

ality, throughout the play. What has this to do with the action? with the title? Could things have fallen out "as you like it," at the court of Duke Frederick? In what other plays is the action removed to a scene remote from real life?

**CHARACTER.** Most of the dramatis personae are very slightly characterized. Jaques is a difficult character for young people. Careful character studies of Rosalind, Celia and Orlando should be written out, but not until they have been discussed in detail. The average pupil needs a good deal of help in *beginning* to study characters. Have a few minutes brisk talk about it. Ask the pupils *how* we get to know people in real life. Then, how we get to know them in a play, in a novel; get them to tell you how we need to see people in different situations, and in different relations. (*e. g.*—We know a boy at school, but not at home; we don't know him very well.) In what different situations and relations do we know Rosalind? Find all that people say about Orlando; about Touchstone; does Orlando show his lack of breeding? What is the feeling of Duke Frederick on hearing that Celia has run away? Why does he hate Rosalind? Why does Oliver hate Orlando? Compare the reasons why Iago hates Cassio, and why Hamlet's uncle fears Hamlet. Is Celia capable of the jealousy her father tries to instil? With the last part of Act I, Sc. 2, compare the ballroom scene in *Romeo and Juliet*. Which seems the more practical and quicker, Rosalind or Celia? Show evidence that Celia was generous. Which of the two girls is the taller? the older? Tell all you can of their appearance. Compare Jaques and the Duke in (*a*) their pity for the stag; (*b*) their view of life as a stage. Study the encounters of Jaques with Rosalind and with Touchstone. What do they think of him? Is he a favourite with other people in the play? What does Jaques have to do with the story of the play? Could we take him out of the play without making any great difference? "His ingenuity catches the lowest view of every phase of life." Show that this is true. What connection is there between character and plot? *e. g.*—Would the story turn out the same if Rosalind had been rather stupid? if Orlando had been a coward? if Celia had been selfish? What other one of Shakspeare's girls do you think would have done as Celia did?

**MISCELLANEOUS.** Compare the ways in which Orlando and Rosalind speak when their fathers are slandered. What attracted Orlando to the boy Ganymede? Was Touchstone's freedom of speech unlimited? Make a collection of the mythological references in the play; of the puns; of words accented differently from modern usage; of words with obsolete meanings; of references or allusions (what is the difference?) to the Bible; of the notes of time. How long a period does the play cover? Editors differ about the following readings: II. I. "Here feel we *but* (*not*) the penalty of Adam." Hudson reads "not," and puts a period after "Adam," a dash and comma after "difference," and the same after "flattery." Defend the reading you prefer, but study the songs in Scenes V and VII before you decide. They also dispute about the speaker of "I would not change it," in the same speech. Who said it, the Duke or Amiens?

Was the speaker consistent? In Act II, IV, did Rosalind say: "O Jupiter, how *weary* are my spirits," or, "How *merry* are my spirits"? It is said that there are twenty-three references to the toad in Shakspeare, five in *Richard III*; how many of these can you find? How are they used? What parts of the action are told in narrative, instead of being shown on the stage? Do you believe in the sudden change that takes place in Oliver and in Duke Frederick? Note the beauty of "He'll go along o'er the wide world with me. Leave me alone to woo him." Can you tell what makes the beauty of the sound of these lines? Compare "There is no world without Verona walls." Collect the lines or passages that you like best, and where you can, say why you like them.

PASSAGES TO BE MEMORIZED: II. I. 1-18; 26-43; II. 3. 2-15; 56-68; II. 7. 53-56; 108-125; 135-165. Songs: "Under the greenwood tree;" "Blow, blow." "It was a lover and his lass."

### Botany for Public Schools.—II.

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In the August number, we noticed, briefly, the influence of climate and soil on plant growth and plant structure. This month, the influence of light may well claim our attention. All text-books teach that light is necessary for assimilation; and that this manufacture of plant food is carried on in the green parts of the plant. For proof, observe plants that grow in a dark cellar. As the green part consists largely of leaves, a study of their light-relation is of chief importance.

In the first place the shapes of leaves are largely the result of experiments on the part of Nature. The flat, thin blade gives a very large surface in proportion to the volume of the leaf. The size of the leaf also depends largely on the number of leaves to a given space. Notice a young sprout of maple, poplar, or other tree that has grown from the ground during the present season. Its leaves are large, but the stem is proportionately long, giving ample space between two consecutive leaves. Examine a very slow-growing branch of the same kind of tree. The leaves are smaller, but more crowded. In either case, the leaves are as large as space will permit, without their shading each other too much.

The arrangement of leaves on the stem is a more interesting adaptation than their varying size. We usually observe that they are arranged oppositely, spirally, or whorled. To be more definite, they are always spirally arranged. The number of spirals varies with the species. Examine the arrangement on several trees and herbs. Why is that