

Normal School building, is specially worthy of reproduction. We commend it to all teachers, for they can probably do more than the members of any other class to reduce the idea to practice and make it fruitful in Canada:—

"It was a very great fallacy to think, as some people did, that the fine arts were a luxury to be enjoyed only by the rich. The fact was that the power of appreciating art should not be monopolized by any class, but should be the possession of the whole public, and would brighten many lives and make them more enjoyable. They should consider the interest which art had in our daily lives, affecting the clothes we wear, the furnishing of our houses, and the linen and plate on our tables. These were all articles of manufacture and industry as well as of art, and they proved that there should be a closer relation between the manufacturer and the art student. The art education, beginning in the school, should be continued right up into the designing rooms and the ateliers of the great factories. Something of a movement in this direction was prevalent in Europe, and, he believed, in the United States, and he was glad to see that it seemed to be the same in Canada. Drawing should be taught in all the schools, and, perhaps, modelling."

THE Toronto dailies of the 18th ult. gave us the following paragraph, or its equivalent:—

"Last night the Governor General attended a performance of 'Patience' by the Harmony Club at the Grand Opera House. After the close of the performance, when he and Lady Lansdowne came out to enter their carriage they found, instead of horses being attached to the carriage, that a large body of students had taken possession of it. Their Excellencies entered, and the students, accompanied by a large crowd of their friends, dragged the carriage from the opera house to the Government House."

We had hoped that the day was past when a body of young men, making any claim to intelligence, could suppose that they were paying a compliment to dignitaries by performing the office of beasts of burden. No tribute of respect or admiration can be grateful to a high-minded man, such as we believe Lord Lansdowne to be, which is not broad-based in the self respect of those who pay it. The man who puts himself forward to perform an act of unnecessary and officious servility, pays no real compliment to those whom he wishes to honor, but the opposite. To assume that any public man, no matter how high his position, can be gratified with such an act of flunkeyism as the dragging of his carriage through the streets, is to imply that he cares for the fawning of sycophancy, rather than the tribute of self-respecting manliness. We are well aware that the custom is an old one, and like many others may be perpetuated by those who have never given a thought to the significance of the act they perform. We refer to it because every such display has its educating effect upon the minds of the youth. There are many such customs that are "better honored in the breach than in the observance." The teachers of Canada can, and we doubt not will, do much to make Canadians of the next generation more dignified, broad minded, tolerant and manly, even in their expression of loyalty.

Notes on Entrance Literature.

A FORCED RECRUIT AT SOLFERINO.

In order to come to the study of this little poem with proper sympathy and appreciation, the pupil should know a good deal more of Mrs. Browning than can be learned from the brief note at the head of the lesson. If time will permit, it will be found an interesting and profitable preliminary to have the first exercise devoted to a study of the history and character of this gifted woman. Let the members of the class, or as many of them as possible, prepare themselves by reading a sketch of her life in some biographical dictionary, or preface to a volume of her poems. Especially let each one who can, come prepared to read or describe briefly some other of her shorter poems. Difficulty will in many cases arise from the want of accessible books. In such case the teacher should take pains to supply the lack, and should aim at interesting every pupil in Mrs. Browning and her works. To awaken children's sympathy with the writer is to go a long way towards kindling an intelligent interest in the writing. The following are a few of the things which have been said of her by friends and critics:—

"To those who loved Mrs. Browning (and to know her was to love her) she was singularly attractive. Hers was not the beauty of feature; it was the loftier beauty of expression. Her slight figure seemed hardly large enough to contain the great heart that beat so fervently within."—*Kate Field.*

"The sister of Tennyson."—*Leigh Hunt.*

"She is a soul of fire enclosed in a shell of pearl."—*George S. Hillard.*

"In delicacy of perception, Miss Barrett may vie with any of her sex."—*Margaret Fuller.*

"In fervor, melodiousness, and splendor of poetic genius, Mrs. Browning stands, to the best of my knowledge, first among women."—*Peter Bayne.*

"She was the most beloved of minstrels and women."—*E. C. Stedman.*

An appreciative reading or rendering of a few selected passages from other poems suited to their comprehension, will aid greatly in awakening an active sympathy, which will be the best preparation for the study of the lesson.

The pupils should also locate Solferino on the map, and should trace the boundaries of the nations engaged in the war; Austria on the one hand, and Sardinia, Italy, and France on the other. A familiar talk about the causes and merits of the struggle will predispose them to appreciate the patriotic spirit which could lead an Italian youth, forced into the Austrian ranks, to go into the battle against his countrymen with a musket that "never was loaded," and to die with a smile on his lips by the hands of his countrymen, while refusing to lift a hand against them.

A few moments given to the explanation of the metre (Anapaestic Trimeter, with an added or hypermetrical syllable in the first and third lines, and a substituted Spondee or Iambus for the first foot of the second and fourth) will help the pupil to understand the cause of the delightful rhythm which they should be trained to catch and appreciate.

First Stanza—To whom is the poem supposed

to be addressed, at what time, and under what circumstances?

Second Stanza—"Venetian." A short talk about Venice: its peculiar topographical features, its interesting history and associations, will be in order. Let the class analyze the stanza. Ask their opinions as to the cause of the smile on the dead soldier's lips, and what is meant by it being "over-tender for any mere soldier's dead mouth." What was the recruit more than a "mere soldier"? Can we conceive of a tender smile on the lips of a soldier slain while fighting?

Third Stanza—Explain the thought in the first line. "Stranger" is used as antithetical to what? Would it be natural to suspect an Italian found in the Austrian ranks of being a traitor? Criticise the grammatical structure of the last two lines of this stanza. What relation is expressed by the preposition "underneath"? State what you conceive to be the real meaning of the lines, and show wherein they fail to express that, or any other supposable meaning.

Fourth Stanza—Expand the fanciful history of the youth's cruel compulsion, as hinted at in this and the two following stanzas.

Fifth Stanza—Is "yearn" properly followed by "on"? Can you supply any ellipsis in the thought which may explain or justify the use of "on"? (Yearn for, and reach or press on to their mothers. *Constructio praeagnans.*)

Sixth Stanza—Explain the syntactical construction of the two lines "Deliver * * * and tear, etc." Do these two verbs denote the same or different services which the recruit implores the bullet to render him? State the meaning clearly, and give your reasons.

Seventh Stanza—Paraphrase this and the two following stanzas, so as to make the meaning clear, and show why the author thinks the recruit's death required more courage and fortitude than that of an ordinary Italian soldier.

Eighth Stanza—"Tricolor" usually denotes the French flag, but here, it is clear from the connection, is used of the Italian. The French and Italian flags are both tri-colors, and both have the colors arranged in equal transverse bars or blocks. The respective colors in their order, commencing from the staff, are: French—blue, white, red. Italian—green, white, red.

Tenth Stanza—This stanza should be read with the preceding. Note the sudden and thrilling change of thought by changing from the falling inflection in "Twas hard," to the rising in "Twas sublime!" Let this stanza be paraphrased by each pupil so as to bring out the extent to which each has grasped the meaning of the whole, and of each clause.

These last two stanzas may be taken as illustrations of Whipple's criticism that many of Mrs. Browning's thoughts are "hooded eagles." The meaning is that it was a cruel fate which denied the recruit the privilege of a son of Italy, viz., that of fighting for his country, but, that, nevertheless, in suffering himself to be shot down passively by his countrymen rather than fight against them, he showed even a loftier and more touching loyalty than if he had fought in their ranks. The metaphor which represents his soul as "kissing the lips" of the guns which killed him, because they were those of his motherland, is very fine. His countrymen who are digging his grave may well be moved, and let fall the tear, which is all that he can have in lieu of the glory which is bestowed upon those who died fighting in the Italian ranks.

Write notes upon each of the following words, explaining its meaning and force in the connection in which it is used: *ranks, alien, file, yearned, badge, acclaims, blazon, passive, restriction, guerdon, conviction.*