

she assumes her sway. He re-considers the momentous question. To die, to sleep, now become earnest questions, marked by the rising intonation of solemn inquiry, with a momentary pause, followed by the emphatic repetition of "to sleep," and completed by the answer which faith and reason supply, that death may be a sleep, but a sleep which is an everlasting dream, an immortal life with all its possibilities. Hence, while the utterances of "to die," "to sleep," are given with great slowness and pause between each thought, and the rising inflection expressive of earnest inquiry, "to dream," is delivered with arbitrary emphasis, the voice taking a higher pitch, and passing into the falling circumflex which expresses in the instance the satisfactory and final conviction.

The succeeding passages of the speech suggest, in the ideas they present, the nature of the expression:

"For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin?"

All this passage is given under the sense of indignation, and with therefore greater rapidity than the previous deliberate enquiry—with one exception, "the pangs of despised love," which, as the thought may be suggested by his own harsh treatment of the gentle Ophelia, whom he loves to the bitter end, must be uttered in tender and tremulous tones, and in striking contrast with the indignation expressed in the general passage.

But the momentary indignation passes, and gives place to the grander faith in immortality and the calmness which that faith induces. Hamlet (and the reader must aim at realizing that state of mind) is filled with a sentiment of solemnity and awe demanding in the utterance of his thoughts tones of the deepest reverence as he speaks of the "dread of something *after* death;" and the delivery of the passage, to its termination, must be marked by the loftiest conception, in sympathy with the momentous interests it contemplates.

The reader may regard this attempt at the analysis of the great soliloquy as unnecessarily elaborate. But the writer has no hesitation in saying that this is the kind of analysis which the great masters of histrionic delivery gave to their studies. It is only this elaborate examination of character and thought, whether in the study of Scripture or the creations of poetry, that can realize the true nature of the subject. The student must dissect and penetrate the inmost secrets of the character and the sentiment. He must himself become all that the genius of the writer has conceived and produced. The study itself, when it has for its subject the interpretation by the voice of the thoughts and conception of the inspired writings or of genius, is an education of the highest order, and inferior to nothing in science or philosophy in its influence upon the mental faculties; and while such elaborate examination and thoughtful rendering of human compositions of the highest order would advance the education in delivery, it would awaken an interest in the reading of the Holy Scriptures never realized, never experienced by the multitude, when they listen to the tame and utterly inexpressive delivery of a thousand pulpits and school rooms, where the Bible is read to listless and indifferent hearers. As no great actor ever thinks of assuming a dramatic creation and personifying its living passions, and interpreting its great thoughts, without the deepest study of every word and every thought, so no clergyman or teacher should dare to read the solemn inspirations of Holy Writ without first studying them for reading as the theologian studies them for his commentaries and exhortations.

PRIMARY LESSON IN NUMBER.

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I.

Note.—In the number-lessons previously given, only objects and marks have been used. The necessity of such a lesson as the following will be apparent to every teacher who believes that no term should be given children until they have been made to see the need of something, in advance of what they know, and not until the idea has been developed which the term implies.

Point.—To develop the idea of necessity of, and give term, figures; also to teach the characters 1, 2, 3, 4, 5, 6, 7, 8, 9.

METHOD.

Teacher calls attention of class, and tells several children to make nine marks on the board. Children do as told, and state what done. Teacher makes on the board several figures, as a square, triangle, and oblong.

"I want some one to make nine marks, just as large and nicely as you always have, in here (pointing to the square, etc.). Who wants to try?" Several children try and fail. "What have you done?" Children tell how many times they have made nine marks. "What did I tell you to do?" "Make nine marks five times." "What else?" "Make them just as large and nicely as we always have." "Why did you not do it?" "Did not have room enough." Similar questions several times.

"Who will try and remember what we have been talking about until I ask you again?" Children raise hands. "Who would like to go to the board and make nine marks as large and nicely as you always do, in a half of a minute?" Children raise hands; several try and fail. "What have you done?" Children tell how many times they have made nine marks. "What did I tell you to do?" "Make nine marks five times, as large as we always have." "What else?" "As good as we always have." "In how long a time?" "In half of a minute." "Yes, I told you to make nine marks five times, as large and nicely as you always have, in a half of a minute; how many think I did?" Children raise hands. "How many did it?" No hands raised. "Why not?" "Did not have time enough." "Why did you not make nine marks five times in these?" (pointing to the square, triangles, etc.) "Did not have room enough." "Why did you not make them in a half of a minute?" "Did not have time enough." Drill on these statements until they are understood by the class.

"How many would like to have me tell you something?" Children raise hands. "Now listen; I know something that we use which means just the same as nine marks, that you can make five times in each one of these, and can make five times in half of a minute,—who would like to see it?" Children raise hands. Teacher makes figure nine on the board. "What does this mean?—just the same as—?" "Nine marks." Teacher has several children make what means the same as nine marks; state what done, and the class decide each time. Teacher now erases marks from the square, triangle, etc., and, pointing to them, says, "Who wants to make what means nine marks in these?" Several children try and succeed; class decide each time. "Why could you not make the marks when you tried before?" "Did not have room enough." "Who wants to make what means nine marks, five times in a half of a minute?" Children raise hands; several try and succeed. "Why did you not make the marks when you tried before?" "Did not have time enough." Similar questions several times. Similar plan for teaching children to make 8, 7, 6, 5, 4, 3, and 2, though but little development will be needed for these.

Teacher tell children in regard to one, that people knew of no