

y (England); Quebec;
 elphia; Cairo (Egypt);
 Levi; Montreal; Birk-

Crimea, Loch Katrine;
 eleans; Malaga; Eton;
 a; Rome; Chamouni;
 ncoe (Scotland); Kings-
 Champlain; Grenada;

QUESTIONS.

these terminations:—

ouns?—fire, rain, gold,
 wolf, suburb, elephant,
 ally, Ireland, Germany,

; 1004th; 1,000,000th;
 prox.; the 24th inst.;

e the silent letters and
 amatism, through, re-
 name, island, sovereign,

er of seniority, giving
 ans Andersen, Bryant,
 nas Moore, Professor
 G. Rossetti.

er of seniority, giving
 s. Browning, Shelley,

seniority, giving dates
 Charles Mackay, Mat-
 us, Jean Ingelow, Dr.

ect a score who were

TG.

advantage be used to
 they may be used not
 or the latter purpose
 n:—P. 16, one or more
 two Chimney-Stacks
 ; p. 54, Boy in fore-
 k-tree in foreground;
 t-hand corner; p. 85,
 the three large Bloss-
 f; p. 98, Turrets and
 Bees and Blossoms;
 stration; p. 138, Old-
 70, Shadow-picture;
 ne; p. 211, Birds in
 n. 251, Church-Spire;

FOURTH BOOK OF THE ROYAL READERS.

SPECIAL CANADIAN SERIES.

QUESTIONS AND SUGGESTIONS.

[The Questions cover the Notes as well as the Text.]

The great majority of the pupils attending our Public Schools proceed no farther than the Fourth Reader. At that point, and with such knowledge of Literature and Composition as they have then acquired, they leave school for the farm, the factory, or the counting-house. It is of the greatest consequence, therefore, that, as soon as possible after beginning the Fourth Book, pupils acquire some practical acquaintance with Literary Analysis and Composition. Without the one, they cannot fully enjoy any literature; without the other, they cannot advantageously transact ordinary business.

Literary Analysis, from the very nature of the subject, does not admit of the same unvarying treatment as Grammatical Analysis, and hence affords a delightful field for skill and originality. At first, the analysis should aim at no more than large and bold groupings, stripped of technicalities so as to show in the most direct way the *main* purpose of the author. We may hint at rhetorical artifices or grammatical subtleties, but not so as to withdraw the pupil's attention from the essence of the subject-matter or from the beauty and music of the style. Grammatical Analysis, which is now a usual accompaniment of the Third Reader, will of course be continued, but it must not be confused with Literary Analysis. A line or a sentence which, from the grammatical side, would be faultless, may in a literary sense, be quite inadmissible.

After we have by Literary Analysis entered into the very mind of the author, and learned his purpose, we can with obvious advantage take up the Elocutionary treatment of the passage, and make our voice the echo of his thought. Then it is usually found that beginners cannot write the easiest composition without some support for their tottering phrases. In the Literary Analysis here spoken of, we have a convenient frame-work. We would recommend that the analysis of some simple lyric be given to beginners as the framework for their earliest prose composition.

The purpose of the following Papers is neither to supersede the teacher's effort, nor to exhaust the particular passage under review. The questions are intended to be, not exhaustive, but suggestive.

N.B.—Words quoted from the Reading Lessons are printed in heavy type; figures in the same type refer to pages of the Reader.