

The following lines, Mr. Pope remarks, present the finest night piece which is to be found in the descriptions of any poet :—

“ As when the moon, refulgent lamp of night,  
O'er heaven's clear azure spreads her sacred light ;  
When not a breath disturbs the deep serene,  
And not a cloud o'ercasts the solemn scene ;  
Around her throne the vivid planets roll,  
And stars unnumber'd gild the glowing pole ;  
O'er the dark trees a yellow verdure shed,  
And tip with silver every mountain's head ;  
Then shines the vales, the rocks in prospect lies,  
A flood of glory bursts from all the skies ;  
The conscious swains rejoicing in the sight,  
Eye the blue vault, and bless the useful light.”

But Homer especially excels in striking and beautiful comparisons. Thus he likens the different generations of men to the leaves of a forest,—flourishing and fading, and dying in succession. The following, by which the poet illustrates the courage, strength, and success of Hector, is admirably expressive :—

“ As from the mountain's craggy forehead torn,  
A rock's round fragment flies, with fury borne,  
Which from the stubborn stone a torrent rends,  
Precipitate the pond'rous mass descends ;  
From steep to steep the rolling ruin bounds ;  
At every shock the crackling wood resounds ;  
Still gathering force, it smokes ; and urg'd amain,  
Whirls, leaps, and thunders down, impetuous to the plain ;  
There stops,—So Hector,”—

There is a very pretty simile by which the poet represents the ease with which Apollo overturned the fortifications of the Greeks,—

“ Then with his hand he shook the mighty wall,  
And lo ! the turrets nod, the bulwarks fall ;  
Easy, as when ashore an infant stands,  
And draws imagined houses in the sands ;  
The sportive wanton, pleased with some new play,  
Sweeps the slight works, and fashioned domes away ;  
Thus vanished at thy touch, the tow'rs and walls ;  
The toil of thousands in a moment falls.”

We will only add two more, by which the poet describes the fall of warriors in the bloom of youth :—

“ So falls a poplar, that in wat'ry ground,  
Rais'd high the head, with stately branches crown'd ;  
Cut down it lies, tall, smooth, and largely spread,  
With all its beauteous honours on its head ;  
There left a subject to the wind and rain,  
And scorched by suns, it withers on the plain.”

Again, on the same subject, in his eighth Iliad, he says,—

“ As full blown poppies, overcharg'd with rain,  
Decline the head, and drooping kiss the plain ;  
So sinks the youth ; his beauteous head deprest,  
Beneath his helmet, drops upon his breast.”

### Youths' Department.

#### CRADLE AND COFFIN.

Two receptacles awaiting,  
Meet the needs of human kind ;  
Each with its appropriate freighting,  
Each with garlands intertwined ;  
Cradle, where the child reposes—  
Coffin, which the dead encloses.

Cradle, placed in marriage chamber,  
Swaying, swaying to and fro ;  
Up its sides the children clamber,  
Toiling in a rosy glow ;  
Whispering angels oft descending,  
Sweetest dreams the child are lending.

Coffin, midway placed, and dreary,  
Cold, funereal draped, and still ;  
And its tenant resting weary,  
With the death-damp stealing chill  
Shrinking shapes, grief-struck and weeping,  
Round the couch are vigils keeping.

Cradle—coffin—intervening,  
O, the long and aching years !  
Soul, slow learning time's dark meaning,  
Eyes out-looking through their tears :  
Kindly, seems the death cold stillness,  
Genial, seems the rest and chillness.

All the nooks where self hath hidden,  
Memory searches to the core ;  
Till dark spectres come unbidden  
Through the lattice and the door ;  
Come, upraising our omissions—  
Self-convicting our commissions.

Loving deeply, fondly, truly,  
We infinite demand ;  
Yielding up, spontaneous, duly,  
Free-will offerings, heart and hand ;  
Thence this anguish is but telling  
Of the depth whence love was swelling.

### PHYSICAL TRAINING IN SCHOOLS.

#### GYMNASTIC EXERCISES.

CONTINUED.

No. II.



Fig. 16.

**Action 25.** The feet being placed close, the hands fixed on the hips, rise on the toes, then bend the knees, and lower the body gradually till the thighs touch the heels (see action 17) : extend the arms in front, and fall forwards, so that the body forms a straight line from the head to the heels, and rests on the hands and the toes.



Fig. 17.

**Action 26.** The feet being placed close, the hands open, the arms straight upward, the palms in front, bend the body forward, and touch the ground with the points of the fingers. The knees are to be kept straight (fig. 17).

**Action 27.** This is the same as action 25, only springing up and clapping the hands.

**Action 28.** This action is performed by two, standing opposite to or facing each other. The left hand on hip, the right foot forward, the right arm in front ; then grasp each other's hands, and try to bring the arm down to the right or left.



Fig. 18.

**Action 29.** The feet close, the hands on the hips : cross the legs, bend the knees gradually, sit down, and rise again (fig. 18).



Fig. 19.

**Action 30.** The reverse of action 29, viz., with the left arm, &c.

**Action 31.** The feet close, the arms extended in front, raise the left leg in front, bend the right knee gradually, and sit down on the ground, then get up again in the same position.



Fig. 20.

**Action 32.** This is performed by two persons facing each other. The left hand on the hip, the right foot in front, lock the middle finger on each other's right hand, and pull back (fig. 20).

**Action 33.** As action 31, performed with left leg.

**Action 34.** As action 32, with left hand.



Fig. 21.

**Action 35.** The feet close, the hands on the hips, jump up, at the same time spreading out the legs (fig. 21).

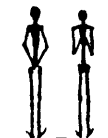


Fig. 22.

**Action 36.** Let the palms of the hands touch behind, fingers pointing downwards, turn the fingers inward, and bring the hands as high as possible up the back, taking care to keep the palms of the hands close together (fig. 22).



Fig. 23.

**Action 37.** The feet close, the hands on hips, jump up and spread out the legs, and cross them alternately (fig. 23).



Fig. 24.

**Action 38.** This is performed by two sitting on the ground, who face each other, the soles of the feet touching, then grasping a stick, and pulling against each other, first, with knees straight ; secondly, bent ; and third, with legs open.



Fig. 25.

**Action 39.** The hands on hips, the right foot in front, the toe pointing downwards, spring or jump twice on the right toe, and twice on the left, alternately, the knees being kept straight.