

and who may even be interested in scanning the lines and discovering the long syllable at the beginning of 1 and 5 that gives variety, and in noting the effect of the repetition in 2, 3 and 6. To ensure some enjoyment of the music of the verse there should be a great deal of reading aloud, and of learning by heart. Also, in every lesson period a very few minutes should be given to the examination of special lines and passages. Milton's own words in the preface telling in what, to his mind, "true musical delight" consists, should be studied, and examples given of the "sense variously drawn out from one verse to another." Instances of lines with more than ten syllables; of trisyllabic feet, as, "O Spirit," in I, 17; of alliteration, of lines with full and open vowel sounds as in I, 540; of the use of proper names, as in I, 583-7, should be collected. In reading and reciting give the full value to Milton's words, and do not allow the ugly contractions insisted upon by some dull-eared commentators such as "om'nous" for ominous, "hov'ring" for hovering, and so on.

Study of the imagery suggests itself, and I need not dwell on this point. "The author seems to think but in images, and these images are grand and profound, a marvellous mingling of the sublime and the picturesque," says Scherer. And Macaulay reminds us that though Milton wrote "Paradise Lost" at a time of life when images of beauty and tenderness are beginning to fade from the mind, he adorned it with all that is most lovely in the physical world. A special search might be made for "images of beauty."

What I have called the moral struggle will not fail to interest young people, if they are rightly guided in studying it. I have always found boys and girls interested in questions of right and wrong, and the opportunity should not be lost of directing their attention to the working out of abiding principles.

Milton tells us at the outset the causes of the fall of angels and of man. Pride is the first cause. Trace this sin through the actions and speech of Satan. Envy, pride and avarice have been said to be at the root of the great crimes of history. Consider the crimes of Cain; of Judas. Does Milton give Satan any good qualities? Does he sympathize with him in any particular? See. II, 483.

neither do the spirits dammed,
Lose all their virtue.

Remember that Milton had himself been fighting with his pen against constituted authority for over twenty years.

"The conception of liberty, as based upon a vigilant, strenuous, and highly trained virtue, was Milton's root belief. It is the leading idea in all his great imaginative writing, from *Comus* to *Samson Agonistes*.

'Love Virtue; she alone is free
She can teach you how to climb,'

is the teaching of *Comus*. And that sublime outburst of the Lady, when her body is powerless against the spells of the enchanter,

'Thou canst not touch the freedom of my mind'

is the exultant cry of Milton's own indomitable spirit.

—E. de Selincourt.

What words of Satan express the same thing? For what sort of liberty was Satan fighting and upon what was it based? For whom did he want freedom? What was his attitude towards his followers? towards virtue? Collect all Milton's comments on his motives.

Study the speeches of the different fallen angels and compare them. With which one has Milton least sympathy? What part do the sins of Belial and Mammon play in private and public life today? Ruskin says that in the history of any civilized nation it will be found that envy and anger and pride and every other temptation give up their strength to avarice. Consider any great national crimes with reference to this. What sins have hindered great reforms, such as the abolition of slavery?

These are only a few examples of the kind of questions that may stimulate discussion, interest and study. I wish that all teachers could read the lecture on Milton by Professor de Selincourt from which I have taken the liberty of quoting. It is published, together with lectures on Shakespeare, Wordsworth, and English poetry since 1815, under the title, *English Poets and the National Ideal*. (Oxford University Press, 2s. 6d.) We should do well to lay to heart the author's words in his preface:

"Much as we need today all the physical and material strength that we can command, we need still more ideals and inspiration; and our patriotism will be wiser and more devoted if we learn to draw upon the immense spiritual resources of our poetry, which are not the least glorious, nor the least precious part of our heritage as Englishmen."