

3. For close study, as compared or contrasted with other plays by Shakespeare and by other dramatists.

VII. Dramatis personæ :—

1. Considered as individuals, each with a thoroughly developed personality and character, and

2. Considered in relation to each other in various situations.

3. Giving in both cases passages to justify the opinions held.

VIII. Imagery of all kinds, used as artistic devices by the poet.

IX. Versification on its technical side, including especially rhythm, and the various elements of tone colour, such as rime, alliteration, and onomatopœia.

X. Shakespeare's use of nature (1) by way of description ; (2) by way of analogy or suggestion, and (3) as part of the machinery of the play.

XI. Shakespeare's treatment of human nature, in dealing with the passions, the sentiments, humour, wit, pathos, religion, conscience, etc.

XII. Shakespeare's use of the supernatural, endeavouring to find answer to such questions as : How far he himself believed in magic or sorcery ; whether he intends Prospero to be regarded as really a magician, or simply as a man of great natural powers who labours under the delusion that he is bringing about what is actually happening in a natural way ; what idea Miranda has of the difference between the natural and the supernatural, etc. Compare the use of the supernatural here with its use in such plays as "Julius Cæsar," "Richard III.," "Hamlet," and "The Midsummer's Night's Dream."

XIII. The ethical element in the play—retribution for wrong-doing, aggravation and development of the criminal disposition, the danger of growing ambition, the evil caused by non-discharge of public duty even when no bad purpose prompts the

neglect, the two murder plots and their frustration, different treatment of two sets of plotters, self-control and magnanimity of Prospero, their good effect on Alonzo, and the omission of information as to their effect on Antonio and Sebastian, etc.

XIV. Exceptional passages—distinguished by a high degree of artistic excellence or in other ways, as e. g. Act I., sc. 2, "Where should this music be?" etc. ; *ibid.*, "The fringed curtains of thine eye advance," etc. ; Act II., sc. 1, description of Gonzalo's imaginary commonwealth ; Act II., sc. 2, Caliban's soliloquy ; *ibid.*, "I do not know one of my sex," etc. ; Act III., sc. 2, "Be not afraid ; the isle is full of noises ;" Act IV., sc. 1, "Our revels now are ended," etc. ; Act V., sc. 1, "Dost thou think so, spirit?" to "I'll drown my book ;" the masque in Act IV., sc. 1, and the lyrics occurring there and elsewhere.

To prevent misconception, I make the following remarks :—

1. The above scheme was prepared for actual use in my own class, subject to whatever modifications experience might suggest, and it is published now as a suggestion for others, not as a sketch of an ideally perfect treatment of the play.

2. Any scheme of the kind, if followed implicitly and unintelligently, is as likely to do harm in the hands of an incompetent teacher, as to do good in the hands of one who is competent.

3. What is called "side reading" is practically ignored, because the analysis here indicated is almost purely esthetic or artistic. So, I think, should the teaching of the "Tempest" be. This is so much more important than anything about the play, even the facts bibliographical and biographical, and the time for class work is at the longest so brief, that to direct attention at any length to other matters would be comparatively a waste of time. I hope the examiners