

If we are not to analyse it then, what are we to do with it? One may indulge in a little regret that we must do anything. It seems as if the time were at hand when a child and a poem, without a teacher to go between, would be, an unheard of combination. It might be an interesting experiment to let the children read this poem for themselves, and see whether or no they get any enjoyment out of it. But here is a good opportunity to help them to find that there is a connection between literature and life. Many people never find this out, and the discovery, once made, is a key to inexhaustible treasure houses. While studying "The Brook," the country teacher has the advantage of being able to refer the child directly to the life of which the poem is a reflection. Set him to observe for himself what the poet saw. It may be that from the country school room can be heard the noise of a little stream. Listen! What does it say? What one word best expresses its sound? What different noises does the water of a brook make? What when it flows over pebbles? Over sand? Where does any brook you know begin? Where, and how, is it shaded? What plants grow on its banks? What fish live in it? What birds fly about it? How does it look in bright sunlight? In moonlight?

Now what does Tennyson tell us about his brook? How is it like yours? How different? Does it make the same sounds? Has the poet found any words to express its sound, or look, or movement, that you sought for, but could not find? Study especially the sounds in the fourth verse. What kind of eyes and ears had the writer of these verses? Should not our eyes and ears be helped by the reading of them?

QUESTIONS ON VIRGINIA AND THE PROPHECY OF CAPYS.

1. How old was Virginia at the time of her death? How do you reckon it?
2. Note the full title of "Virginia," and then collect the passages that evidently bear on conditions at Rome at the time of the supposed recital.
3. When Macaulay states an abstract proposition, he follows it up with a number of particular cases.—*Minto*, e.g. "Virginia." l. 124
"The folk came running fast," and the following lines. Give as many other examples of this from the "Lays" as you can find.
4. Collect the references in both poems to Capua—to any special characteristics of the Greeks.
5. How may "The Prophecy of Capys" be compared to Cowper's "Boadicea?"
6. Discuss the way in which Icilius' speech leads up to, and prepares us for, Virginius' deed. And discuss the fitness of Virginius' speech to Virginia, and characterize the effect of the speech in the word.
7. "Mr. Macaulay (does everything) by repetition and accumulation of particulars. — *Mill*. Give examples of "repetition" in these two poems, and discuss the effect of it.

8. Why did Capys tremble from head to foot as Romulus drew near?

9. Explain. (a) "the Red King."
(b) "the gigantic King of Day."
(c) "maids with snaky tresses or sailors turned to swine."
(d) "Dwellers in the nether gloom."
(e) "Vesta's sacred fire."
(f) "The sand of morning-land."

10. What is the number of accents in the normal line of these poems? How many variants can you find? Comment on the metre of the following:

- (a) "Of all the wicked ten."
(b) "Be the errand what it may."
(c) "From his nest in the green April corn."
(d) "Shrieking fled home amain."

11. Write a note on each of the following, with reference to derivation, or meaning, or both: Still ("Virginia" l. 4), askance, varlets, panniers, amain, caitiff, noisome, potsherds, on a side.

ANSWERS TO QUESTIONS.

1. "And sprang upon that column, By many a minstrel sung."

"That column." "The monument in the forum known as the *pila Horatia* (or Horatiana). It was erected in the reign of Tullus Hostilius, to commemorate the victory of the three Horatii over the Curiatii, and bore the spoils taken from the latter."

—From Rolfe's "Notes on the Lays."

ENGLISH LITERATURE AT THE SUMMER SCHOOL.

The instructor begs to apologize for inadvertently allowing Tennyson's "Idylls of the King" to remain in the list of required books. Two plays of Shakespeare will be studied in the class. "Macbeth," and either "The Merchant of Venice," or "The Tempest," as the class may decide. It is desired to make the work of use to teachers, and it may be that they will think "The Merchant" too hackneyed for enjoyment, or, on the other hand, that they will be glad of help in teaching it. Therefore the alternative is offered. It is hoped that all members of the class will be provided with books, as the work will not be in the form of lectures, but of reading, comment and discussion. As for texts, any one-volume edition of Shakespeare's plays will do. The best ones that the instructor knows are the "Globe," (Macmillan) and the "Leopold" (Cassell), both with numbered lines, and inexpensive. (About \$1.25 each). For single texts, a good little edition is the "Riverside" (Houghton, Mifflin & Co.) 25 cents, in cloth. If full notes are desired, the Pitt Press, the Clarendon Press, and Rolfe's (Harper's) editions are all good.

The second class mentioned in the syllabus is designed to illustrate methods of teaching literature in grades below the high school or academy. The material will be taken from the Readers. Intending students are earnestly requested to send suggestions for selections to be studied in this class to the instructor before the school opens.