

bers of syllables possible,—one line will do for each different number of syllables.

26. As a general rule in metre of this sort the last foot has two syllables and the second last has three. There are some exceptions in this poem to one part of this general rule; try to find them.

27. The feet should be either dactyls or spondees, but spondees are rather hard to get in English; cite some examples of real ones.

28. In which lines does the sound seem to echo the sense?

29. Quote some lines that strike you as specially musical, or the reverse.

30. Comment on the poet's selection of "sound-words." For example, on the verbs he uses for the sounds of the forest, the looms, the spinning-wheels, wings, pigeons, cocks, weather-cocks, etc.

31. Compare the different night-scenes in which Evangeline appears. What does the poet seem to suggest by them?

32. Why "winters" in line 62, and "summers" in 65?

33. What is "the vice of republics?" Is it a vice of real republics, or only of nominal ones?

34. Look at the "yet" in 67 and 636.

35. Why "he" in 8?

36. In 69-81, how do the circumstances affect Evangeline's beauty?

37. Explain whatever may need explaining in 334, 369-71, 466, 500, etc.

38. Make an inventory of the furniture and utensils in an Acadian home, and give a reference for each item.

39. Collect all the examples of folk-lore you find in the poem.

40. In 912-4, why are we not told about his foot-covering?

41. Make a list of the words you found difficult to pronounce, and of those whose meanings you did not know at first sight.

42. Why "wandered" in 1092-3, and "wander" in 1095? Compare Calkin's Geography, page 30.

43. What is Longfellow's way of saying that "misery likes company?"

44. "As leaves to the light," (line 1269). Discuss the reasons given for Evangeline's choosing Philadelphia as her last resort.

45. Line 1283, what other lessons does such a life sometimes teach?

46. "Coming events cast their shadows before." Point out examples of this in Evangeline.

47. Line 419, "Noblest of all the youths." So the poet tells us; how does he show it in the poem?

48. Collect the passages relating to eating, drinking, sleeping, smoking, fiddling, dancing, and comment on them.

49. With what mental moods is rain usually found associated in poetry? Quote examples from Evangeline and from any other poems.

50. Which are your favorite passages? Why do you like them?

A. CAMERON.

Yarmouth, N. S., April 1, 1899.

Drawing for the Lower Grades—III.

Continuing the suggestions for the ruler drawing from last month the next exercise would be the drawing of parallel lines. The various positions are shown in Fig. 9, and the method would be somewhat

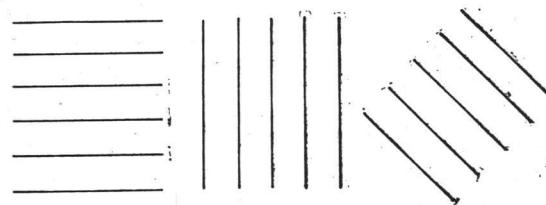


Fig. 9.

the same as in the first exercise. With the horizontal and vertical lines there is no difficulty, as the ruler can be placed along the edge of the paper and the points marked as in Fig. 7. After making similar marks on the opposite edge the parallels are completed by joining the points. With the oblique lines a little more difficulty will be found, and it may be that a little assistance from the teacher will be required in seeing that the points are set out in the same direction. During the lesson the name parallel should be given, and concrete examples elicited from the children, such as the ceiling and floor, opposite walls, sashes of the window, etc. The exercise may afterwards be repeated without measuring, and then again freehand. Both of these methods give excellent training for the eye in judging distances. After the above a lesson on angles would be in order. These should be drawn with the ruler and freehand in all sorts of positions to enable the children to readily recognize them. (Fig. 10). It is advisable

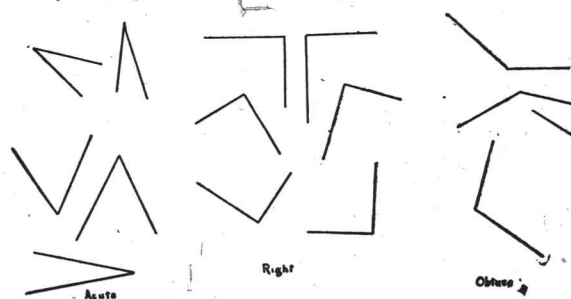


Fig. 10.

to commence with the right angle. Numerous examples may be found in the room, such as the corner formed by the floor and wall, the meeting of two walls, the corner of the table, etc. The children should test each of these with a set square, or a piece of card cut to form a right angle. This will establish the fact that a right angle is always the same, notwithstanding its position, or the lengths of the