

should be able to analyze the effect it produces on the reader, and to trace it to the causes. Note the great simplicity of language, the short direct sentences, the use of contrast, e.g. in "From this ship, which he had thus twice spared, he received his death." "Had he but concealed those badges of honour from the enemy." The children should tell what characteristics of Nelson are brought out, and how, and an interesting comparison may be made with Parkman's "Wolfe and Montcalm."

A curious example of what Scott condemns, the "writing down" to children, which also serves to show how a beautiful narrative may have most of its beauty extracted from it, is found in the "History of Joseph," in N. B. Reader, No. 3. I should like to experiment with a class of the youngest children that could read this piece, by setting them to read it, and then to read the story from the Old Testament, (and by the way, the second reading should be done, not "verse about," but in paragraphs); then I should ask them which they liked best, and I should be tolerably sure of the answer. The same amount of information is given us in the reader as in the book of Genesis, but, except where direct quotation is used, the literary quality has disappeared. The *History* says: "He then, giving full vent to his emotions, weeps aloud, saying as soon as he can find utterance, "I am Joseph: doth my father yet live?"

Confounded at this declaration they can make no answer. He bids them draw near to him, and then, in a tone of the kindest affection, tells them that he is indeed Joseph, whom they sold into Egypt." Compare the original: "And he wept aloud: and the Egyptians and the house of Pharaoh heard. And Joseph said unto his brethren, I am Joseph, doth my father yet live? And his brethren could not answer him; for they were troubled at his presence. And Joseph said unto his brethren, come near to me, I pray you. And they came near. And he said, I am Joseph your brother, whom ye sold into Egypt." Truly, there are more reasons than one for deep regret over the ignorance of the Bible among the present generation.

A fitting poem to study at this time of year is Bryant's *To the Fringed Gentian*.

"Thou blossom, bright with autumn dew,  
And coloured with the heaven's own blue,  
That openest when the quiet light  
Succeeds the keen and frosty night:

Thou comest not, when violets lean  
O'er wandering brooks and springs unseen,  
Or columbines, in purple dressed,  
Nod o'er the ground-bird's hidden nest.

Thou waitest late and com'st alone,  
When woods are bare, and birds are flown,  
And frosts and shortening days portend  
The aged year is near his end;

Then doth thy sweet and quiet eye  
Look through its fringes to the sky;  
Blue—blue, as that sky let fall  
A flower from its cerulean wall.

William Cullen Bryant (1794-1878) grew up among the hills in Western Massachusetts; there he learned that love of nature that breathes through many of his verses. This is one of the nature poems that simply aims, by a vivid description of natural scenes to share the poet's pleasure in them with his readers. The scene is described for its own sake; there is no human action to which it forms a background; and no reflections rising from it or moral suggested by it are recorded. Wordsworth's "Daffodils" is another poem of the same sort.

The second verse will give opportunity for comparing descriptions from the children's own observations. The likening of the blue of the flower to that of the sky, is a favourite comparison with the poet's. Lowell, in his lines to a violet, says:

"Thy little heart, that hath with love  
Grown coloured like the sky above,  
On which thou lookest ever."

And Tennyson has,

"Over sheets of hyacinth  
That seemed the heavens upbreking through the earth."

Note that while Tennyson and Bryant simply compare the colours, Lowell attaches a fanciful reason to it. Emerson, speaking of New England flowers, called the gentian "blue-eyed pet of blue-eyed lover."

What other adjectives besides "cerulean" are used by poets to describe the color of the sky? Tennyson and Lowell are writing of spring flowers. Does the comparison with the sky hold good in autumn as well? When do our skies have their brightest blue? When do most of our blue flowers blossom?

Notes on the metre and thought of *Lady Clare* (N. B. Reader, No. 3, p. 149) were asked for months ago, but the request was overlooked.

This poem is modelled on the old ballads in (a) dramatic narration; (b) simplicity of language; (c) directness of the story; (d) irregularity of metre.

(a) After two verses of introduction the story is told almost entirely by the actors. (Compare a narrative altogether in the third person, as, *Helvel-*