive footnotes throughout the entire fifty volumes, enable the reader to gain a full and comprehensive knowledge of the selection which he is reading. Thus, the great pieces of literature which go to make up the Harvard Classics are rendered completely enjoyable and understandable to everyone. In every respect the footnotes correspond to the detailed explanations and comments given by university lecturers in their college courses.

In no other work will you find such diversified and useful information on so many subjects. These footnotes, complete in every detail, were prepared by scholars who have made their life work the study of this immortal literature. They are but another splendid feature of the Harvard Classics.

The General Index

THIS main Index to the Five-Foot Shelf is as complete as the human mind can make it. It is the only volume of its kind in existence; over $50,000 and a year of expert work were spent upon it. It contains 76,000 references and gives instant access to the worth while books of every age that have been written on every subject. Here, in fact, is the exhaustive key to this vast storehouse of knowledge.

The Index is extremely easy to use. Page 116 of the fiftieth volume fully and clearly explains the way in which contents have been compiled. But even the perusal of this explanatory note is almost unnecessary, for the Index is arranged so simply that the reader will find no difficulty in finding what he wants.

To the busy man who wants information for a speech, an article, an advertisement, or an editorial, this Index renders a service that cannot be computed in terms of dollars and cents. Long days of search would not bring to hand the wealth of material that can be obtained in a few minutes through this source.

Cross-indexed as thoroughly as it is, there are few items that can possibly escape you. Certainly the sub-divisions of each topic will enable you to find instantly what you are looking for.

Realizing the worth of this great work of reference, Dean Evans, of the Chattanooga Law School, said, “The Index Volume is a marvel of excellence. By it one may easily trace the best thoughts of the wisest men on all topics of vital human interest running through the ages.”

The Index to the First Lines

Particularly valuable is the Index to the First Lines of poems, songs, hymns and psalms appearing in all the volumes of the Harvard Classics. Very often you hear or remember the first line of a poem quoted and are unable to establish the title or the author. This Index gives you the means by which you can “place” the verse in your own mind.

If you yourself are hunting for an apt quotation, a line of poetry, or even the author, his dates of birth and death, or the title of his poem, you have only to look up the first line of poetry and be referred to the place where the author and his work are mentioned. By using this convenient list of first lines, you often save yourself hours of fruitless search and, in some cases, mental embarrassment at not being able to locate a well known poem. In this fashion does the Index to First Lines take the place of a private secretary.

The Chronological Index

Volume fifty contains a complete chronological index starting with the earliest known dates, centuries before Christ, and coming down to our present day. This index lists the years of birth and death of the world’s famous men, with explanatory comments on each. It gives dates of industrial, social, and religious revolutions, of decisive battles, and when epoch-making speeches were delivered, on what dates classic dramas were written, acted, and published, and when notable scientific discoveries were made.

This Index may be used with Dr. Eliot's prescribed courses of reading, and will be invaluable for reference. It is difficult to estimate the importance of this specialized index to the student of history, civilization, literature and allied subjects. The entire story of mankind may be read from this table of dates.

The Readers' Guide

THE Readers' Guide offers you courses of reading and study of a broad educational nature. By following the suggested outline of any course which you will find in volume fifty, you will obtain a splendid working knowledge of that subject comparable in every way to that which you would receive in a university. These courses as laid out by Dr. Eliot are designed to afford a liberal, general training.

More than any other American educator, Dr. Eliot is responsible for our modern methods of university teaching. He inspired and formulated the educational system not only at Harvard, of which he was president for forty years, but he influenced the curriculums in schools and colleges throughout the country. These courses therefore in which he took so great an interest and care in outlining for reading in the Harvard Classics bear the stamp of the highest authority.

The Value of Selected Reading

Dr. Eliot was a staunch believer in systematized reading. He held that reading so done, would lead to a liberal education. Reading not so organized was of negative value. He felt that directed reading leading progressively through a subject from its simpler to its more complicated aspects was the best possible training. The reading courses in the Harvard Classics represent his idea of orderly, worth while reading for every man and woman.

Their value to the ambitious, serious student cannot be easily estimated. A faithful carrying out of the assignments in the outlines will give a very remarkable knowledge of the subjects studied.

Out of his wide experience, Dr. Eliot prescribes here eleven reading courses. These are all on cultural subjects which form the backbone of a liberal college education and they embrace such interesting and instructive topics as The History of Civilization, Religion and Philosophy, Education, Science, Politics, Voyages and Travels, Criticism of Literature and the Fine Arts, Drama, Biography and Letters, Essays, Narrative Poetry and Prose Fiction. In each of these widely diversified subjects, Dr. Eliot has arranged a broad, comprehensive reading list from the writings appearing in the Five-Foot Shelf and arranged them according to subject and the order in which they should be read. Logically, Dr. Eliot chooses the simpler selections first, which give the elemental or general survey of the subject and gradually proceeds to the more difficult aspects as the reader progresses.

A Comprehensive Study Course

But so wisely has the great educator selected his lists, that the topics for reading are also generally in chronological order. In this way you start at the beginning of man's thought on a subject and follow it down through the centuries. Dr. Eliot has also written a short description of each reading course, explaining its plan and purpose and telling you what is most important to get from your reading. He comments briefly on the classic selections and often mentions the chief facts in the lives of the famous authors. The short prefaces in fact, serve the same highly useful purpose as a professor's introductory remarks in a classroom.

In arranging these courses Dr. Eliot has mingled with the serious, in pleasant proportion, lighter pieces in order to give variety and entertainment, as well as instruction. These include novels reflecting the life of

the times, witty poems, stirring ballads, and essays dealing appropriately with the subjects. Dr. Eliot's simple but thorough plan of study enables you to master his courses with the greatest benefit to yourself. This Readers' Guide is a valuable key which unlocks the knowledge, the wit and wisdom in the Harvard Classics. It is but another of the many precious contributions Dr. Eliot makes to the cause of real education.

It is not at all out of the way to suggest that he had a very definite reference to the reading courses when he made that famous statement about the Harvard Classics, that, "the faithful and considerate reading of these books will give any man the essentials of a liberal education even if he devote to them but fifteen minutes a day."

Selections for Boys and Girls From Twelve to Eighteen Years of Age

PRESIDENT ELIOT in consultation with President Neilson of Smith College prepared a list of selections from the Harvard Classics suitable for the use of children ranging in age from twelve to eighteen years. There is no place where the Harvard Classics finds greater usefulness than to children. If you have children in your family—growing boys and girls—let them have free access to the Harvard Classics.

In order that the child may have a pleasant introduction to this monumental work, there are here given those pieces which the boy or girl can read and enjoy. Dr. Eliot has chosen more than sixty stories, poems and articles with the numbers of volumes and pages where they appear in the Five-Foot Shelf. Here will be found the world's best tales, plays and verses arranged in the order in which they are likely to appeal to growing children. The easier, simpler tales come first and give the younger members of the family a solid foundation of interesting, easily understood literature. As the children develop, they can follow down the list and read the more advanced selections. Thus, they have secured a grasp on worth while books and have developed a taste for reading which will ever be a constant source of pleasure and satisfaction.

They Create a Sound Cultural Background

The Harvard Classics bring the growing mind of the boy and girl in contact with the greatest reading of all time. These books will serve to whet their healthy and eager curiosity, for they are the finest writings of the greatest creative minds of the world. The Harvard Classics will bring to the growing boy and girl a familiarity with the supreme literature, at the impressionable age when cultural habits are formed for a lifetime.

These selections will train your children to turn to the Harvard Classics for their entertainment, stimulation and recreation, and they will use this great library throughout their school years.

The Lecture Volume

THE additional volume to the fifty volume set is entitled, "Lectures on the Harvard Classics." This extraordinary series falls into twelve main divisions of knowledge such as, History, Poetry, Natural Science, Philosophy, Biography, Prose Fiction, Criticism and the Essay, Education, Political Science, Drama, Voyages and Travel and Religion, with each division containing five lectures on those subjects. Thus there are sixty lectures in all. If you will turn to Dr. Eliot's short introduction, you will sense the importance he puts on this series of lectures in promoting the educational object he had in mind when he made the collection. Also turn to President Neilson's preface in which he says, the lectures open the door to the Harvard Classics "the great storehouse of standard works in all the main departments of intellectual activity."

By an Array of Famous Professors

Through these lectures, as Dr. Neilson further writes, the student is introduced to a vast range of topics under the guidance of distinguished professors. Among these are George Pierce Baker, probably the best known teacher today of the drama in America; Thomas Nixon Carver, the most noted authority on political science and economics in this country; Bliss Perry, famous professor at Harvard, editor and lecturer; Ralph Barton Perry, one of America's outstanding philosophers and many others equally prominent.

To have the privilege to hear this group of men speak or read their great lectures is an opportunity which cannot be measured in terms of dollars and cents. These lectures will do much to broaden your outlook and extend your interests to diversified, vital branches of thought. The footnotes, too, in this volume furnish splendid supplementary material for reading. They make the author's meaning perfectly clear to you and offer interesting information on the matter in the text. The value of this volume with the other features such as the Introduction, Notes, Guides to Reading and Indexes as Professor Neilson states, "may thus claim to constitute a reading course unparalleled in comprehensiveness and authority."

The Daily Reading Guide

PRESIDENT ELIOT wrote in his introduction to the Harvard Classics, "In my opinion, a five-foot shelf would hold books enough to give a liberal education to any one who would read them with devotion, even if he could spare but fifteen minutes a day for reading." With this very definitely in mind, we have prepared a daily reading guide in which the assignments chosen appropriately enough, will take the usual person about fifteen minutes to read with leisurely enjoyment. These selections assigned for each day in the year as you will see, are introduced by comments on the author, the subjects or the chief characters. They will serve to introduce you in the most pleasant manner possible to the Harvard Classics. They will enable you to browse enjoyably among the world's immortal writings with entertainment and stimulation in endless variety.

Form this Pleasant and Exhilarating Habit

To take a few minutes out of your busy day to commune with these great writers of all time is one of the finest habits possible. That fifteen minutes will carry you on wings of romance and adventure to other lands, to the scenes of other days and will break the monotony of your days, will change the course of your thinking, will give you the privilege of contact with the great minds whose writings have stimulated and inspired mankind over the centuries.

As comprehensive as it is, the Daily Reading Guide does not presume to exhaust the wealth of interest and profit that lies between the pages of this great library. We believe that once you have been afforded a taste of the delights of the imperishable writings you will straightway turn back to read the larger works to which you have been so pleasantly introduced. In addition to the Reading Guide, you have Dr. Eliot's Reading Courses as outlined in volume fifty— the remarkable course of sixty lectures and the index with its seventy-six thousand references, all of which will provide you with fascinating topics in an unfailing diversity. Thus the Harvard Classics afford you in generous measure entertainment and enchantment and intellectual stimulus.

A Preliminary Talk with the Reader

This book contains a *Lifetime* Reading Plan. The books here discussed may take you fifty years to finish. They can of course be read in a much shorter time. The point is that they are intended to occupy an important part of a whole life, no matter what your present age may be. Many of them happen to be more entertaining than the latest best-seller. Still, it is not on the entertainment level that they are most profitably read. What they offer is of larger dimensions. It is rather like what is offered by loving and marrying, having and rearing children, carving out a career, creating a home. They can be a major experience, a source of continuous internal growth. Hence the word *lifetime.* These authors are life companions. Once part of you, they work in and on and with you until you die. They should not be read in a hurry, any more than friends are made in a hurry. This list is not something to be "got through." It is a mine of such richness of assay as to last a lifetime.

The aim is simple. The Plan is designed to help us avoid mental bankruptcy. It is designed to fill our minds, slowly, gradually, under no compulsion, with what some of the greatest writers of our Western tradition have thought, felt, and imagined. Even after we have shared these thoughts, feelings, and images, we will still have much to learn: all of us die uneducated. But at least we will not feel quite so lost, so bewildered. We will have disenthralled ourselves from the merely contemporary. We will understand something, not much but something, of our position in space and time. We will know how we have emerged from three thousand years of history. We will know how we got the ideas by which, unconsciously, we live.

Just as important, living in an age which to its cost has abandoned the concept of the hero, we will have acquired models of high thought and feeling. We will feel buoyed up by the noble stream of Western civilization of which we are a part. This book, then, is a small act of faith, faith in the notion that many Americans, despite all the pressures inducing them to do so, have no desire to remain All-American Boys and Girls.

Does this sound schoolmasterish? Let it. The school is a far greater invention than the internal combustion engine. A good schoolmaster is a far more useful citizen than the average bank president, politician, or general, if only because what the schoolmaster transmits is what gives meaning to the life of the banker, the politician, and the general. We survive precisely as primitive people survived, by force and cunning. But we *live* by ideas and faiths of which they had hardly a premonition.

I do not wish to claim too much for *The Lifetime Reading Plan.* It is not magic. It does not automatically make you or me an educated man or woman. It offers no solution to life's ultimate mysteries. It will not make you happy—such claims are advanced by the manufacturers of toothpastes, motorcars, and deodorants, not by Plato, Dickens, and Hemingway. It will simply help to change your interior life into something a little more interesting, as a love affair does, or some task calling upon your deepest energies.

Like many others, I have been reading these books, off and on, for most of my life. One thing I've found out is that it's easy enough to say that they enlarge you, but rather difficult to prove it in advance. Perhaps a better metaphor is that they act like a developing fluid on film. That is, they bring into consciousness what you didn't know you knew. Even more than tools of self-enhancement, they are tools of self-discovery. This notion is not mine. You will find it in Plato who, as with many other matters, thought of it first. Socrates called himself a midwife of ideas. A great book is often such a midwife, delivering to full existence what has been coiled like an embryo in the dark, silent depths of the brain.

For whom is this Reading Plan meant? Not for the highly educated or even (not always the same thing) the very well read. They would find nothing new in what I have to say. The titles here listed would be perfectly familiar to them. Indeed, they could add many more, and quarrel quite legitimately with some of my choices.

In general the Plan is meant for Americans, from eighteen to eighty plus, who are curious to see what their minds can master in the course of their remaining lifetime, but who have not met more than ten percent, let us say, of the writers listed. It is meant for college graduates who were exposed to many of these books during the undergraduate years but who successfully resisted their influence. It is meant for the college graduate—his or her name is legion—to whom most of these writers are hardly even names. It is meant for the high school graduate who might well have profited from a college education but did not have the chance to do so. It is intended for that great and growing army of intelligent men and women who in their middle years are penetrated by a vague, uncomfortable sense that the mere solution of the daily problems of living is not enough, that somewhere worlds of thought and feeling call out for exploration. It is intended for the eager young man or woman of modest means (many of these books can be bought for little money) for whom the thrills of business competition or homemaking, while valid, are inadequate. It is intended for the retired elderly who have found that growing roses or looking at television does not leave them mentally exhausted. It is intended for teachers (college teachers too, in some cases) who would like to deepen and extend their knowledge and sensitivity, and so deepen and extend the nonmaterial rewards of their noble vocation. In its small way *The Lifetime Reading Plan* is a contribution to the solution of the problem of that imminent Leisure Era which may prove either an opportunity or a horror.

A word about the titles.

This is not in any absolute sense a list of the "best books." There are no best books. All we can say is that, over three thousand years of Western history, there has gradually accumulated a body of what have been called "original communications." The schoolroom term is *classic,* and that is all right with me if we add Carl Van Doren's definition: "A classic is a book that doesn't have to be rewritten." "Literature," says Ezra Pound, "is news that stays news." The list of books that stay news changes, though not radically, with each generation. No two scholars would compile identical lists, and no single scholar (I am not one) would find my own list satisfactory in all respects. A Frenchman would include more French books. I, an American, find myself stressing books in my own language. Also,

while there is considerable agreement on the original communications up to perhaps the year 1800, there is diminishing agreement as we near our own era. That, Time being the great sifter, is natural enough.

You will at once note omissions. I have not listed the Old and New Testaments. The Bible of course is more important than any book on the list, influencing constantly and deeply the lives of all Westerners, including those, such as the Communists, who claim to be atheists. But I have assumed that anyone who would read this book is already familiar with the Bible. In any case I assume you own one—and the practical purpose of the Plan is to induce you to *add* to your library.

The great books of the East are not to be found here. Why not?

First, we are Western men and women. Up to almost yesterday our minds were molded by Western ideas and images, plus those supplied by the Bible. A hundred years from now, even fifty years from now, this may no longer be true. But it is reasonably true today; and this book is for now. Besides, to familiarize ourselves with the Western tradition whose children we are is a project big enough for any ordinary lifetime.

Second, I have no competence in any tradition other than my own. It's easy enough to fake competence, but the purpose of this book is not to exhibit the erudition of the writer (limited enough in any case) but to be of service to the reader.

Third, the Eastern classics that I have read (I confess this with some embarrassment) simply light no fire within me. Limited outlook? Probably so. I have tried Lady Murasaki and the Koran and the *Arabian Nights* and the Bhagavad Gita and the Upanishads and *All Men Are Brothers* and perhaps a dozen other Eastern classics. Unable to read them with much enjoyment, I cannot write about them with much honesty. Those wishing to find their way in the vast world of Oriental literature are referred to *The Guide to Oriental Classics* (Columbia University Press), edited by William de Bary and T. Embree.

But many Western classics are also omitted. How about Aristophanes, Ariosto, Tasso, to name three that happen to jump to mind? The difficulty here is one of translation. Even the best versions seem to me to convey too small a proportion of what must be great originals. Read them if you can, by all means. Where they might well be in this book there stands some other title that in my fallible

judgment has more to offer. How about Gibbon's masterpiece? It *is* a masterpiece but I don't think I could induce you to go through so much undergrowth in order to come from time to time upon his magnificences. Perhaps I am wrong: add *The Decline and Fall of the Roman Empire* to my list if you wish. How about philosophy? I have included as much as I thought the reader could well digest. But I am making you up, I do not know you, perhaps you can take much more. I have had to drop some names: Spinoza, for example, Hegel, Kant. Some seem to me too difficult except for the professional. Some write so badly that they cannot stir most minds.

Poetry posed a painful problem. The only non-English-writing poets I have suggested for extended reading are Homer, the Greek tragic dramatists, Virgil, Lucretius, Dante, Molière, and Goethe. In these cases the best translations give a good idea of the original, and anyhow the men are so overshadowing that they must be included. But I know that Baudelaire is every whit as great a poet as Coleridge. I am quite willing to admit on the authority of scholars I respect that Pushkin may be greater than either. But there is simply no use in claiming that Baudelaire and Pushkin can be read intensively in English with great pleasure. Robert Frost defines poetry as what is lost in translation, and there is much sense in the statement.

And of course there are other omissions—Plutarch, the *Song of Roland,* Malory, Bacon, Pepys, Racine, Corneille, many others. I could not include all. I had to call a halt at a given point. I hope that, roughly and generally speaking, the titles included give an adequate sense of the mainstream of Western thought and imagination. I am aware that others have valid claims. I will not quarrel over them.

The most glaring omission is that of a whole large field, science. A dozen or more masterpieces, from Euclid to Einstein, have contributed vastly to the mental world we inhabit. But to include them in a book of this sort would be little more than an act of academic piety. They are accessible only to the highly prepared mind or to the specialized student. However, I assume that you would like to get a general idea of the total impact of science, as well as of its underpinnings, mathematics. You will find in the Annex two readable books that may be of help. They are both by Whitehead: *Science and the Modern World* and *An Introduction to Mathematics.* They will open the door to the sciences.

I have mentioned the Annex. The Annex lists and discusses eight

titles. *Science and the Modern World* may perhaps claim to be an original communication. The others cannot. They are useful, well-written secondary sources. Those by the Durants, McNeill, Morison, and Smith are intended to give us a surface knowledge of world history and of our own country, so that we may sense the larger background out of which our original communications emerged.

While books are our main concern, the Western tradition of course includes the arts. *The Story of Art* by E. H. Gombrich offers a sound introduction, as far as the printed page can provide one, to the arts of painting, sculpture, and architecture. But there is no real substitute for what your eyes can do for you.

The last title in the Annex might well be read first. It is a guide, not to all kinds of reading, but to the kind of reading with which this book is concerned.

We come now to the structure of the book, its angle of approach, the way to use it.

I have arranged the entries in a manner that seems reasonably interesting and convenient. We begin with twelve classics, listed chronologically according to type, from Greece and Rome. We continue with three, chronologically arranged, from the Middle Ages. If the reader wishes to work on these fifteen first, well and good; a certain useful view of our origins is obtained in that way. But there is no compulsion to do so.

I then talk about eight great dramatists of the Renaissance and modern world, arranged in order of date, and reflecting eight different eras or national cultures. If you have a special interest in drama, or would simply like to get an overall view of the peaks in this field, these eight may be read as a unit. Again, such rigor is not of the essence. Following these discussions is a note on a four-volume anthology, a reading of which will make you familiar with much of the modern theater.

The largest portion of the book is devoted to prose narratives of all kinds and from many countries. Within each country, the writers are grouped chronologically. The same arrangement is followed in the next section (comprising philosophy, psychology, politics, and essays) and in the section on English and American poets. Two anthologies of poetry are recommended. The pattern is slightly broken in the section on history and biography.

Perhaps, viewing the contents as a whole, it would have been

simpler to follow a straight chronological order. But by grouping the books not only by date, but also by country and kind, I hope I have made it possible for the reader to approach the list in various ways and work out personal combinations.

Throughout the commentaries I use a device that may at first seem a bit irritating. Example: talking of Thucydides, I say, "He is the first historian to grasp the inner life of power politics. Hobbes (71), Machiavelli (78), and Marx (75) are, each in a different way, his sons." The purpose of the parenthesized commentary numbers, showing that these three men are discussed elsewhere, is not to make you turn at once, or indeed at all, to these references. The purpose is to stop you for a split second. It is to make you realize that the Western tradition is what Robert Hutchins called it, a Great Conversation, in which hundreds of powerful or noble or delightful minds are talking with each other, reinforcing each other, praising each other, refuting each other, recalling each other, or prophesying each other. In that one sense, all these men and women are contemporaries. Our writers are not islands. They are parts of a vast continent. They connect mutually, and finally they connect with us. Those little parenthetical numbers are there to point up this fact whenever it is legitimate to do so, and only then. Before rereading or reviewing these books, I thought I knew many of them, not well, but somewhat. But I was astonished to find something I had not before perceived—that great writers, consciously or unconsciously, are always making gestures toward their peers. Deep calls unto deep: Santayana looks back toward Plato, not La Mettrie; Dante glances into the future toward T. S. Eliot, not Vachel Lindsay.

As to the comments themselves: they are simply brief talks with you, my imaginary reader. They are not true essays, hardly rounded judgments, least of all compendiums of essential facts. What then are they? They are cards of invitation. Using from four hundred to twelve hundred words, I have tried to seduce you into reading the book I talk about. That is all; but it is also all I have in mind. My own work is valueless if it does not make you read the book discussed. This is not a critical volume of scope or depth or originality. It is not put forward as such. It is at best a key to open doors. Not the key, but what lies back of the door is what counts. I hope earnestly that these talks are readable and even interesting, and I can at least say

that I have tried to pack a good deal into a few words. But their essential job is to be of service to the reader.

And so, in order to seduce you, I have not hesitated to use any method I thought might do the job. Sometimes I have stressed a writer's life or personality. Sometimes I have advanced critical judgments. Sometimes I have summarized a writer's whole work. Sometimes I have quoted the opinion of a great authority. Sometimes I have warned the reader against common misconceptions. Sometimes I have tried to show a familiar figure, Dickens for example, in a somewhat less familiar light. Sometimes I have stressed the modernity of a writer who might too easily be considered stale and dusty. Always I have tried to point out, not always directly, what we late-twentieth-century Americans can gain from a given book.

Why *should* you read Dante? Jane Austen? Lucretius? Voltaire? Because they are great? That is no answer. Their greatness is what we feel *after* we have read them, often years after. I have tried to give a more concrete, less lofty answer to a natural and proper question.

The judgments expressed are largely what is called "received opinion." This is not a book of personal crotchets, though I have allowed an occasional prejudice to show through. But where my own judgment is given, that fact is clearly signposted, and the reader is free to ignore me. In any attempt, however, to interest a general, nonexpert audience in some hundred or so books, most of them acknowledged masterpieces, one is duty bound to explain why people over many generations have so acknowledged them. Therefore scholars or critics will find not a word in this book of the slightest interest. They have heard it all before. I am not talking to them, although I have learned from them. I am talking to beginners, which is what we are all at some point in our serious reading lives. These brief conversations with the reader are little more than icebreakers. They help to make it possible for you to set forth on your own adventures among masterpieces.

You may read this book from first page to last before starting out on your Lifetime Reading Plan; or you may read it in sections, should those sections correspond to the titles you propose to cover as a kind of unit; or you may read the numbered commentary corresponding to the single title you have in mind. I have tried, as I advanced from Homer to our own day, to give some sense of whatever evolution and development we can legitimately detect.

Hence this book may be a little more profitable if read from beginning to end. The essential thing, however, is the use you make of it. If you do no more than read it, you have wasted your time and money. While it is true that it contains a certain amount of information, many famous names, and hundreds of thumbnail judgments, its aim is not educational, but practical. That is, it is intended to spur you to action. Any one of the books it discusses may alter your mind profoundly; but the only alteration this book can effect is in your will. It aims to direct your steps to the bookstore or library.

In what order should these books be read? Any that you prefer. The order in which I list them has nothing sacrosanct about it. You may wish to start with the moderns and work backward; a fresh perspective is gained that way. You may wish to concentrate for a while on a single group, the poets or the philosophers. You may elect to read the Greeks first, as a whole. You may rove about virtually at random. The Lifetime Reading Plan *is* a plan, not a course. You are not required to pass an examination in it, any more than you are required to pass an examination in your knowledge of your children or parents. If you try a book, say Hobbes's *Leviathan,* and find it too difficult, put it aside for a year or so. Then take it up again. You will find that the other books you have read in the meantime will somehow have made Hobbes a little easier. That is one of the marvels of this kind of reading: each original communication helps us to extract a bit more from all the others.

Remember also that these books are not only to be read. They are to be reread. They are not like a current novel. They are inexhaustible. Plato read when you are twenty-five is one man, Plato read at forty-five still another. It is not entirely frivolous to say that any great work of art is without question the cheapest thing you can ever buy. You pay for what seems a single object, a book or a picture or a record. But actually each such object is many objects; the works of Shakespeare do not consist of thirty-seven plays, but more nearly of three hundred seventy plays, for *Hamlet* changes into something else as you change into someone else with the passing of the years and the deepening of your sense of life.

Can you read these books without having gone to college? Yes, if you are willing to take pains. But only then. Says Walt Whitman: "Books are to be called for and supplied, on the assumption that the process of reading is not a half sleep, but in the highest sense, an

exercise, a gymnast's struggle; that the reader is to do something for himself." There it is: the reader must *do* something. Reading is not a passive experience, except when you're reading trash or the news. It should be, and is, one of the most vigorous modes of living. A good book, like healthy exercise, can give you the pleasant sense of fatigue that comes of having stretched your mental muscles.

On the other hand, these books, however carefully read, are not to be studied as if they were school tasks. Do not try to exhaust their meaning. If you or I can absorb ten percent of what Plato has to offer us, we will have done well enough. It happens to be a fact that even a surface familiarity with most of these books will leave your mind better furnished than are the minds of ninety-nine out of a hundred college graduates. But that is a minor argument for the Lifetime Reading Plan. We are not competing with others, we are trying to excel ourselves.

Throughout this book I have tried to be realistic. When a book is hard, I've said so. When a book is so odd that it presupposes a preliminary adjustment of your mind, I've said so. When in a few cases a book is dull, I've said so. Remember that part of the pleasure we get from this kind of reading depends on the attitude with which we approach it. Herodotus can be enjoyed in an informal mood; Thucydides gains if you gird your mental loins in advance. Furthermore, these works cannot all be read at the same tempo. Just as you slow down at curves, so you are forced to slow down at Aristotle or Dewey. You can handle *Candide* in a single pleasant evening, but you may find it worthwhile to spend an equal amount of time over a single short poem such as Yeats's "Sailing to Byzantium." In any case there's no hurry; you have a lifetime.

A word about the two book lists you will find at the end of the volume.

The first, called the Bibliography, is meant as a buying aid. It gives the title, author, and publisher of each of the titles discussed. Furthermore it frequently lists other titles by the same author, to supplement the titles suggested in the Plan. In the great majority of cases, only paperback editions are listed. This is important; for the first time in the history of civilization the great classics of that civilization are within reach of the average purse. Paperback books are easy to buy and easy to shelve. I have made no exact estimate, but I would guess that eighty percent of our list could be purchased

for a total sum of about four hundred dollars, or forty dollars a year over a ten-year period. But of course mass market paperbacks are perishable and you cannot expect the page to be quite as readable or handsome as is apt to be the case with the more carefully produced hardcover and quality paperback editions. Keep in mind, however, that used-book stores often sell older hardcover books at prices lower than those of new paperbacks.

With respect to translations I have occasionally added a comment indicating which version I have found most satisfactory. But this is a matter of taste and you need not be rigidly guided by my preferences. Other things being equal, however, choose a modern rather than a Victorian or pre-Victorian version. Ours happens to be a superb age of translation, possibly even greater than the Elizabethan-Jacobean age.

There are few hobbies more satisfactory than the gradual accumulation of good books. They are timeless; that is, they will be as useful to your descendants to the third or fourth generation as they are to you. No money spent on a good book can ever be wasted; somehow, sometime, somewhere that book will be read, if not by you, then by your children or your friends. And there is a certain satisfaction in completing the purchase of these titles (or others of comparable value). It is like seeing your entire past, three thousand years of it, ranged in order on your shelves. But—don't let your past stay there; make it part of your present.

The second list of books at the end of this volume is headed Suggestions for Further Reading. It consists of biographies of the authors mentioned, critical books or essays about them, and related reading aids. It is not only incomplete, it is hardly more than suggestive. But it is enough to start you off in the event that you want to find out more about, let us say, John Donne, after you have become acquainted with his work. Some Great Books teachers decry the use of secondary material. I taught such classes for many years, so that I am not without experience, and I must state that I do not agree. These secondary works should not be used as a substitute for your own opinions. That is why it is better to read them *after* you have read the original. But they are often most enlightening, and frequently works of art. I have tried, as far as possible, to list critical and biographical material by writers who are fine thinkers and stylists, themselves parts of the Great Conversation. Many happen to be available in cheap paperback editions,

within reach of the purses of most of us. Some, however, can be secured only through your library. I should stress again that these Suggestions for Further Reading are not for scholars or specialists, who will find them woefully inadequate. They are for beginners or almost-beginners.

This has been a long and rambling talk with the reader rather than a formal Introduction. It is that by design. Its tone is informal because the Plan is informal. I would like you to find the Lifetime Reading Plan an exciting adventure of the mind, as well as a discipline. If I have communicated to you any of my own enthusiasm (which has persisted and grown over a period of more than sixty-five years) you are ready to sit down for a lifetime of conversation with some of the liveliest talkers our civilization has produced. In the next pages I will start pointing them out to you. That is all I can do. You must make friends with them by yourself.

1

HOMER
(probably 9th or 8th century B.C.)

The Iliad

The *Iliad* and the *Odyssey* are two long, ancient Greek narrative poems called epics. They are the first as well as the greatest epics of our civilization. Every time we refer to a siren or Achilles' heel or compare a lovely woman to Helen of Troy we are borrowing from these poems that are perhaps three thousand years old.

I say perhaps. We do not know when Homer lived—maybe between 800 and 700 B.C., maybe earlier. As a matter of fact we do not even know *whether* he lived. We do not know whether the stories were written by one man named Homer; or, as the old joke has it, by another fellow of the same name; or by a syndicate; or even, as Samuel Butler thought in the case of the *Odyssey,* by a woman. These questions are for scholars. The poems are for us.

Originally, it is supposed, they were listened to rather than read. Homer, whoever he or she was or they were, recited them.

The *Iliad* tells the story of some fifty days of the last of the ten years' siege of Troy (or Ilium) by a number of tribes we loosely call Greeks. This siege resulted in the capture and firing of Troy's "topless towers," which we know to have actually existed. To find out how Troy was taken, see Virgil's *Aeneid* (11).

The *Iliad* is probably the most magnificent story ever told about man's prime idiocy: warfare. The human center is Achilles. The main line of the narrative traces his anger, his sulkiness, his savagery, and the final assertion of his better nature. He is

the first hero in Western literature; and ever since, when we talk of heroic qualities, Achilles is somewhere in the back of our minds, even though we may think we have never heard of him.

You can look at the *Iliad* through a diminishing glass. Then it becomes the story of a trivial scuffle, marked by small jealousies and treacheries, fought by long-dead semibarbarians who had hardly advanced beyond the sticks-and-stones era. The wars of the *Iliad,* compared with our splendid planetary slaughters, are petty stuff.

Strangely enough, when you actually start to read the *Iliad,* the lens of this diminishing glass changes and becomes a magnifier. The scale of the war becomes unimportant; the scale of the men and the gods enlarges. The essential quality of the *Iliad* is nobility. Nobility is a virtue connected with magnitude; there are no small nobilities. General Eisenhower's *Crusade in Europe* was a useful book, portraying the largest single military and naval exploit in all history. Yet, compared with the *Iliad,* recounting a local struggle of little historical importance, it lacks magnitude. This is no reproach to General Eisenhower. He was no Homer.

And there never has been another Homer. If a reading of the *Iliad* and the *Odyssey* does nothing else for us, it makes us reflect on the difference between art and science. There has been "progress" in the latter; there is none in the former. All imaginative artists, but only if they are great enough, seem contemporaries. That is the way to read them.

2

HOMER
(probably 9th or 8th century B.C.)

The Odyssey

The *Odyssey* is a kind of sequel to the *Iliad.* It tells what happened to the Greek heroes after the sack of Troy. More especially it follows the fortunes of one of them: Odysseus, King of Ithaca, also known as Ulysses. It describes what happened to him during his ten years' long voyage home; the search of his

son Telemachus for his father—a theme repeated in hundreds of novels since, such as Joyce's *Ulysses* (39); the arrogant wooing by the suitors of his patient wife, Penelope, during his absence; Odysseus' return; and his bloody revenge on his enemies. The story is well known even to those who have never read it. Like the Bible, it is less a book than part of the permanent furniture of our minds.

When we take up the *Odyssey* after the *Iliad,* we step into a different world. Even its sound is different. That of the *Iliad* is clangorous with the clash of arms; that of the *Odyssey* murmurous or thunderous with the myriad-mooded sea.

But the difference is more basic. The *Iliad* is tragic. It announced a theme repeated in Western literature ever since, and one that obsesses our own private minds: the limitations of even the noblest minds in the face of a world seemingly governed by unchangeable Fate. But the *Odyssey* is not tragic. It stresses not our limitations but our possibilities. Its theme is not courage in the face of death, but intelligence in the face of hardship. It announces another of the great themes: the power of intelligence, a theme to which we moderns readily respond. Though Odysseus is brave enough, his heroism is of the mind. He is not outsized in passion, like Achilles, but of human size, like us.

The tone of the *Odyssey* corresponds to this more homely conception of man. While full of fairy-tale episodes, it impresses us as does a realistic novel; indeed it is the first of all realistic novels, as it is the first of adventure stories, and still perhaps the best.

It is in this spirit that we may read it today, as a narrative of adventures that happened to an unusual man whose mind never stopped working. The mood of the *Odyssey* is more relaxed than that of the *Iliad.* And so should ours be as we read it.

The Purpose of *Invitation to the Classics*

A classic, according to Mark Twain, is "a book that people praise and don't read." But perhaps Twain's wit needs a little revision for our time. For when many people hear the word *classic* today, they think not of a book at all but of a Coke, a 1950s roadster, an early Beatles' song, or even a CD-ROM game.

This, however, is the least of the challenges facing an advocate of the classics today. For the grand and inescapable tradition of Western literary classics confronts us with fundamental choices over our understanding of words, reading and art, as well as citizenship, civilization, faith, and the whole notion of the true, the good, and the beautiful. In answer to these foundational issues, the contributors to *Invitation to the Classics* uphold one tradition of response, standing clearly over against others. We seek to be "custodians" of this heritage—grateful heirs and stewards—and not, like so many others, as either "creators" or "cannibals."

At one level, the purpose of *Invitation to the Classics* is straightforward with the title speaking for itself: to introduce the Western literary masterworks in a clear and simple style that is mature in seriousness and tone and Christian in perspective—and in doing so, to help reawaken Western people to the vibrant heritage of these classics that are rich in themselves and in their two-thousand-year relationship to the Christian faith.

Each year the Trinity Forum holds a series of forums offering those in European and American leadership circles the opportunity to engage with readings selected from classic texts of the world. Almost invariably the staff is asked to suggest a list of further texts to be read. *Invitation to the Classics* is the answer to countless such requests and to the wider interest in the revival of the classics that they represent.

The immediate occasion of this volume was the farsighted vision and generosity of a Texas businessman and his wife, and in particular their hosting a gathering of professors of literature to discuss such a guide. Happily this diverse group of scholars, distinguished in their fields and Christian in commitment, found surprising agreement over the purpose and approach and the classics to cover. Their goal was to produce a volume unmatched for its comprehensiveness, scholarly authority, Christian commitment—and unabashed love for the classics.

At another level, *Invitation to the Classics* is written with broader cultural considerations in mind. In particular it is inspired by five burning convictions about the worth of the classics and our responsibility to them.

First, in a day when words seem to be supplanted by images and the printed page by the electronic screen, we may be enthusiastic users of the best modern technology but we should remain unregenerate readers. The contributors to this volume believe in the supreme value of words and their inescapable importance for the life of the mind and the human spirit.

Second, with the Western world at large urgently needing renewal, we should all remember that great periods of renaissance and reformation spring from a return to first things. Once we recognize the classics' lyric beauty, their aching tragedy, their probing intellectual inquiry, their profound imagination, sympathy, and wisdom, we see that their capacity to restore is fundamental to our continuing liberty and vitality.

Third, despite the deadening effect of our modern preoccupation with "success" and the "bottom line," we can be assured that the classics have an intrinsic human, cultural, and spiritual worth. Their value far transcends such commonly claimed benefits as adult education or personal self-improvement—let alone such false motivations as "culture snobbery." The classic works are a "great conversation," the Western contribution to the ongoing discussion of the primary themes of life and death, right and wrong, triumph and tragedy, which we all confront in being human.

Fourth, with the passing of the post–World War II generation that advocated a rediscovery of the great books, it is time and past time for a new championing of the great literary classics of our Western civilization.

Fifth, with endless controversies swirling around the Western masterworks, individual followers of Christ and the church of Christ as a whole have a unique responsibility to guard, enjoy, and pass them on. Christians should stand alongside people of many faiths and allegiances who treasure the priceless heritage of this three-thousand-years' conversation of imagination and ideas—not least because they are privileged to share the faith that animated the majority of these masterworks.

Subcreators, Not Creators

Where do we contributors to this guide differ from the other main attitudes toward the classics today? On one side we stand over against the "creators"—those who go too far in treating literature and art as an end in itself and who emphasize human creativity, whether in the writer or the reader, too strongly.

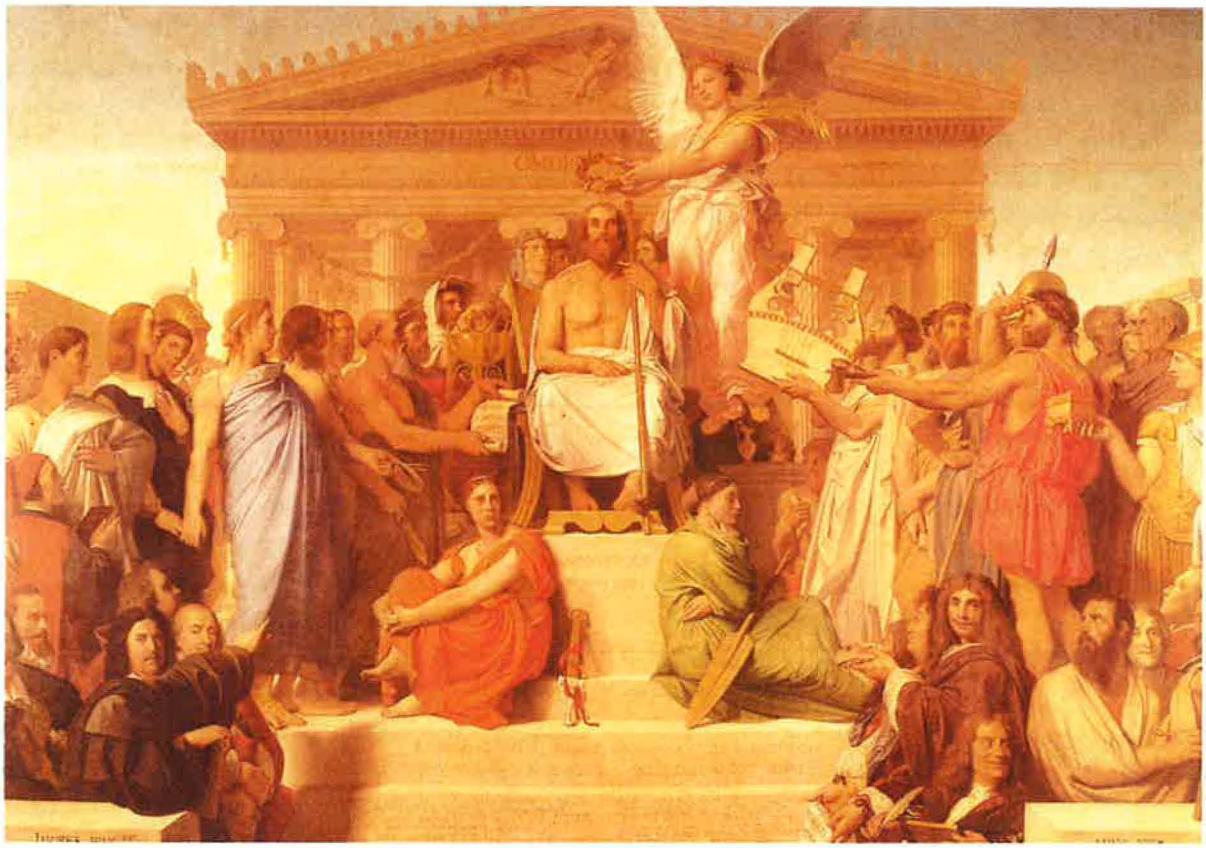
The older version of this tendency grew out of the romantic movement and still holds sway over the popular understanding of great artists and writers. It falsely elevates art, making it a substitute religion. Thus literature becomes "divine" and "redemptive"; the writer a "genius" with a pioneering mission of "self-expression"; the museum is "temple" of the arts; and the critics are the priests who mediate the mysteries to the masses. Ironically, it might appear unwise to refer to this inflated view of art because it provides an alibi for religious people who reject the arts. But the proper answer is not a dismissal, but rather a replacement of a bad view of art with a good one.

A more recent version of this tendency emphasizes the creative role of the reader over the writer—just as the exaltation of art objects has led, ironically, to the exaltation of art observers. Many contemporary literary critics undermine the author's intentions by questioning whether a text has any intrinsic meaning. Others claim that a classic is just the product of historical, economic, and social forces rather than a masterpiece born from an individual's brilliance. Both groups emphasize the reader's role in determining the meaning of a work. And among readers at large, the critic in particular is elevated to the position of creator.

This recent tendency leads to a debunking of the genius and inspiration of the classics. The works are to be read only as products of their time or, worse still, as the texts of "dead, white European males." The public then sees the great books as no longer worth reading—or only to be read through the lenses of academic interpretation. To adapt Shakespeare to speak of the effect of some critics, "They come to bury Shakespeare, not to praise him." Or as C. S. Lewis argued a generation ago, the glorification of art—and now its creator, the critic—results in a confusion of second things with first things, of a lesser good with a greater good, and thus the dislocation of the classics from ordinary life. Consequently, Lewis said, "little is left for us but high-minded works which fewer and fewer people want to hear or read or see, and 'popular' works of which both those who make them and those who enjoy them are half-ashamed."

In contrast to the creators' theory of genius and its idolizing of pretensions to absolute originality and spontaneity, we hold the view that humility should be a precondition of all creating and learning. Unlike God, the human artist does not create "out of nothing." Human creativity is derivative and reflective, working within the bounds of what God has formed.

So in terms of making art and writing lit-



"The Deification of Homer," by Ingres, 1827. Homer is surrounded by other literary figures of Western civilization, such as Plutarch in the blue headdress at Homer's shoulder and Molière at bottom left of the steps.

erature, we are subcreators rather than creators. In terms of reading the classics, we recognize the worth of a classic with humility, including the author's intention and accomplishment; we do not rule on its place in the canon by overemphasizing our own response. Ours is an interpretation born of admiration. As Lewis concluded about the creator's responsibility, "an author should never conceive himself as bringing into existence beauty or wisdom which did not exist before, but simply and solely as trying to embody in terms of his own art some reflection of eternal Beauty and Wisdom."

Custodians, Not Cannibals

On the other side we stand against the "cannibals"—those who go too far in treating literature and art as commodities to be consumed. This tendency, which results from modern consumerism, turns works of art into products for the all-devouring market of images. Ours is a world of tie-ins, cash-ins, credits, spin-offs, hard sell, soft sell, recognition opportunities, "cross-promotions," "cause-related marketing," and a manic creativity in licensing anything and everything.

"Market totalitarianism" takes control as market forces invade and colonize more and more of human life, subjecting it to the constraints and criteria of money. Thus the human is reduced to the economic, behavior to self-interest, success to productivity, public life to a marketplace—and of course, art to investment and advertising, museums to shopping malls, and literature to best-selling merchandise. (The market equivalent of Twain's "classic" is today's "best-seller" that is hyped into being the most bought but least read book of its time.)

In contrast, when the Metropolitan Museum in New York was dedicated in 1880, trustee Joseph C. Choate pointed his audience in a very different direction. "Think of it, ye millionaires of many markets," he told his audience of industrialists and financiers, "what glory may yet be yours." If you convert your railroad shares and mining stocks into the canvases of old masters, he exhorted them, you will help adorn these

walls for centuries. "The rage is to hunt the philosopher's stone, to convert all baser things into gold, which is but dross; but ours is the higher ambition to convert your useless gold into things of living beauty that shall be a joy to a whole people for a thousand years."

Whatever the motivation, such high-minded sentiments are rare in an era schooled in the consumer lifestyle of ceaselessly buying, using, and discarding. Regardless of its truth, meaning, history, and value, anything and everything can be grist for the mill of the all-consuming market. Late nineteenth-century citizens were commonly called to be custodians of culture. But we today—all of us, not simply the rich—are well-trained as cannibals of culture. Our challenge, therefore, is to sustain the calling to be heirs and stewards.

The Battle of the Books

The contributors to *Invitation to the Classics* know that the job of the custodian has its own pitfalls—Ralph Waldo Emerson warned that a too-reverential study of great books would produce only great bookworms. More importantly, the powerful alternatives of the "creators" and "cannibals" represent forces that cannot be dispatched by a rhetorical wave of the wand. And the challenges facing those who desire to be stewards of the Western literary classics are greater than ever. The guide is not the place to wage the controversies or seek to settle the outcome. But candor demands that we at least identify the main obstacles.

One obstacle to a proper appreciation of the classics is the centuries-old strain of cultural philistinism within the community of faith itself. Philistinism rejects the importance of literature and art and instead glories in an unadorned irrationality of faith. The influential nineteenth-century evangelist Charles Grandison Finney displayed this disdainful attitude. Though well-educated, he still said, "I cannot believe that a person who has ever known the love of God can relish a secular novel. . . . Let me visit your chamber, your parlor, or wherever you keep your books. What is here? Byron, Scott, Shakespeare and a host of triflers and blasphemers of God."

Such philistinism stands in direct contrast to the classicism that helped develop Christian culture in the West. The apostle Paul, for example, was thoroughly trained in classical languages, literature, and philosophy. He always addressed the classical pagan world but never trimmed his message to fit its mold. Nor was he an early Christian "know-nothing."

In the church, however, a misguided philistinism has flourished because most Christians lack a Christian aesthetic, an agreed Christ-centered philosophy of the arts. Christians therefore tend to swing between two extremes—puritanically dismissing the arts as irreligious or seeking to exploit them as a means of promoting faith and morals. In the latter case the church's temptation is then to support religious painters and writers whose work more closely resembles propaganda than true art. This false art is designed to sway the heart and mind to predetermined ideas rather than to inspired truth.

But ironically, Dorothy Sayers argues, the Christian faith provides a key to understanding human creativity that far surpasses the classical understandings of art, such as those of Plato and Aristotle. The Greek saw art as *techne*—manufactured products meant only to teach or entertain. The Christian, in contrast, should see the connection between human creation and divine creativity—between the artist's inspiration and God's divine revelation as Creator, Word, and Spirit. The threefold act of creation—experiencing, expressing, and recognizing—is not only a single, indivisible act of the creative human mind but directly reflects the divine Creator's trinitarian nature. This view provides a welcome alternative to the unattractive options—viewing art as either entertainment or indoctrination.

A second obstacle to a proper appreciation of the classics is the movements within the Western world that assault the very notion of the classics and their entire tradition. Currently the most prominent example is "the battle of the books" that embroils many universities—with its sometimes serious, sometimes shallow but noisy attacks on the Western "canon" of classics. The movement is commendable for drawing attention to neglected writers and tra-

ditions, but, paradoxically, it overlooks the diversity of the traditions within the West as well as the West's characteristic curiosity about traditions outside itself. It was epitomized for many by the infamous rallying cry at Stanford University, "Hey, hey, Ho, ho! Western culture's got to go!"

The relentless drive toward a specialized life is a third reason why the defense of the classics is difficult in the modern world. In the eighteenth and nineteenth centuries, many common people in America had a knowledge of the Bible, Shakespeare, and Italian opera that people today would view as the preserve of the theologian, the literary scholar, and the musicologist. There was almost no cultural elite, especially when it came to reading. In 1772, Jacob Duché wrote of the American colonies, "The poorest laborer upon the shores of the Delaware thinks himself entitled to deliver his sentiment on matters of religion or politics with as much freedom as the gentleman or scholar. . . . Such is the prevailing taste for books of every kind, that almost every man is a reader."

But this old "high average" has gone and a "battle between the brows" (highbrow, lowbrow, and middlebrow) has broken out. At one end, everyday knowledge has sunk far below the old high average—the so-called "dumbing down" of thinking. Everyday knowledge is now determined more by television, advertising, and news headlines than by literary pursuits. At the other end, today's elite knowledge, requiring multiple academic degrees, is far above the old high average—because it is so specialized. Technical jargon renders various fields uninteresting and inaccessible to the lay reader, creating a world where only other specialists can understand specialized knowledge. A chasm is opened between experts and ordinary people—and experts in one specialty are automatically lay people in the field next door. This in turn leads to a myth of expertise and professionalism that creates a disabling dependency for anyone but the professional, whether rocket scientist, trial attorney—or writer, artist, and critic. In literature, the end is the disastrous idea that the classics are only for scholars.

A fourth obstacle to appreciating the classics is our modern preoccupation with the present at the expense of the past. As television superjournalist Bill Moyers lamented, "We Americans seem to know everything about the last twenty-four hours but very little of the past sixty centuries or the last sixty years." Television is biased against memory and history with its very pace and style—the ceaseless, breathless flow of the *now* renders viewers incapable of remembering.

This bias against history is representative of the modern world as a whole. With our passion for progress, for choice and change, for relevance, for the newer-the-truer and the latest-is-the-greatest, the past—by definition—is fated to be outmoded, irrelevant, and out-of-date. The twentieth century, as G. K. Chesterton observed at its beginning, is "marked by a special cultivation of the romance of the future." The result is frankly odd: "The modern man no longer preserves the memoirs of his great-grandfather; but he is engaged in writing a detailed and authoritative biography of his great-grandson."

A fifth obstacle to a proper appreciation of the classics lies in the modern tendency to abuse rather than use the past. Remembering has always been one of the most important modes of human thinking; it is a key to identity, faith, wisdom, renewal, and the dynamic of a living tradition. Remembering, therefore, is much more than mental recall. It makes the difference between tradition as the living faith of the dead and traditionalism as the dead faith of the living.

Understood this way, remembering is never nostalgia, which is a symptom of the sickness of homelessness. Nor must it be confused with such other modern abuses of the past as tourism and historical theme parks, which seek access to the past without allowing the tradition of the past to exercise authority over the present. When the past becomes reduced to products and images by entertaining, advertising, and selling, we know about the past, yet are not a part of it. We can be cut off from our tradition by things that claim to put us in touch with our past.

The Best Argument for the Classics Is the Classics

We could argue for the classics on many grounds. Education, for example, is a primary beneficiary of the classics. As Chesterton noted, tradition is essential to "the one eternal education; to be sure enough that something is true that you dare tell it to a child. . . . Obviously it ought to be the oldest things that are put to the youngest people; the assured and experienced truths that are put first to the baby."

Another argument for the classics could be the corrective wisdom that flows out of the past. Every age has its own outlook, talent at seeing certain truths, and proneness toward particular mistakes. As C. S. Lewis wrote, "we all, therefore, need the books that will correct the characteristic mistakes of our own period. And that means the old books. . . . The only palliative is to keep the clean sea breeze of the centuries blowing through our minds, and this can be done only by reading old books." His concluding advice was practical: "It is a good rule, after reading a new book, never to allow yourself another new one till you have read an old one in between. If that is too much for you, you should at least read one old one to every three new ones.

But rather than rely on such arguments or defend a certain canon, we offer a straightforward statement (in the next essay) of what is a classic, why we should read the classics, and how we should set about reading them. We do not seek to resolve the controversies or the works themselves would get lost in the battle over the books. Similarly, we do not seek to prove the value of the classics prior to reading them. Their value will be proved in the reading.

In short, *Invitation to the Classics* assumes that the best argument for the classics *is* the classics themselves. If the great classics of Western imagination and ideas are really what we believe them to be—and what they have shown themselves to be—they have their own authority and speak best for themselves. When this happens they will always outlast their critics, open the eyes of those unfamiliar with them, surprise the blasé, delight the enthusiast, and lead generation after generation to fresh levels of discovery and appreciation.

—Os Guinness

The Importance of the Classics

Sometime back, when I was a young instructor teaching *Hamlet* to a freshman class, a few lines from the play struck me with peculiar force: "Not a whit; we defy augury," Hamlet proclaims in response to his friend Horatio, who has cautioned him to call off a coming duel. Hamlet refuses and proceeds to make a rather strong profession of faith: "There is special providence in the fall of a sparrow," he declares. "If it be now, 'tis not to come; if it be not to come, it will be now. If it be not now, yet it will come. The readiness is all."

This mention of providence struck me as being in marked contrast with Hamlet's earlier anguished irony. It took on the aura of something momentous. What did Shakespeare intend his readers to think of so radical a turnabout? Did it not in fact imply that the author himself saw and understood the change wrought in Hamlet by faith? Yet my graduate professors and other scholarly authorities considered Shakespeare a nonbeliever—almost, it would seem, a freethinker. They agreed that he was a practical man, not in any sense an idealist. Hadn't his plays been composed for money, not for art? Certainly he could not have intended by them anything profound. Granted, they allowed, he was a genius: his comedies, though light bits of froth, were charming; his tragedies, though nihilistic, were powerful. And as for his own outlook on life, most of them assumed, it was implied most cogently in King Lear, in the bitter speech of blinded old Gloucester:

> As flies to wanton boys are we to the gods;
> They kill us for their sport.

But in *Hamlet* I saw a new key to Shakespeare's work. Hamlet's quest for faith roused in me a kindred feeling. I remember going over the young prince's soliloquies, tracing the movement from his despairing "Oh that this too, too solid flesh would melt" to his meditative "To be or not to be," and on to his affirmative "There's a divinity that shapes our ends, rough-hew them how we will."

At this moment I was standing at a crossroads. The Christian belief in which I had been reared had been seriously damaged during my college years and finally demolished—ironically—by a required course in religion that had brought about my complete capitulation. None of the biblical sources could be considered reliable, the experts of the day argued. And for me, once the seeds of doubt had been sown, the entire gospel was called in question. The account was surely a fable, enlarged and considerably embellished by a few followers—for what motive, it was hard to say. But belief in so strange and mysterious a tale asked for more credulousness than I was willing to grant. By the time I entered graduate school I had put aside the entire question of faith. But then, when reading *Hamlet* to my class, I saw incontestable evidence that Shakespeare—or his chief protagonist, at least—had come to rely on divine power.

I pored over *Hamlet* several times during the ensuing months, each time finding further evidence of Shakespeare's spiritual outlook. And gradually it became apparent that his perspective was not simply spiritual, but overtly Christian. Sacrificial love was evident everywhere in his dramas. *Grace* was one of his key words; *evil* was its darker counterpart. His comedies in particular were virtual illustrations of themes and passages from Scripture. By today, of course, several scholars have

come to acknowledge and even explore Shakespeare's Christian faith; but at that time my discovery seemed monumental. It meant recognizing the secularism of our day and discerning the bias of most scholars. And it started me on the process of reading all serious literature more closely.

It was a year later, in teaching Dostoyevsky's *The Brothers Karamazov,* that I rediscovered Christ in his fullness—and came to see the urgency of his teachings. The resulting protracted study of Scripture and theology eventually led to my overt profession of faith.

Before literature came to my aid, I had perused theology in vain. Even the Bible was unconvincing. Not until a literary work of art awakened my imaginative faculties could the possibility of a larger context than reason alone engage my mind. I had been expecting logical proof of something one was intended to recognize. What was needed was a way of seeing. I had to be transformed in the way that literature transforms—by story, image, symbol—before I could *see* the simple truths of the gospel.

Above all else this seems to me the chief value of what we call the classics: they summon us to belief. They seize our imaginations and make us *commit ourselves to the self-evident,* which we have forgotten how to recognize. Four centuries of rationalism have led us to expect empirical evidence and logical coherence for any proposition. Even for the things ordinarily considered certain, we moderns require proof. In this state of abstraction, we are cut off from the fullness of reality. Something has to reach into our hearts and impel us toward recognition.

Though there are other media for this impulsion, one of the most effective is what the ancients called poetry, meaning literature in general. Poetry is language used primarily to express universals; as Aristotle wrote, poetry is truer than history. Cut loose from the sagas of personality and the prescriptions of factuality, poetry can witness to the timeless and immortal. It elevates our consciousness so that we learn how to exercise discernment. And, as Hamlet declared, "the readiness is all." If we are restored to ourselves and made ready, then we can begin to establish the kingdom of Christ in our own lives and in those we touch.

How Do We Value the Masterworks?

We don't often wish to make so grand a claim for the power of the great books, however, being more likely to defend them as desirable rather than necessary. We let ourselves be persuaded that their chief value lies in their capacity to enculturate. Admittedly, the ability to "read" the society we live in—to interpret the web of meanings in which we all find ourselves enmeshed—is not a minor advantage.

Over the centuries, the books known as the classics have formed intricate bonds among men and women who have grown up within the radius of a civilization that began to flower nearly three thousand years ago. Young people have understood the ideals of their society through the classics and have come to love something intangible: the quest for wisdom and insight, generated in ancient Greece and Rome. What Plato called the eros of the beautiful and Virgil considered an amor for humane virtues were changed in their encounter with the caritas of the gospel and spread outward through Europe and the New World, transforming human imaginations.

There is more to it, however, than feeling at ease with one's fellows. It is not simply a matter of understanding the society in which we live, even though such comprehension is a distinct benefit. More importantly, from these great books society has gained its ideas of justice and freedom; from them it has shaped its concept of honor and beauty. And although the content of this body of writings alters almost imperceptibly as epochs come and go, its core remains surprisingly constant. For centuries the Greco-Roman classics have been taught in Europe and the New World on an equal basis with Shakespeare and the Bible. Fully as much as the Book of Exodus and *Pilgrim's Progress,* the *Iliad* and the *Aeneid* have stood in Western minds as model accounts of heroism. These and

other masterworks have been so intricately woven into the fabric of daily life as to provide a kind of second nature not only for political and intellectual leaders but for ordinary citizens who by their sense and virtue determine the character of social order.

Even so, for all their cultural value, the classics function not simply as great books but as something closer to spiritual exercises. It is not enough for them to be known *about*; they need to be truly *known* in the fullness of their intimacy. Taken in and savored, they become a way of understanding oneself in relation to larger powers of the human soul. But as William Butler Yeats has written: "because the divine life wars upon our outer life, and must needs change its weapons and its movements as we change ours, inspiration has come to them [the poets] in beautiful startling shapes." The great books speak to us of honor and love and sacrifice; but they do not always speak in familiar phrases. They do not tell us what we already know. Transcending current opinion and fad, through symbol and metaphor they reveal a clear and uncluttered access to the realities that determine our lives.

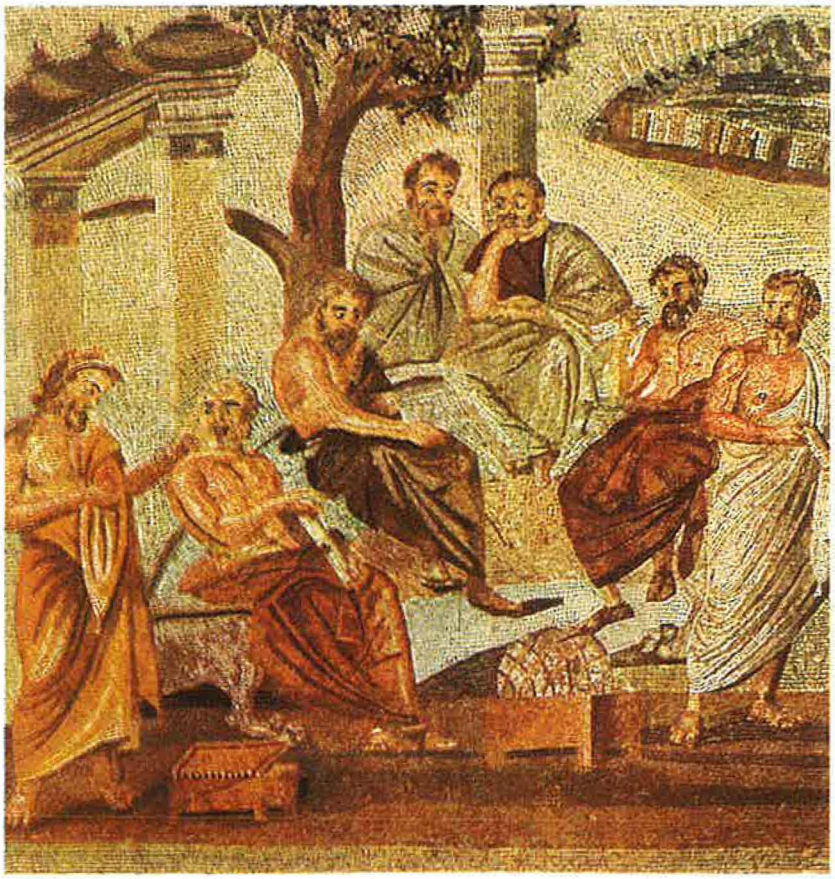
But too often in our day, the very term classics is suspect. The classics tend to be regarded as symbols of elitist culture rather than as the vital and broadly democratic forces that they are. Surrounded by an aura of adulation on one hand and apathy if not frank disapproval on the other, they are likely to repel rather than attract the intelligent reader. Surely we ought not approach them as a "canon" of prescribed writings, as sacred and unchangeable as Holy Scripture. Neither should they be thought of as antiques, to be carefully guarded in locked shelves.

The classics are no canon, designated by either divine edict or human experts, nor are they fragile untouchables. They are the formed thought and imagination of humanity, tested over time, altering their perspective and sometimes their entire meaning with every new work that challenges their stature and every new reader courageous enough to wrestle with their inexhaustible vitality. They occupy their position because of the persistence and fidelity of readers. They have no life except in their readers; in them, they are living presences that come to be known from the inside—with the heart as well as the head.

What Is a Classic?

How do we recognize a classic? Tradition has held that classics are works of a very high order that touch on matters of immense importance. They are not mere skilled works of whatever category; they establish a category of their own. In fact, when we examine those works that readers have agreed upon as classics, we find a surprisingly constant set of characteristics:

1. The classics not only exhibit distinguished style, fine artistry, and keen intellect but create whole universes of imagination and thought.
2. They portray life as complex and many-sided, depicting both negative and positive aspects of human character in the process of discovering and testing enduring virtues.



Plato and his pupils, from a mosaic at Pompeii, Italy.

3. They have a transforming effect on the reader's self-understanding.
4. They invite and survive frequent rereadings.
5. They adapt themselves to various times and places and provide a sense of the shared life of humanity.
6. They are considered classics by a sufficiently large number of people, establishing themselves with common readers as well as qualified authorities.
7. And, finally, their appeal endures over wide reaches of time.

Given the rigor of such standards, to call a recent work a classic would seem something of a prediction and a wager. The prediction is that the book so designated is of sufficient weight to take its place in the dialogue with other classics. The wager is that a large number of readers will find it important enough to keep alive. Strictly speaking, as we have indicated, there is no canon of great works, no set number of privileged texts. People themselves authorize the classics. And yet it is not by mere popular taste—by the best-seller list—that they are established. True, books are kept alive by readers—discriminating, thoughtful readers who will not let a chosen book die but manage to keep it in the public eye. They recommend it to their friends, bring it into the educational curriculum, install it in institutional libraries, order it in bookstores, display it on their own shelves, read it to their children. But something more mysterious makes a work an integral part of the body of classics, however well-loved it may be. It must fit into the preexisting body of works, effecting what T. S. Eliot has described as an alteration of "the whole existing order." The past, he maintains, is "altered by the present as much as the present [is] directed by the past."

The body of these masterworks thus shifts and changes constantly in the course of time. Plato, who was passed over in the late medieval world in favor of his disciple Aristotle, became a dominant philosopher in the Renaissance; Thomas Aquinas, the learned founder of Scholasticism, has been in modern times largely relegated to seminaries; Francis Bacon has declined to the role of a minor eccentric. Even Shakespeare, now often described as the world's greatest poet, has not always been considered a classic author; the eighteenth century decried his lack of taste and rewrote several of his plays. John Donne's lyrics lay neglected for two centuries before the twentieth century found in him a kindred troubled soul. John Milton's *Paradise Lost* was almost dethroned in the 1930s and 1940s, but its author's position is more secure now than before. Alexander Pope, whose greatness as poet was unchallenged in the eighteenth century, has been in the twentieth virtually deposed. Herman Melville's *Moby Dick* encountered several generations of readers who dismissed the novel entirely; not until the 1920s did it suddenly attain its full status in the curriculum. Virgil's *Aeneid* seems, regrettably, to be losing some of its position in recent times. But the *Iliad* and the *Odyssey* hold their foremost place as firmly as when Plato cited Homer nearly twenty-five hundred years ago, or when, at the turn of the last century, most college students read them in the Greek.

To place a contemporary writing among the classics, then, is to make a bold conjecture. That conjecture is based on the judgment of a sufficiently large body of readers in current society who consider the work a masterpiece. But the book in question has to be worth their endorsement. All the popular acclaim in the world will not make a classic of a mediocre text.

The masterpieces are not confined to their own peoples or to their own epochs. The organic order of literature that makes up the Western tradition exists essentially in a timeless realm, by which we mean a kind of communal memory. We could argue that, since the real existence of masterpieces is beyond time, we should not have to wait for time to make its judgment on newcomers. A recently published work might be seen by perceptive readers to take its place among its predecessors and to converse amicably with them. The sensitive reader should be able to judge.

And remarkably enough, a surprising degree of agreement exists among literary people about twentieth-century classics. The editorial consultants for this volume all expressed a strong agreement about the inclusion of such writers as Eliot, Yeats, Frost, Joyce, Faulkner, Solzhenitsyn, and numerous other recent authors whose ideas and images have already entered into that communally shared web we call culture.

Why Read the Great Books?

Why is it necessary for everyone to read the classics? Shouldn't only specialists spend their time on these texts, with other people devoting their efforts to particular interests of their own? Actually, it is precisely because these works are intended for *all* that they have become classics. They have been tried and tested and deemed valuable for the general culture—the way in which people live their lives. They have been found to enhance and elevate the consciousness of all sorts and conditions of people who study them, to lift their readers out of narrowness or provincialism into a wider vision of humanity. Further, they guard the truths of the human heart from the faddish half-truths of the day by straightening the mind and imagination and enabling their readers to judge for themselves. In a word, they lead those who will follow into a perception of the fullness and complexity of reality.

But why in particular should followers of Christ be interested in the classics? Is Scripture not sufficient in itself for all occasions? What interest do Christians have in the propagation of the masterworks? The answer is as I indicated at the beginning of this essay: Many of us in the contemporary world have been misled by the secularism of our epoch; we expect proof if we are to believe in the existence of a spiritual order. Our dry, reductionist reason leads us astray, so that we harden our hearts against the presence of the holy. Something apart from family or church must act as mediator, to restore our full humanity, to endow us with the imagination and the heart to believe. My serious encounter with Shakespeare and then with all the riches of the classics enabled me to see the splendor of him who is at the center of the gospels. In a time when our current culture is increasingly secular in its aims, one of the most important resources Christians possess is this large treasure trove of works that have already been assimilated by readers and commentators in the nearly two thousand years of Western Christendom.

How to Read a Classic

Classics are not always easy to read. Some may not be immediately entertaining; yet when properly read they all offer deeply enjoyable experiences. To find this joy, one must persist in the reading process, not stopping inordinately to look up words, but assuming meaning from context. Aristotle tells us that the artist "imitates an action" in his making of a work; and by the word *action* he means not plot but an interior movement of the soul. Hence it is not so much facts and information that one derives from reading a great book as it is an underlying and sustaining insight—which is always a new and profound interpretation of life.

Classics reach out to involve the reader in the process of interpretation, so that the experience becomes authentic. We have to "listen as a three-year child," to use Coleridge's line from *The Rime of the Ancient Mariner.* Otherwise, if we attempt from the beginning to impose our own opinions on what we read, we miss the wisdom it has to offer. Interpretation and evaluation should come after a full reading of the work—after we too have learned enough from the journey to interpret the landscape.

One should read a classic with pencil in hand. Such a work is so dense and complex as to require its readers to participate in the unfolding of its thought. The very act of underlining and annotating serves to engage the reader in a conversation with the text. And afterwards, when the linear experience of reading is complete, one can easily scan back over

the marked pages—and thereby fix their pertinent ideas firmly in the mind. This retrospection, in fact, is a necessity if one is to grasp these writings in any depth. The act of putting the parts together leads to contemplation and hence to a deeper experience of the work.

When reading, one needs to remember that poets and philosophers are not prescribing courses of action but exploring aspects of existence. To the extent that they are significant writers, they are letting us know that certain inexorable laws exist in the human makeup—and in the universe—and that we'd better be aware of them. A classic does not dispute or sermonize; Tolstoy, for instance, neither exculpates or condemns his heroine in *Anna Karenina;* instead he shows his readers the tragic effects of a life lived entirely for self-fulfillment.

One should come to such works, then, with what Coleridge has called a "willing suspension of disbelief," a susceptibility to being led into a mental experience that will prove, in the end, enlightening. A classic beckons to thought, not action. Hence readers are free from the pressures of manipulation or propaganda in their approach to the great books; they are introduced to a realm above the ordinary hurly-burly of life, where they can reflect on their own insights and come to some sense of the powers of the mind and heart.

The classics constitute an almost infallible process for awakening the soul to its full stature. In coming to know a classic, one has made a friend for life. It can be recalled to the mind and "read" all over again in the imagination. And actually perusing the text anew provides a joy that increases with time. These marvelous works stand many rereadings without losing their force. In fact, they almost demand rereading, as a Beethoven symphony demands replaying. We never say of a musical masterpiece, "Oh I've heard that!" Instead, we hunger to hear it again to take in once more, with new feeling and insight, its long-familiar strains.

And, as I found with *Hamlet* on that blessed day some forty years ago, I couldn't really say I'd *read* it before in quite that light. I've read it every year since, as I've read the *Iliad* and *Oedipus Rex,* the *Divine Comedy,* and other classics. And in the fresh encounter with old acquaintances, with each reading I find a clearer revelation of him whom St. Augustine addressed when he asked, "As You fill all things, do You fill them with Your whole self, or, since all things cannot contain You wholly, do they contain part of You? . . . or are You wholly everywhere while nothing altogether contains You?"

—Louise Cowan

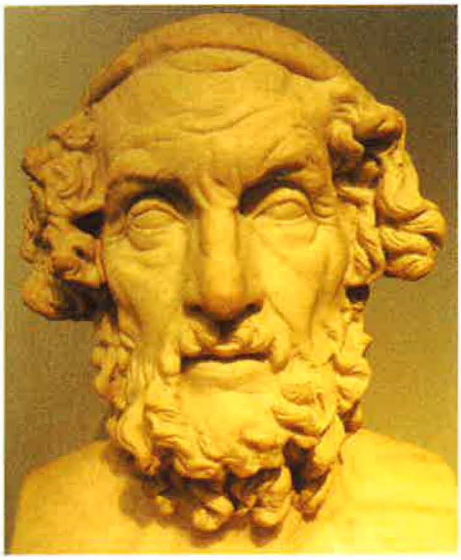
HOMER

The Iliad and *The Odyssey*
c. 750 B.C.

The *Iliad* and the *Odyssey*, Homer's two magnificent epics, far exceed all but a handful of literary works of the past two thousand years. They are prized for their beauty of conception, verbal subtlety and consistency, soaring imaginative power, and the drama of their depiction of human existence. While recognizing the historical importance of these epic poems, readers cannot help feeling the serene and generous surge of their artistic creativity. In many ways the Western literary tradition is a series of astonished encounters with the greatness of Homer.

The Composition Controversy

Homer probably lived in the eighth century B.C. and composed the *Iliad* near the middle of that century, the *Odyssey* somewhat later—*composed,* but perhaps did not *write* the poems. Many scholars now assume that these epics were originally oral compositions. One widely accepted theory holds that they were composed orally by Homer, then memorized and



Homer (eighth century B.C.); Roman copy of a Greek bust of second century B.C.

passed on with slight changes—perhaps for centuries—until they were finally written down in their present form.

Some scholars question whether an historical "Homer" ever existed, suggesting several poets who successively contributed to the Homeric poems. It is far more likely, however, that a single poet of genius whose name the tradition accepts as Homer composed the poems. If so, he combined the resources of a vital oral tradition with his visionary recognition of the artistic potential in the new way of preserving language in writing. Perhaps, like the blind John MILTON who dictated *Paradise Lost* to his daughters, Homer did not actually do the writing himself. Whatever the origin, the poems unquestionably have the coherence of texts rather than of transcribed performances. At the same time, they retain the speed and engaging clarity of spoken language.

The Trojan War

The perennially fresh appeal of the *Iliad* and the *Odyssey*, generation after generation for the past twenty-seven centuries, reflects the poet's ability to uncover the enduring conflicts of human existence. For Homer, the definitive condition of life is not peace but battle.

Homer sets his poems in the time of the Trojan War, which historically was about 1200 B.C. The *Iliad* takes place in the last year of the Greek siege of Troy. The *Odyssey* occurs ten years after the successful but distressing completion of the siege, when Odysseus, a Greek leader, is still trying to return to his wife and home.

There have been countless wars in human history, but Homer makes the Trojan War stand for them all—those already long past in his day and those still to come for our children's children. In attempting to explain Homer's universality, we could mention honor, courage, wrath, love, friendship, grief, vengeance, forgiveness, fidelity, endurance; but these words together do not seize the imagination so much as one name: Helen. The city of Troy uneasily and unjustly harbored this half-divine, imponderable beauty, so dangerous to those who fought for her.

Not all Trojans were like Paris, who caused the war by stealing Helen from her husband, Menelaus, king of Sparta. Most of the Trojans actually hated Paris and repudiated his deed. Their great representative figure, Hector, finds himself committed to the defense of an injustice when Paris refuses to give Helen back. But Hector also fights justly, since the Greeks, who have assembled a vast host to reclaim Helen, now threaten his own parents, wife, and son.

In their long siege of Troy, the Greeks, who set out to punish a crime against the inviolability of marriage, forget the pieties of home. They themselves are gradually transformed into becoming the violators. Those who were outraged by the breach of Menelaus's marriage in turn ravage households, slaughter children, and enslave a multitude of other wives as they conquer Troy. Through Homer's art we encounter the inescapable reality of paradox in human experience.

Achilles to the embassy urging him to fight:

I carry two sorts of destiny toward the day of my death.
Either,
if I stay here and fight beside the city of the Trojans,
my return home is gone, but my glory shall be everlasting;
but if I return home to the beloved land of my fathers,
the excellence of my glory is gone, but there will be a long life
left for me, and my end in death will not come to me quickly.

—*The Iliad*
Richmond Lattimore, trans.

The *Iliad:* Mortality and the Weight of Glory

At the opening of the *Iliad,* the original selfish offender, Paris, is replaced in the reader's imagination by Hector, the model Trojan. Similarly the originally righteous Greek defenders of Helen slowly fade from prominence as the besieged forces concentrate on the son of Peleus and the goddess Thetis—Achilles, that "most terrifying of all men." Huge, swift, immortally beautiful, he keeps the Trojans penned inside the city for years through the sheer terror of his prowess and seeming invincibility.

It is something of a scandal to sensitive readers that the most violent Greek of all is the hero of the *Iliad,* Achilles. Even more troubling, perhaps, is the action of the poem, which concerns Achilles' wrathful insistence on his personal honor at the expense of his army's welfare. When the Greek leader Agamemnon seizes the captive woman Briseis as his war-prize thereby insulting Achilles in front of the army, the infuriated Achilles withdraws from the battle. He uses his divine mother's intervention to insure that Zeus will make the Greeks lose to Hector's Trojans in his absence. Even after the Trojans press the Greeks back against their own ships and Agamemnon offers Achilles great gifts for his return, he refuses. Only the death of his close friend Patroclus at the hands of Hector brings Achilles back into the war—with a vengeance that even the Olympian gods consider excessive.

Many see in Achilles' actions either an adolescent rebellion against authority or an unforgivable pride. But Homer carefully undercuts the grounds for these objections. He presents Achilles' warlike greatness as a dangerous but beautiful extreme in the same way that Helen's beauty is an extreme.

For Achilles, honor and mortality are uniquely related. As the son of a goddess fated to bear a son greater than his father, he is des-

tined either to live a long life with no outstanding glory or to die young but win everlasting fame. The imperishable shining of his glory can be purchased, ironically, only by his return to battle—thus, to his death. He rejects the gifts of Agamemnon and the conventional honor that they represent precisely because such things mean nothing to a dead man.

Although gifts and pleas cannot move Achilles to return to battle and forfeit his homecoming, Hector's killing of Patroclus overrides every other consideration. Achilles accepts his own death as the price of avenging his friend. This unselfishness eventually leads him, after a period of unbearable anguish for Patroclus and inhuman brutality toward his hated enemy Hector, to return Hector's body to his father, King Priam, and so to achieve a solemn wisdom, a kind of peace. Forgetting himself, paradoxically, brings Achilles more honor than he asked for.

The *Iliad* piercingly raises the question of what it means to be human and have to die. Homer elicits the deep intuition that death is a terrible deprivation and a metaphysical *wrong,* not a natural part of life. In this respect, the poem agrees with the biblical revelation that death is abnormal and incongruous, following only from the sin committed by our original parents.

Achilles' longing for immortality—terrible as its consequences are for his friends, Troy, and himself—powerfully engages the fiery spiritual hunger within all human beings. In the pain of his glory, he gives some foretaste in the Greek imagination of the transfiguration of humanity brought about by Christ. Achilles, carrying into battle the divinely forged shield that cannot protect him, shows even Christians who are confident of the promise of heaven how to be strong enough to bear the weight of glory.

The *Odyssey:* The Enduring Good

For Achilles, glory means the loss of his homecoming; for Odysseus, returning home is precisely what defines him. Achilles burns to appear as what he is, but Odysseus wins fame through his willingness to hide his plans and seem less than he is. A kind of trickster, the master of disguises and artful deceptions, Odysseus also is able to cleave to a single virtuous purpose and endure countless hardships in bringing that driving motive to a successful conclusion.

Priam to Achilles, asking for the body of Hector:

Honour then the gods, Achilleus, and take pity upon me
remembering your father, yet I am still more painful;
I have gone through what no other mortal on earth has
gone through;
I put my lips to the hands of the man who has killed my
children.

—*The Iliad*
Richmond Lattimore, trans.

More accessible than the *Iliad,* the *Odyssey* is a varied book of wonders, full of fantastic and memorable incidents. Yet from the beginning it also centers with complete sobriety on the need to reestablish the household as the enduring human good.

Illustrated manuscript c. A.D. 300 of Homer's *Iliad,* showing a battle.

Athene with Odysseus when he first returns to Ithaca:

The goddess, gray-eyed Athene, smiled on him,
and stroked him with her hand, and took on the shape of a woman
both beautiful and tall, and well versed in glorious handiworks,
and spoke aloud to him and addressed him in winged words, saying:
"It would be a sharp one, and a stealthy one, who would ever get past you
in any contriving; even if it were a god against you.
You wretch, so devious, never weary of tricks, then you would not
even in your own country give over your ways of deceiving
and your thievish tales. They are near to you in your very nature."

—*The Odyssey*
Richmond Lattimore, trans.

Odysseus has still not returned home in the tenth year after the end of the war. In his absence, his household in Ithaca is beset with suitors for his beautiful and accomplished wife Penelope—or, more accurately, *besieged* as much as Troy ever was. Odysseus's son Telemachus grew up in Odysseus's absence and needs his father to learn who he is as a man. If Odysseus does not return soon, Penelope will be forced to relent and marry one of her suitors.

The goddess Athene is instrumental in recognizing this crucial moment. With the approval of her father Zeus, she sets Telemachus on a journey in search of his father to free Odysseus from his entrapment on the obscure island of the goddess Calypso. She also strengthens Penelope's hope with dreams and omens. Athene embodies a beautiful and imaginative cunning but also a terrible grace. Coupled with Odysseus's homecoming is the uncompromising severity of punishment for the impious suitors and the unfaithful servants.

St. AUGUSTINE wrote one of the best commentaries on the *Odyssey*'s relation to Christian life in his work *On Christian Doctrine*. Without mentioning the poem by name, he summarized its plot to illustrate the difference between use and enjoyment of this world's goods:

> Suppose we were wanderers who could not live in blessedness except at home, miserable in our wandering and desiring to end it and to return to our native country. We would need vehicles for land and sea which could be used to help us to reach our homeland, which is to be enjoyed. But if the amenities of the journey and the motion of the vehicles itself delighted us, and we were led to enjoy those things which we should use, we should not wish to end our journey quickly, and, entangled in a perverse sweetness, we should be alienated from our country, whose sweetness would make us blessed.

Odysseus's long journey homeward after the war is, in effect, a symbol of his reeducation into the sweetness that makes us blessed; the suitors' deaths are retribution for their dalliance in perverse sweetness. But Odysseus's return to blessedness is not his alone: Telemachus, Penelope, and Odysseus—not to mention the faithful servants of the household—converge to rediscover and celebrate the complex reality of love. Like Odysseus's marriage bed rooted in the earth, this reality is solid and strong amid shifting appearances. It will endure.

Issues to Explore

Questions about the central character of the *Iliad* will help to draw out the poem's major themes of honor and mortality. (1) In the *Iliad,* what just claim does the army have on Achilles? (2) What roles do the other great warriors—Agamemnon, Menelaus, Nestor, Diomedes, Ajax, and Odysseus—play in the story of Achilles' wrath? (3) Does Hector represent everything ordinary (marriage, family affection, civic responsibility) that Achilles scorns? Or is he the "other self" that Achilles

must reject because of his decision to avenge Patroclus? (4) What is the significance of the meeting of Achilles and Priam at the end of the poem?

The poem of Odysseus opens itself to questions from a more comic perspective. (5) In the *Odyssey,* what does it mean for Telemachus to "look for his father"? (6) Why is the reality of feminine things so much more prominent in this poem? (7) How is Penelope comparable to Helen? (8) Does Odysseus ever become "entangled in a perverse sweetness" during his voyages? (9) What is the significance of his own storytelling—and of storytelling in general—in the course of the poem? Is deceit justifiable? (10) What does it mean to refound a household and a city?

(11) Judging from her portrayal in both poems, are we to consider Helen to blame for the suffering of the war and its aftermath? (12) What is the role of the gods in the *Iliad* and the *Odyssey*? (13) Does Athene have the same relation to Achilles that she has to Odysseus?

—Glenn C. Arbery

For Further Study

The best translation of the *Iliad*—perhaps the best ever done in English—is still Richmond Lattimore's (University of Chicago, 1951). Of the *Odyssey,* many prefer Robert Fitzgerald's lively translation (Doubleday, 1961).

On Homer in general, Cedric Whitman's *Homer and the Heroic Tradition* (Harvard, 1958) is excellent. On the *Iliad,* a good starting place is Seth Schein's *The Mortal Hero* (University of California, 1984). Slightly more technical, James Redfield's *Nature and Culture* in the *Iliad* (University of Chicago, 1975) offers a profound view of Hector's place in the poem. On the *Odyssey,* George E. Dimock, *The Unity of the Odyssey* (University of Massachusetts, 1989) and Norman Austin, *Archery at the Dark of the Moon: Poetic Problems in Homer's Odyssey* (University of California, 1975) are recommended.

Appendix M: Life Development Reading Summary Form

Author/Reporter _____Book (check here if a book) _____

Newspaper_____ Magazine_____ Journal_____

Date/Volume/Issue_____Publisher_____City_____Pages_____

Title_____

Statement of Main Idea – Thesis:

Identify the main idea of the article or book and attempt to summarize it in one long paragraph-type sentence.

Description of Core Concepts:

Most articles and books have 3-5 subordinate or corollary ideas to the main idea. List those here along with where you find them in the article/book.

Diagram or Chart of Key Ideas:

Often articles and books will contain a chart or diagram visualizing the key idea or ideas. If so, draw the key chart or charts here. If not, try charting or diagramming the key idea(s) yourself.

Summary of Key Issues & Questions:

A significant article or book will surface important and sometimes disturbing issues and questions. List at least two issues surfaced by the article/book, along with 3-4 questions for each issue, designed to fully explore the significance of each issue. These provide an excellent way to engage others in the discussion of the ideas presented in the article/book.

Issue 1:

Questions:
1.
2.
3.
4.

Issue 2:

Questions:
1.
2.
3.
4.

Record of Significant Quotes:

Write out 2-3 of the most powerful quotes in the article or book. These are excellent for use in papers, proposals, and speeches in the future.

List of Growth and Development Ideas:

Think through your own life—personal development, family, work, etc. What new ideas, needed changes, or improvements come to your mind?

Appendix N: Cultural Analysis Through Film

This list is taken from an "Appendix" in *The American Century: Varieties of Culture in Modern Times*, by Norman F. Cantor (New York: HarperCollins, 1997)

The Cultural World of 1900

1. Gunga Din (1937)
2. Great Expectations (1947)
3. The Charge of the Light Brigade (1968)
4. Burn! (1969)
5. The Organizer (1963)
6. Tess (1979)
7. The Bostonians (1984)
8. Buddenbrooks (1983)
9. Hester Street (1975)
10. The Godfather Part II (1974)
11. The Go-Between (1971)
12. A Passage to India (1984)
13. Heat and Dust (1983)
14. A Room with a View (1986)
15. Howard's End (1992)

Modernism

16. The Blue Angel (1930)
17. Ulysses (1967)
18. Swann in Love (1984)
19. Jules and Jim (1961)
20. Raging Bull (1982)
21. The Day of the Locust (1975)
22. Death in Venice (1971)
23. Orlando (1993)
24. Carrington (1995)
25. Dorothy Parker and the Vicious Circle 1995)
26. Women in Love (1969)
27. Long Day's Journey into Night (1962)
28. Double Indemnity (1944)
29. Madame Curie (1982)
30. The Horse's Mouth (1958)
31. Vincent and Theo (1990)

Psychoanalysis

32. Fanny and Alexander (1983)
33. Freud (1962)
34. Diary of a Country Priest (1950)
35. Spellbound (1945)
36. My Night at Maud's (1969)
37. Claire's Knee (1971)
38. Pauline at the Beach (1983)
39. Scenes from a Marriage (1973)

Marxism and the Left

40. Ten Days that Shook the World (1928)
41. Reds (1981)
42. Dr. Zhivago (1965)
43. 1900 (1977)
44. Dodsworth (1936)
45. Mr. Smith Goes to Washington (1939)
46. The Grand Illusion (1937)
47. Citizen Kane (1941)
48. Yankee Doodle Dandy (1942)
49. From Here to Eternity (1953)
50. Bound for Glory (1977)
51. Daniel (1983)
52. Rebel Without a Cause (1955)
53. Easy Rider (1969)
54. Odd Man Out (1949)
55. The Battle of Algiers (1965)
56. If . . . (1968)
57. The Confession (1970)
58. Apocalypse Now (1979)
59. All the President's Men (1991)
60. JFK (1991)

Traditions on the Right

61. Brideshead Revisited (1981)
62. Remains of the Day (1993)
63. The Garden of the Finzi-Continis (1971)
64. The Sorrow and the Pity (1970)
65. Shoah (1985)
66. Mephisto (1981)
67. Seven Beauties (1976)
68. Europa, Europa (1991)
69. Schindler's List (1993)
70. The Bridge on the River Kwai (1957)
71. Lawrence of Arabia (1962)
72. Patton (1970)
73. The Third Man (1949)
74. Oppenheimer (1982)
75. Judgment at Nuremberg (1961)
76. Z (1969)
77. The Official Story (1985)
78. Gandhi (1982)
79. Nixon (1995)

Postmodernism

80. The Red Desert (1964)
81. A Clockwork Orange (1971)
82. Day for Night (1973)
83. The Deer Hunter (1978)
84. Betrayal (1983)
85. The Big Chill (1983)
86. The Return of Martin Guerre (1982)
87. True West (1982)
88. Stranger than Paradise (1984)
89. Chariots of Fire (1981)
90. The Falcon and the Snowman (1985)
91. The Man Who Fell to Earth (1976)
92. Kramer vs. Kramer (1979)
93. Thelma and Louise (1991)
94. The Right Stuff (1983)
95. Brazil (1985)
96. Pulp Fiction (1994)

Appendix O: Life Development Film Analysis Guide

Name of Film: _____

Director:_____ Producer: _____

Cantor's Category: _____ Film Length: _____

Connection to the "Integrated Core": _____

Total number of hours used to view the film, discuss it with others, and complete this guide: _____

Statement of Main Idea—Thesis

Identify the main idea of the film, and attempt to summarize it in one long paragraph-type sentence.

Description of Themes

Most films will deal with several sub-themes to help unpack the main thesis. List 3-4 themes and briefly describe how they unfold in the film—attempting to link the scenes that develop the theme, unpacking the development.

Summary of Key Issues and Questions:

A significant film will surface several important and sometimes disturbing issues and questions. List at least two issues raised by the film along with 3-4 questions designed to explore those issues.

Issue 1:

Questions:

1.
2.
3.
4.

Issue 2:

Questions:

1.
2.
3.
4.

Key Scenes in the Film

Identify key scenes in the film (like quotes in a book). Identify why it is key and any key lines in the scene.

List of Growth and Ministry Ideas:

Think through your own life and ministry in light of the film. Are there any changes needed in your life? How might you use the film in your ministry, family life, etc.

Appendix P: Examples of Community Service Projects

The following list of community service projects is neither comprehensive nor required for Community Service Learning Projects in the Antioch School. This list is merely a small sample of the wide range of possibilities that may exist or may be used to spark creative thinking about other projects that may better fit the circumstances and needs of a specific community.

General Ideas

1. Organize a community blood drive.
2. Send cards and care packages to soldiers serving away from their homes.
3. Read books or letters to a person who is visually impaired.
4. Collect unused makeup, perfume, and toiletries to donate to a center for abused women.
5. Help deliver meals and gifts to patients at a local hospital.

Helping Children and Schools

6. Tutor children during or after school.
7. Coach a youth sports team.
8. Give free music lessons to schoolchildren.
9. Organize a summer reading program to encourage kids to read.
10. Organize a reading hour for children at a local school or library.

Helping Senior Citizens

11. Deliver groceries and meals to elderly neighbors.
12. Teach computer skills to the elderly.
13. Organize a family day for residents of a retirement home and their relatives to play games together.
14. Help elderly neighbors clean their homes and organize their belongings.
15. Do yard work, shovel snow, or wash windows for a senior citizen.

Helping the Environment

16. Clean up a local park.
17. Sponsor a recycling contest.
18. Help create a new walking trail at a nature center or park.
19. Participate in the cleanup of a local river, pond, or lake.
20. Volunteer at a nature camp and teach kids about the environment.

Helping the Hungry and/or Homeless

21. Help build a house with Habitat for Humanity.
22. Volunteer at a soup kitchen.
23. Prepare a home-cooked meal for the residents of a nearby homeless shelter.
24. Become a Big Buddy for children at a homeless shelter.
25. Organize a winter clothes drive to collect coats, hats, scarves, and gloves to be donated.

Reducing Crime and Promoting Safety

26. Volunteer at a police station or firehouse.
27. Paint over graffiti in your neighborhood.
28. Organize a self-defense workshop.
29. Start or join a neighborhood watch program.
30. Volunteer as a crossing guard for an elementary school.

Promoting Community Enhancement

31. Repaint community fences.
32. Produce a neighborhood newsletter.
33. Create a newcomers group in your neighborhood to help welcome new families.
34. Help fix or raise funds to repair a run-down playground.
35. Help clean up after a natural disaster.

Appendix Q: Community Service Learning Project Report

Experience

Describe the Community Service Learning Project experience in terms of what, where, with whom, when, and for how long. Include the total number of hours used in the Community Service Learning Project.

Observation and Reflection

Include observations from the Community Service Learning Project experience that reflect on what went well, what was challenging, etc.

Conceptualization of Learning

Show lessons that you, the student, learned from the Community Service Learning Project experience.

Anticipation of Future Experience

Describe how the lessons learned from the Community Service Learning Project experience might be applied to relevant experiences in the future.

Relation to General Education "Integrated Core"

Show how the focus or activities in the Community Service Learning Project connect meaningfully with some of the courses in the BILD General Education Integrated Core.