ing the horizontal plane in Fig. 7, producing them to meet on the eye level. From e draw lines to the same points on the eye level. Find points d and b as in Fig. 8. Verticals from d and b will give h and f, while lines from d and b to the points on the eye level will give the back edges meeting in c.



The square prism is drawn in the same manner as the cube, but the student will notice increased dif ficulty in getting the proportions of the width and length, the tendency being invariably to get the length too great for the width. This can only be overcome by the persistent studying of the effects of foreshortening. At this stage common objects made up of right lines should be substituted for the cube and square prism such as a brick, a box closed, a box



open with the lid vertical (sloping planes will be dealt with later), a plain table such as Fig. 18, etc.

When the principles of vanishing and foreshortening have been mastered, the chief difficulty will be in judging the distance of the eye level above the object, especially is this so when the drawing is of such a size that the vanishing lines which meet on the eye level do not meet on the paper. To obviate the first difficulty it would be well to place the object to be drawn in front of a blank wall, on which a mark may be placed to represent the eye level, and the distance between this mark and the object can easily be compared with the size of the object. In the second case it is a good plan to first draw the object small in the corner of the paper, placing in all the vanishing lines, thus getting a better idea of the look of the object when drawn.

Intelligent disagreement is morally and substantially healthy. Watch the man who always tries to agree with you. He may be an incapable, if nothing worse.

## English Literature in the Lower Grades.

## BY ELEANOR ROBINSON.

## ELEGY WRITTEN IN A COUNTRY CHURCHYARD.

No doubt many a teacher wonders how it is possible to interest young people in this poem, and why it should be chosen to be read in the lower grades. It is all very well for the notes to say that this is "one of the most beautiful poems of the English language," but can the average child who has to read it recognize the beauty?

In the introduction to that excellent collection of poetry for children, "Golden Numbers," Kate Douglas Wiggin answers these doubts in this way:

"Perhaps you will not for a tong time see the beauty of certain famous reflective poems like Gray's Elegy, but we must include a few of such things whether they appeal to you very strongly or not, merely because it is necessary that you should have an acquaintance, if not a friendship, with lines that the world by common consent has ag-They show you, without your reed to call immortal. being conscious of it, show you by their lines, 'all gold and seven times refined,' how beautiful the English language can be when it is used by a master of style. Young people do not think or talk very much about style, but they come under its spell unconsciously and respond to its To give a sort of definition: influence quickly enough. style is a way of saying or writing a thing so that people are compelled to listen. When you grow sensitive to beauty of language, you become, in some small degree at least, capable of using it yourself. You could not, for instance, read daily these 'honey-tongued' poets without gathering a little sweetness for your own unruly member."

There are no strange or very remarkable thoughts in this poem. Rather, the ideas are such as would come to any thoughtful person when his mind was engaged with the same subject. It is because the thoughts are familiar to us all, but expressed in such perfection as can only be attained by a great poet that the *Elegy* is one of the best known poems in our language. Dr. Johnson said of it, "The 'Churchyard' abounds with images which find a mirror in every mind, and with sentiments to which every bosom returns an echo."

In the class of poetry to which the poem belongs, are the famous In Memoriam of Tennyson, Milton's Lycidas, Matthew Arnold's Thyrsis. The attention of the children should be drawn to such specimens as they are likely to know, such as Cowper's Loss of the Royal George and The Burial of Sir John Moore. They can note the difference in subject, *i.e.*, whether one person, or a number of persons is celebrated, and in tone, *i.e.*, whether it is that of personal grief, or, as in the Elegy, of sober meditation. The poem

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