

The Entrance.

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ENTRANCE LITERATURE.

BY THE EDITOR.
LIII.—THE EXILE OF ERIC.

This lyric appeared in January just previous to the meeting of the British Parliament. Campbell, no doubt, thought to influence the legislation in regard to these "exiles," who he had met in Germany a few months before. Campbell gives us this note regarding the poem: "While tarrying at Hamburg I made the acquaintance of some of the refugee Irishmen who had been concerned in the rebellion of 1798. (Pupils should read an account of this rebellion. It is found on page 161, par. 4, and 162, par. 6, P. S. History.) Among these was Anthony MacCann—an honest excellent man. It was in consequence of meeting him one evening on the banks of the Elbe, lonely and I pensive at the thought of his situation, that I wrote 'The Exile of Eric.'"

There.—An introductory particle, or as some would say, an expletive.

Beach.—What waters?
Eric.—One banished. After the rebellion over 400 of those engaged were forced to leave the country.

Eric.—Poetical name for Ireland. What names are given to England and Scotland?

Thin robe.—The poet would thus arouse sympathy for the exile.

Wind beaten.—The poet would picture the desolate and lonely condition of the exile and thus further enlist the sympathy of his readers.

Day-star.—The morning star.

Eyes' sad devotion.—His love for his native land could be seen in his sorrowful looks as he wanders on the "wind-beaten" hill on the coast, and looks out over the waters towards his dear "Eric."

Rose over.—The star was in the direction of his native land.

Fire-emotion.—His warm love of his country in his younger days.
 Anthem.—Song. Give the usual meaning.

Bold.—Sang it boldly or bravely.
 Erin-go-bragh.—Irish words meaning Ireland forever.

Sad.—The poet in the first stanza has endeavored to enlist the sympathy of his readers for the poor "exile." He now has the "exile" speak for himself of his wretched condition.

Wild-see.—An expressive line, suggested no doubt by the words of our Saviour, as found in Matthew VIII, 20.
Covert.—A shelter; a place in which to hide.

No refuge.—That is in his own country there was no place of safety for him. "Famine" suggests a condition of hunger.

Home - not.—See fourth stanza.
Green.—Ireland is called "The Green Isle."

Bower.—A bower is an arbor or recess in a garden, generally shady. "Sunny" refers more to the climate of Ireland.

Harp.—If this referred to Scotland, what instrument would be mentioned?
Wild-woven.—Woven wild-flowers.

Strike-numbers.—Play the music of the song, "Erin-go-bragh." For "numbers" see note on lesson on *Recognition*. "Tell me not in mournful numbers."

Sad and fore-ken.—Grammatically connected with "I."
Dreams.—Showing how he yearns for his country.

No devotion.—We say this?
Foreign-land.—Where?

Mansion of peace.—Peaceful home. "Mansion" is used as in "The village preacher's modest mansion rose."

Chase.—Come near him. "Chase" is probably used for the sake of rhyme.
Died.—Large numbers were slain in the battle of Vinegar Hill, as well as in other military executions which took place.

Defend me.—They fought as they supposed for the good of their country, and of course, for each other.

To deplore.—To sorrow on account of his exile. In this stanza there are many examples of alliteration.

Cabin.—His home is broken up. His cabin—his "mansion of peace" has been destroyed. In the last stanza he refers to his brothers; he now speaks of the others of the family and lastly of his sweetheart or "bosom-friend" dearer than all.

Fast.—close by.
Sire.—For father; used chiefly in poetry.

Looked on.—With anxiety and admiration.
Bosom-friend.—Intimate or fond friend.

Dote on.—Love to excess.
Fast-fading treasure.—His sweetheart with whom he had such brief companionship. He was giving up hope of seeing her again. The expression may mean that his sweetheart had died before his exile. "Sad heart long abandoned" means "pleasure in a measure, bear out the latter idea. Measure.—Number.

Lighter.—The poet's heart is lightened in his joy for his sweet heart.
Beauty.—This may refer to the beauty of his sweetheart, or to the sweet heart herself.

Recall.—This word bears out the idea that his "bosom friend" is dead; yet there is nothing inconsistent with the other idea, that it merely refers to his exile. He cannot bring her to him, neither can he go to her. (Will some one give an opinion?)

Suppressing.—Grammatically related to "bosom." He would suppress all thoughts of his own wretched condition and think only of his country. His last thought or wish is for his dear "native land." "Draw," as if the "wish" were a breath.

Bequeaths.—Leaves at death.
Stille.—When the heart has ceased to beat, or is quiet in death. There is no reference to action but to a state.

Green.—Compare:
"Where smiling spring its earliest visit paid
And parting summer's lingering blooms delayed."
Ireland is called "The Green Isle."

Bards.—In modern use, any poet. In early times a bard was a person who sang or recited the memorable deeds of kings or heroes. In Ireland this was often done to the music of the harp, the national musical instrument of that country.

Maureen.—Irish for "my darling."
LESSON XL.—THE EVENING CLOUD.
(Republished from No. 1.)

The note on the author's life given in Reader will be found sufficient.
A short poem of this kind is called a *sonnet*. The sonnet consists of fourteen lines, with great variety in the rhyme. In the Shaksperian sonnet the first twelve lines rhyme alternately, and the last two with each other.

When the pupils have read the poem carefully through they will observe that it naturally divides into two parts. In the first eight lines, it will be noticed, the author tells us about the appearance

of a cloud as it glides gently along towards the setting sun.

As he gazes admiringly on the scene he sees in the cloud the "emblem" of a "departed soul" as it wings its way to heaven. The last six lines tell us what is suggested to his mind by the appearance of the "cloud."

Cautled.—A picture of rest.
Braided snow. The cloud was white like snow and of beautiful shape as though "braided".

Glows of sunset.—The red sunset tinted the snow-white cloud. Some would take it to mean that only the edge of the cloud was "tinged" or tinted. "The cloud with its beautiful appearance."

Still radiance.—Transferred epithet. It was the lake that was "still". The reference is to the calm lake lit up by the setting sun.

Traquill.—Peaceful.
Spirited.—The poet thinks of it as possessing life.

Motion in rest.—There was quiet motion in the movement of the cloud as seen in such expressions as "cradled," "floated," "wafted". It seemed to be resting even in motion.

Breeze.—Slight or gentle breeze.
Chaucer.—Not a steady breeze.
Wafted.—Carried gently forward.
Beauteous West.—Made beautiful by the brilliant sunset.

Emblem.—A type or symbol. An emblem is an object symbolizing or suggesting another object.
Methought.—It seemed to me.

Memory.—The poet's memory is as the light of immortal beauty silently covered his face." We think there is a similar meaning here, that is, a reference to the heavenly radiance that lights up the face, and not only the face, according to the author, but also the face of a dying Christian.

Breath of mercy.—It is through the mercy of God that we are saved.
Golden gates.—Suggested by the golden sunset.

Eye of faith.—That in us which believes.
Chaucer's doctrine.—The believer in God is thus assured that the end of this life means heaven to him. "There is no death"; What seems so is transition.

The pupils should be asked to point out the resemblances in the *cloud* and the *departed soul*.

SIT AND SAT.

	Present.	Past.	P. Part.
Intrans.	Sit	Sat	Sat
Trans.	Set	Set	Set

To sit means to rest on the lower part of the body; to rest; to perch; to hold a session as
The boy sat on the bench for an hour.
The children sit.
I have sat here for an hour.
She sat in the picture to-day.
The court sits to-day.
To set means to put, to place; to put in any place, condition, state, or posture; to make fast; to fix in the ground; to appoint as
She set her pitcher on the ground.
I set the tray on the table.
They set the house on a wall of stone.
The Lord set a mark upon Cain.
Set your affections upon things above.
Every incident sets him thinking.
We set out six young maples.
Has he set the time for supper?

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