

rivers and trees, and so it is true that "mute nature mourns."  
(b) A description of the music of the harp. The ladies applaud, and ask why such a musician should waste his time in a poor country like Scotland. This rouses the Minstrel's indignation.

VII. (a) And calls forth the noble burst of patriotism beginning, "Breathes there the man." (b) An account of the Minstrel's later years.

When reading the poem aloud in class, the setting should be assigned to one good reader, who should read no other part,—or it might be best for the teacher alone to read it. Other devices for keeping it distinct will probably suggest themselves.

Three dates should be known, at least approximately, and often repeated:—The dates, (a) When the events of the story took place, middle of 16th Century (Lord Walter's death was in 1552); (b) When the Minstrel lived, reign of William III. (c) When the poem was written, 1805.

In Canto V, 505 and 520, see that "the Minstrel" who "wailed" at Musgrave's funeral is not confused with the "last Minstrel" who is telling the story.

#### SUMMARY OF THE STORY.

Canto I begins with a description of Branksome Hall, and the readiness of the family and retainers for war. It goes on to tell of the feud between Scotts and Carrs and the death of Lord Walter in 1552. Lady Scott and her little son desire revenge, but Margaret weeps because the feud will separate her from Lord Cranstoun, her lover, who had fought on the side of the Carrs. Lady Scott, who has magical powers, can understand the conversation between the spirit of the Flood and the spirit of the Fell, who say that love must be free. But to prevent her daughter's marriage she sends William of Deloraine to Melrose to fetch the magic book of the great Wizard, Michael Scott.

Deloraine's ride is described.

Canto II. Reaching Melrose at midnight Deloraine is led to the Wizard's tomb by the Monk. They open the tomb. A mysterious light shows the dead Wizard and his book, which Deloraine secures. He starts for Branksome. The Monk dies.

Meanwhile, Margaret goes out at daybreak to meet Lord Cranstoun, whose Goblin Page now comes into the story.

Canto III. Cranstoun, leaving Margaret, meets Deloraine returning. They fight. Deloraine is wounded and Lord Cranstoun rides off, leaving the Page to tend the wounded man. The Page looks into the magic book, and learns a spell by which people or things may be disguised. By means of this spell he takes Deloraine into the castle, unseen, and entices the young Buccleugh away into the woods, where he is captured by English archers. The beacons give the alarm on the approach of enemies from over the Border.

Canto IV. The English advance to Branksome holding the young Buccleugh as a hostage, and demand the surrender of Deloraine for "march treason" and the murder of a Musgrave. The Lady refuses, but says that Deloraine will meet Sir Richard Musgrave in single combat. The English, hearing that an overwhelming force is coming against them, accept the challenge for the next day.

Canto V. The English and Scottish troops make merry together while the lists are prepared. A dispute arises as to who shall fight for the wounded Deloraine. Lord Cranstoun, who has entered the castle by the magic of his Goblin Page, appears and enters the lists as Deloraine. Musgrave is slain; the victor, upon the appearance of the real Deloraine, is found to be Cranstoun. The Lady, remembering the words of the spirit, consents to his marriage with Margaret.

Canto VI. The marriage feast is described. The Goblin Page plays mischievous pranks. Three famous minstrels sing songs. Then comes a sudden thunderstorm in which the Page disappears, recalled by his master, Michael Scott. The lords make a pilgrimage to Melrose to pray for the repose of the Wizard's soul, and the "Lay" closes with the solemn *Dies Irae*.

It is not intended that the summary shall be dictated, or even read to the pupils. It may serve as a guide to the inexperienced teacher, as it contains the chief points that the pupils should gather for themselves. If this is the first story in verse that they have read, they will probably find it hard to grasp. In a small class, it may be found possible to give them some practice in reading shorter stories first.

"Rosabelle," in Canto VI, "The Host's Tale" or "Sir David Lindesay's Tale" in "Marmion," might be read in class, solely for the story. Or the pupils may beset some story poems to read at home and report upon. Tennyson's "Dora," parts, or the whole, of "Enoch Arden," Longfellow's "Falcon of Sir Federigo," "Robert of Sicily," "the Birds of Killingworth," the Bell of Atri," are all very easy reading.

After the "Lay" has been mastered, special marks might be offered for a good report on another one of Scott's longer poems. If the student can be made to realize that he is gaining a distinct power, namely, the ability to grasp the story of a narrative poem, by the study of this one, it will add interest to the work.

By all means interest your class in the centennial anniversary of Waverley, published in July, 1814, a year of great historic events. Will the present troubled and exciting days produce any such literature? Certainly at this crisis, when our sense of nationality, and our recognition of heroic virtues are quickened, Scott's novels are, more than ever, the best of reading. "They are pivoted," says Mr. Hutton "on public, rather than mere private interests and passions. They give us an imaginative view, not of mere individuals, but of individuals as they are affected by the political strifes and social divisions of the age. Scott makes you open your eyes to all sorts of historic conditions to which you would otherwise be blind."