

sister Dorothy, who was with him, directed his attention to the beautiful and seemingly happy daffodils. The change that came over him was instantaneous.

"A poet could not but be gay
In such a jocund company."

The effect was not passing but lasting.

"For oft when on my couch I lie
In vacant or in pensive mood
They flash upon that inward eye
Which is the bliss of solitude
And then my heart with pleasure fills
And dances with the daffodils."

"But peaks that are gilded by heaven
Defiant you stand in your pride,
From glories too distant, above me,
I turn to the friend by my side."

The friend by my side is the "wayside blossom" that "can stir my heart deeper than all."

The power of music is best illustrated in the poem "A Lost Chord." The writer was "weary and ill at ease." "It quieted pain and sorrow." "It linked all perplexed meaning into one perfect peace." In "To Mirth," Milton, who was very fond of music and could play the organ well, says:

"And ever against eating cares
Lap me in soft Lydian airs
In notes with many a winding bout
Of linked sweetness long drawn out."

Read to the class from Milton's "Ode on the Morning of Christ's Nativity," "Alexander's Feast or the Power of Music," "The Song for Saint Cecilia's Day," where we are told that Orpheus played so beautifully that "trees uprooted left their place sequacious of his lyre." Cecilia raised the wonder higher. When she played upon the organ, the musical instrument of heaven,

"An angel heard and straight appeared
Mistaking earth for heaven."

Dryden asks, What passion cannot music raise and quell? The teaching of a moral; the influence of flowers; the power of music are only suggestions of what both teacher and pupil may see in a poem and they may lead both to think of and to search for other themes and truths.

The introduction or preparation for the lesson; the chief thought in the poem or the impression to be left with the class are fundamental. Not every pupil will enjoy the same literature, or be helped to enjoy it by the same teacher, but what the strong teacher has to give most of her pupils will get; what she sees and feels they may be made, in part, to see and feel.

In addition to the fundamentals above mentioned in the literature lesson, there are words to be learned, pictures to be formed in the imagination, structure to be considered, allusions to be understood and appreciated, the rhythms of verse, the fitness between the sound and the idea, and some of you may add figures of speech to be felt and comprehended. How is all of this to be done in a twenty minute lesson? The answer is simple. It cannot be done. Different poems offer different opportunities, so that one thing may receive emphasis in one poem and another in a different poem. It would be a hopeless task to attempt to treat every poem exhaustively.

Most of our literature is more or less allusive. The point of many a good thing is lost if we do not get the allusion involved. Sometimes it is enough to know the origin and significance of the allusion. There are other allusions, common in our best literature, which are not so easily dealt with. Think of the difficulty a High School teacher would have with the invocation at the beginning of "Paradise Lost," if her pupils had no knowledge of the first chapters of the Bible. Milton believes that he was inspired to write this great work as the writers of the books of the Bible were inspired. So he invokes the Heavenly Muse, the personification of divine inspiration, who dwells, it may be, on Mount Sinai, where Moses was inspired, or on Zion Hill, where David was inspired, or by Siloa's Brook, where Isaiah was inspired. How much better equipped is the teacher or the pupil who is familiar with the Biblical story, than the one who is not!

The poem "The Burial of Moses," means much more to the teacher and the pupil who knows the story of the life of Moses, of his leading the children of Israel and of his being denied the privilege of leading them into the promised land. To such, "On this side Jordan's wave," is full of meaning.

In Longfellow's "Resignation," those who know the story of the wise men, of their coming to Herod, of Herod's direction and request, of Herod's disappointment and cruelty, grasp the significance of the allusion much more easily and fully than do those who have to look up the word Rachaël and read a short note upon it. Students of History and of the Bible have a fund of information at their disposal which is of inestimable value in teaching literature.

Among the allusions, the Classical present the most difficulty. To these I shall refer briefly and I shall be specific. Take the poem "The Chambered Nautilus." I doubt if this poem can be properly studied unless a picture of the nautilus is shown the class, or a drawing of a cross section of it placed upon the blackboard, nor can the first stanza be understood unless the classical allusions are explained by the teacher. "The ship of pearl