

PULLMAN'S PALACE CAR COMPANY.

GENERAL TICKET DEPARTMENT.

GEO. M. GRAY,
General Ticket Agent.W. I. MIDLER,
Ass't Gen'l Ticket Agent.

CHICAGO, April 12, 1893

Dear Judge Burgee;

I neglected to ask you to sign a receipt last night - and as our Treasurer's asc requires a voucher I enclose blank for your signature.

I found the book I so carelessly left in your room, at the Grand Pacific Hotel office to-day. Thank you.

You have made many friends and admirers by your last night's talk -

Very sincerely,

Arthur Davenport

Hope you have recovered from your cold - the outline I enclose may interest a literary man -

Outline of Work...

Fifth Season

The Bancroft Society

of the
Union Park
Congregational Church
Chicago



Rev. F. A. Noble, D.D.

President

1888-89 Colonial History

1889-90 The Revolution

1890-91 The Administrations—Washington to Civil War

1891-92 Colonial Literature

1892-93 Irving—Longfellow—Hawthorne



Alternate Tuesday Evenings

YOU ARE

CORDIALLY INVITED

TO ATTEND

Evenings with Washington Irving

I. INTRODUCTORY EVENING.

1. Condition of American life and literature when Irving began to write.
2. Story of his life.
3. Brief description of his works.
4. Days spent with Irving.
5. Selection from "Sketch Book"—"Rip Van Winkle."
6. Selection from "Sketch Book"—"Legend of Sleepy Hollow."

II. IRVING AS BIOGRAPHER.

1. Method and Style of Irving as Biographer.
2. Irving's Goldsmith.
3. Irving's Mahomet.
4. Selection from Irving's Goldsmith.
5. Selection from Mahomet.

III. IRVING AS HISTORIAN.

1. His merits and his shortcomings as Historian.
2. How aided by his residence abroad in his preparation of both biographical and historical writings.
3. Life of Washington.
4. Critical examination of his estimate of Washington as General and President.
5. Selections from Irving's Washington.

IV. IRVING AS HUMORIST.

1. The difference between Irving's humor and the humor of modern humorists, English and American.
2. Study of Knickerbocker's History of New York.
3. Other humorous writings.
4. Selections from his humorous writings, "Wolfert's Roost," etc.

V. IRVING IN ENGLAND.

1. His first visit to England and the people he met, and the impressions made on him.
2. His second visit to England, and the acquaintances he formed and the work done.
3. The "Sketch Book."—Circumstances in which it was written, and the merits of it.
4. "Bracebridge Hall."—The value of the book, and what was thought of it.
5. Selections from "Sketch Book" and "Bracebridge Hall."

VI. IRVING IN SPAIN.

1. His different visits to Spain.
2. American Minister to Spain, and how he occupied his time, and the impressions he made.
3. "The Conquest of Granada," reviewed.
4. "Alhambra," reviewed.
5. Selections from "Conquest of Granada," "Alhambra," and "Spanish Papers."

VII. IRVING'S LOYALTY TO HIS COUNTRY.

1. Quotations from his letters showing this.
2. "A Tour on the Prairies," and the interest it reveals in the hopes and struggles of his fellow-citizens.
3. "Bonneville."—The light which this work throws on Irving's confidence in the future of America.
4. "Astoria."—The patriotic spirit of it.
5. His lack of partisanship, and how far this lack is compatible with deep interest in the welfare of one's country.
6. Selections from "A Tour on the Prairies," and "Bonneville," and "Astoria."

Evenings with Longfellow

I. MAKING HIS ACQUAINTANCE.

1. Conditions of Life and Literature in America when Longfellow began to write.
2. The story of Longfellow's life.
3. Elements in his mind and character and education and circumstances which gave him his success.
4. Longfellow and N. P. Willis compared and contrasted in their endowments and possibilities.
5. Selections from Longfellow's writings.
 1. Prose.
 2. Poetry.

II. LONGFELLOW AS A PROSE WRITER.

1. Likenesses and unlikenesses to Irving.
2. "A Pilgrimage beyond the Sea"—the charm of it.
3. "Hyperion."—A critical estimate of its value.
4. "Kavanagh."—The story of it re-told.
5. Selections from Longfellow.
 1. Prose.
 2. Poetry.

III. LONGFELLOW AS A POET.

1. The special attractions of the poetry of Longfellow.
2. The inspiring quality in the poetry of Longfellow, or the high ideals it presents.
3. Longfellow and Children.
4. Longfellow and his comforts for the sorrowing.
5. Selections from Longfellow, rendered in Music.

IV. LONGFELLOW AS A POET.

1. Longfellow and Tennyson—-which is the greater?
2. Longfellow and Bryant—the two compared.
3. Longfellow and Whittier—the two compared.
4. Longfellow and Lowell—the two compared.
5. Selections—-brief—from
 1. Longfellow.
 2. Tennyson.
 3. Bryant.
 4. Whittier.
 5. Lowell.

V. LONGFELLOW AS A POET.

1. "The Spanish Student"—analyzed and estimated, and some of its beauties pointed out.
2. "Evangeline."—treated as above.
3. "Hiawatha"—treated as above.
4. "The Courtship of Miles Staudish"—treated as above.
5. "New England Tragedies."—How far are the opinions expressed in these poems justified by the latest developments concerning the "Salem Witchcraft?"

VI. LONGFELLOW AS A POET.

1. The service Longfellow has rendered in introducing foreign poets to American readers.
2. Judging from the influence of Longfellow, what is the value of poetry to mankind?
3. May we expect other poets to succeed those now gone?
4. Selections from
 1. "Poems on Slavery."
 2. "The Seaside and the Fireside."
 3. "The Voices of the Night."

Evenings with Hawthorne.



I. WHO HAWTHORNE WAS.

1. The story of his life.
2. Qualities and characteristics which differentiate him from all our other literary men.
3. Qualities and characteristics of his writings.
4. What other author or authors do his productions most resemble?
5. Selections from his books.

II. BOOKS HAWTHORNE WROTE.

1. "Twice-told Tales."—Excellencies of them indicated.
2. "Mosses from an old Manse."—Why this book takes such a hold on the reader.
3. "The Blithedale Romance."—Plot and purpose of the romance, and how far successful in its aim.
4. "Our Old Home."—Hawthorne and Irving compared on ground common to them both.
5. Selections from Hawthorne's writings.

III. HAWTHORNE A PSYCHOLOGICAL STUDY.

1. "The Scarlet Letter."—"The Scarlet Letter," "Lady Macbeth," in Shakespeare's Play, and "The Fifty-first Psalm" looked at together.
2. "The Marble Faun."—The origin of this strange story, and what it means.
3. Hawthorne in his relations to other men and women eminent in intellectual and social and political life.
4. Selections from "True Stories from History."

IV. HAWTHORNE BROUGHT CLOSE HOME TO US.

1. "The House of the Seven Gables."—Its attractiveness.
2. "The Wonder Book."—What is it?
3. "The Snow Image."—The moral of it.
4. "Tanglewood Tales."—The tales untangled.
5. Selections from each of the above books.