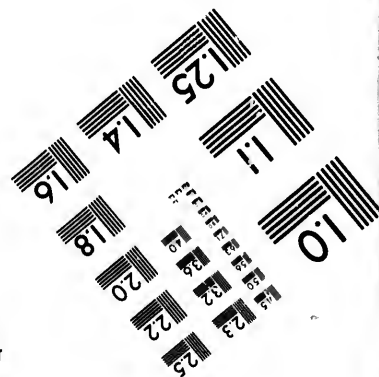
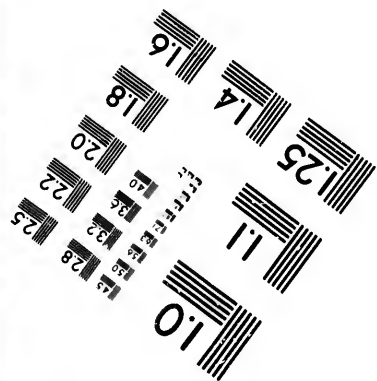
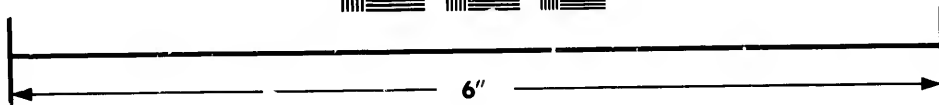
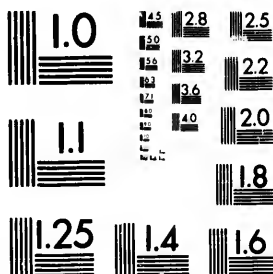


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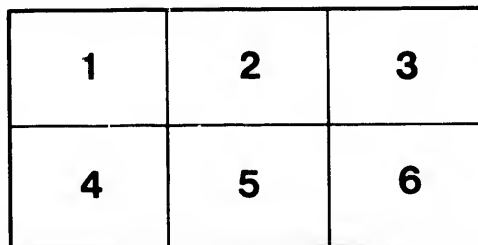
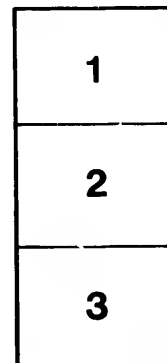
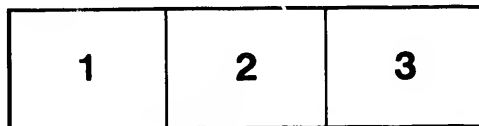
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COMPANION  
TO THE  
FOURTH BOOK

OF THE  
*ONTARIO SERIES OF READERS.*

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*SECOND EDITION. REVISED AND ENLARGED.*

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TORONTO :  
W. J. GAGE & COMPANY.

Entered according to the Act of Parliament of Canada, in the year one thousand  
eight hundred and eighty-six, by W. J. GAGE & Co., in  
the office of the Minister of Agriculture.

~~3658~~

## PREFACE TO THE SECOND EDITION.

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IN the second edition of the NOTES the last twenty-six lessons have received fuller treatment than in the first, and free use has been made of the notes on these lessons prepared by Mr. J. E. Wells, M.A., which appeared in the first edition.

As the FOURTH READER is "the most advanced reading-book that the great majority of the pupils of the Province will use," its importance as an aid to the formation and cultivation of a taste for literature is obvious. While it is true in a general sense that "the poet is born, not made," the poetical or imaginative faculty is capable of much development, and in this belief an attempt has been made, in some of the later lessons especially, to direct the pupil into methods of study whereby he may be able to discover the beauty of the poet's thought and expression, and picture to his own imagination something of what the poet himself has seen.

Although the annotations may in some instances be considered very full, there remains much for the teacher and pupil to do together, for many of the notes are to be regarded rather as hints to the teacher than as helps to the pupil.

Thanks for valuable assistance are due to Mr. J. T. Fotheringham, B.A., late Classical Master of the Whitby Collegiate Institute; and to Mr. N. W. Campbell, late English and Science Master of the same school, now Public School Inspector for South Grey. The composition exercises have been prepared chiefly by Mr. D. C. Hetherington, Principal of the St. Catharines Public Schools.

WHITBY, *March, 1887.*

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•• *The pages referred to in the Notes are those of the* FOURTH READER

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## INTRODUCTION.

As many of the pupils in the Fourth Class of the Public Schools are preparing for the Entrance Examination to High Schools, it is naturally expected that considerable attention will be given to the lessons prescribed from time to time for this examination. It is not necessary, however, that the whole time allotted to Literature and Reading should be devoted to these lessons alone. Perhaps it would be a good plan to read over all the prescribed lessons early in each term to find out their general meaning. Other lessons may then be taken up concurrently with the more minute study of the prescribed lessons; the former being used, wherever possible, to explain and illustrate the latter.

In entering upon the teaching of Literature, as of any other subject, the first business of the teacher is to assign the lesson. To do this properly is not so simple a task as may at first appear. The teacher must first have studied the lesson himself, before he can assign it intelligently to his pupils; and it is impossible for him to teach intelligently and profitably unless he be master of the subject he intends to teach, and have in his own mind some clearly-defined plan of teaching that subject. This statement may seem a truism, yet it is to be feared that too often the teacher's knowledge of the lesson he undertakes to teach is not as clear and full as it should be, and that his notion of the proper way of teaching it is very vague and indistinct.

Some hints as to the method of dealing with a lesson are given below, *Boadicea* being selected for the purpose; but these are offered merely as suggestions, for it must not be forgotten that a uniform method of treatment cannot be prescribed for all lessons. Neither would it be possible or desirable for all teachers to pursue the same plan. The teacher's own individuality must be a potent force in teaching, and to lose that would be to lose much of his power as an instructor. He would become a mere teaching machine.

*How to assign the lesson.*—As the first object is to get at the meaning of the lesson, it is necessary for the teacher to draw attention to any technical or difficult expressions likely to confuse the pupil, and either to explain such expressions or give hints that will enable him to find out the explanation for himself. The teacher should then give a short account of the Romans, and of their invasion of Britain. The story of *Boadicea* should be told, or the class instructed where to find the story for themselves. A few leading questions should be asked to put the pupil in a fair way of getting an intelligent meaning from the lesson. The length of the lesson must be determined by circumstances. It is better to err on the side of brevity.

*How to teach the lesson.*—First, get back from the pupils all the information given them when the lesson was assigned—explanation of difficult expressions, the story of *Boadicea*, etc. Then require the pupils to read the lesson, questioning them as the reading proceeds to find out what general impression they have received from their study



of it, and correcting any mistaken notions they may have. Thirdly, examine the lessons minutely, stanza by stanza, and line by line. This should be done, not by talking *to* them about the lesson, but by talking *with* them, by question and answer, by suggestion, by explanation, giving help only where help is needed, until every word, phrase, sentence, and passage, is clearly understood. When an explanation is given, do not fail to get the explanation again from the pupils, either verbally or in writing. See, too, that each answer forms a complete sentence, and does not violate any rule of correct speaking. Do not admit of *patch-work* questions and answers, the pupil taking up his answer where the teacher's question breaks off; for example—*Teacher*: "Boadicea was a queen of—?" *Pupil*: "the Iceni." *Teacher*: "The Iceni were —?" *Pupil*: "a tribe of the ancient Britons." The questions might proceed as follows:—When are the events of the lesson supposed to have taken place? Who was the *warrior-queen*? Why did she become a *warrior*? Name other *warrior-queens* of England. Is Queen Victoria a *warrior-queen*? Why not? Would *English* do as well as *British*? Explain that *English* is now often used where *British* should be used. Explain also the difference in meaning between the modern use of *British* and its use in the lesson. Was she actually *bleeding* at this time? Explain that a bundle of rods, called *fusces*, with an axe in the centre, was carried before Roman magistrates as a symbol of their power over life and limb; but that the rods were not used as instruments of punishment, a whip being used for that purpose. What is the meaning of *indignant*? of *mien*? What different meaning would *angry look* convey? Give another word pronounced like *mien*, and use it correctly in a sentence. What is meant by *seeking counsel*? Give another word pronounced like *counsel*, with its meaning. Was Boadicea asking advice, or was she wishing to inquire into the future? Why *gods* instead of *God*? The belief in more than one God is called *polytheism*. By what name is Boadicea's religion commonly known? Tell about the religious rites of the early Britons; or, better still, if there is a school library, the pupils should be shown how to make use of it, and be encouraged to independent effort. They thus learn to acquire knowledge from books, and so become their own teachers.

In this way the study of the lesson should proceed until each thought and expression is clearly understood by the pupils, the teacher comparing and illustrating, and leading his pupils to make comparisons for themselves and to find illustrations in their own reading. The proper connection of the stanzas should be noted. Words and expressions should be amplified by the pupils, and stated in different language, to show that they clearly understand their meaning. Many expressions are elucidated by illustration better than by explanation, and in order to be ready with illustrations, the teacher must himself be a student.

A short sketch of the author should follow the study of the lesson, and this sketch should be made as life-like as possible. If the class is sufficiently advanced, the lesson may be examined to discover any evidences of the author's peculiarities of style, and the literary beauties of the lesson may also be pointed out.

The finer passages of prose and poetry, and whole poems of real merit, should be committed to memory.

After the meaning of the lesson is clearly comprehended by the pupil, he should be prepared to read it with proper expression. The

direction, "Do not declaim," given in the reading hints to Lesson LXXVI., will serve for any lesson. Frequently make a rhetorical analysis of the passages to be read, to determine what elements of expression should be employed in the reading, where the emphases and pauses should be placed, what inflections should be used, etc.

The teacher should be prepared to illustrate, by his own reading, the proper rendering of every passage, for it is impossible to teach young people to read well except by setting a good example before them. But care must be taken to prevent pupils becoming slavish imitators of their teacher; they must be taught that good reading consists not only in the correct and intelligible utterance of the words used, but also in the natural and intelligent expression of the ideas they represent.

### DEFINITIONS OF TERMS.

**Figures of Speech.**—These are intentional deviations from the ordinary mode of expression with a view to greater effect. The principal figures used in the *FOURTH READER* are as follows:—

1. **Allegory.**—A sentence or discourse in which the principal subject is described by means of another subject, which resembles it in its properties and circumstances, as *The Vision of Mirza*.

The great allegory of the English language is Bunyan's *Pilgrim's Progress*.

2. **Allusion.**—A reference to something supposed to be known to the hearer or reader, but not explicitly mentioned:—

"Some village Hampden, that, with dauntless breast,  
The little tyrant of his fields withstood."

3. **Anaphora.**—The repetition of a word or a phrase at the beginning of several sentences or clauses following one another in close succession:—

"Who loved to hunt the wild-boar in the woods,  
Who loved his falcons with their crimson hoods."

4. **Antithesis.**—A contrast or opposition of words or sentiments, to give them greater force:—

"Empire is on us bestowed,  
Shame and ruin wait for you."

5. **Apostrophe.**—A turning off from the regular course of the subject to address something absent as if it were present:—

"And is this all the world has gained by thee,  
Thou first and last of fields! king-making Victory?"

6. **Climax.**—A series of thoughts or sentiments each rising in importance above the one which precedes it, so that the strongest or most important comes last:—

"And nearer, clearer, deadlier than before!"

When the series descends in importance, we have **Anti-Climax**.

7. **Ellipsis.**—The omission in a sentence of some word or words necessary to a full and regular construction:—

"Blessings on thee, little man."

8. **Epizeuxis.**—The repetition of some word or words for the sake of emphasis:—

"*Arm! Arm! it is—it is—the cannon's opening roar!*"

9. **Erotesis or Interrogation.**—A figure which aims at conveying an opinion more strongly by giving it the form of a question:—

"Is the spot marked with no colossal bust?  
Nor columns trophied for triumphal show?"

10. **Euphemism.**—The use of delicate or softened language to express what is harsh or offensive:—

"And the sooner it's over, the sooner to sleep."

11. **Hyperbole.**—A figure by which much more or less than the truth is expressed. The exaggeration is so great that it is not expected that the statement will be believed by the reader or the hearer:—

"Where the wind from Thule freezes the word upon the lip."

12. **Imitative Harmony.**—The use of a word, phrase, or sentence, whose sound corresponds to, or resembles, the thing signified. Words, either alone or in combination, may be imitative, not only of sounds, but also of motion, bulk, etc., as in the following passage:—

"She hears the sea-bird screech,  
To and fro, to and fro."—*Lesson XXIV.*

When a word is used to imitate sound only, the figure is called **Onomatopœia**.

13. **Irony.**—A mode of speech by which it is designed to express a sense contrary to the literal meaning of the words used:—

"Ye are *careful* warders," etc.—*Lesson LXX XVI.*

14. **Metaphor.**—A comparison based on the resemblance which one object is supposed to bear, in some respect, to another. The comparison is merely implied; it is not formally expressed. When personal qualities are attributed to inanimate objects, the figure is called **Personal Metaphor**:—

"Oft, in the stilly night,  
Ere *Slumber's chain* has bound me."  
"Where *smiling spring* its earliest visit paid."

15. **Metonymy.**—The substitution of one word for another on account of some actual relation between the things signified, as:—the effect for the cause, the abstract for the concrete, the sign for the thing signified, the container for the thing contained, etc., and *vice versa*:—

"Live and laugh as *boyhood* can."  
"For talking *age* and whispering lovers made."

16. **Oxymoron.**—A figure in which an epithet of quite an opposite signification is added to a word:—

"The *living dead* in many shapes and forms."

17. **Personification.**—The representing of inanimate objects or abstract notions as endued with life and actions. It is nearly allied to

*Personal Metaphor.* The latter may be expanded into a Simile; Personification cannot be so expanded:—

"Let the dead Past bury its dead."

18. **Simile.**—A comparison between two things which have some point or points of resemblance. In the Simile the sign of the comparison—"like" or "as"—is expressed. A *Metaphor* may be expanded into a Simile:—

"How the magic wand of summer clad the landscape to his eyes,  
Like the dry bones of the just when they wake in Paradise."

19. **Synecdoche.**—The figure by which the whole of a thing is put for a part, or a part for the whole; also, the material for the thing made of it, a definite for an indefinite number, etc. In *Metonymy* a thing is named by some accompaniment, in *Synecdoche*, by some part:—

"Whose flag has braved a thousand years  
The battle and the breeze!"

20. **Tautology.**—A needless repetition of the same idea in different words:—

"This was in the first beginning of the fight."

21. **Transferred Epithet.**—The shifting of an epithet from its proper subject to some closely related subject or circumstance:—

"To the golden sands and the leaping bar."

**Alliteration.**—The repetition of the same letter or sound at or near the beginning of words immediately succeeding each other, or at short intervals. Only the intentional repetition of the same letter or sound as a poetical ornament should be regarded as *Alliteration*.

**Prose.**—The ordinary written or spoken language of man.

**Poetry.**—The expression of high thoughts and impassioned feelings in a special form of composition called **Verse**. The main object of Prose is to convey information; that of Poetry, to give pleasure. Verse, in its restricted sense, signifies a single line of poetry. It is sometimes used for *stanza*, which, properly, is a number of lines or verses regularly connected, and forming one of the regular divisions of a poem. The art or practice of composing verse or poetry is called **Versification**.

**Rhyme.**—A similarity of sound at the end of words, in lines of poetry. The essentials of *perfect rhyme* are: (1) The vowels should be alike in sound; (2) the consonants before the vowels, unlike in sound; and (3) the consonants after the vowels, alike in sound. When two successive lines of poetry rhyme, they are called a **Couplet**; when three, a **Triplet**.

**Blank Verse.**—Verse in which the lines do not end in rhymes.

**Poetic or Verse Accent.**—The stress placed on syllables, at regular intervals in a verse or line of poetry.

**Rhythm.**—The regular recurrence of accented syllables in any species of composition. When the recurrence of accented syllables is regulated by some law, we have **Metre**.

The chief divisions of poetry are, the **Epic**, the **Lyric**, and the **Dramatic**.

**Epic.**—An epic poem is the recital of some illustrious enterprise in a poetical form.

**Romance.**—A narrative in which the interest of the story turns upon adventure, love being an important element. Romances may be written either in poetry or in prose. *Ivanhoe* is a prose romance.

**Ballad.**—A short narrative poem, especially such as is adapted for singing.

The Romance and the Ballad belong to the Epic group.

**Lyric.**—A lyric poem is an expression of some intense feeling, passion, emotion, or sentiment.

**Song.**—A short poem, intended, or fit, to be sung. It is not narrative, and is thus distinguished from the Ballad. A Sacred Song is called a **Hymn**.

**Ode.**—A short poem which expresses intense feeling in concise and energetic language. The poet addresses persons and objects instead of speaking about them.

**Elegy.**—A poem or a song expressive of sorrow.

**Sonnet.**—See page 27.

The Song, Ode, Elegy, and Sonnet, belong to the Lyric group.

**Dramatic.**—A dramatic poem is a picture of life in which action or narrative is represented, not related. It is generally designed to be spoken in character, and to be represented on the stage. Its two chief varieties are Tragedy and Comedy.

**Tragedy.**—A dramatic poem representing an event or series of events in the life of some person or persons, and generally having a fatal issue.

**Comedy.**—A dramatic composition of an amusing character representing the light and trivial occurrences of ordinary life.

**Epithet.**—A term used to express some quality of the thing to which it is applied.

**Synonyms.**—Words having the same or almost the same meaning.

**Homonyms.**—Words having the same sound but different meanings.

**Frequentative.**—A word formed from another word to express the frequent repetition of an action.

**Diminutive.**—A word formed from another word to express a little thing of the kind.

**The Paragraph.**—A paragraph is a connected series of sentences relating to the same subject.

The chief qualities of a properly constructed paragraph are : (1) **Unity** ; (2) **Continuity** ; (3) **Variety**.

**Unity** requires that all the sentences composing the paragraph shall relate to one definite division of the subject which they illustrate and explain. The opening sentence, unless clearly preparatory, should indicate the subject of the paragraph.

**Continuity** requires that the sentences shall be so arranged as to carry the line of thought naturally and suggestively from one to the other. The bearing of each sentence on what precedes should be clearly seen.

**Variety** requires that the sentences shall differ both in length and in structure. The form of the sentence should be in keeping with the idea to be expressed.

Directions for constructing the Paragraph :

1. Carefully read the sentences to discover the subject of the paragraph.
2. Make the sentence which best states the subject the opening sentence of the paragraph.
3. Select the leading statements for the principal sentences, and express the others by words, phrases, or clauses.
4. Avoid bringing together in the same sentences statements that have no connection in sense.
5. Arrange the sentences in the order best suited to keep up the continuity of thought.
6. Aim at variety of construction. Make the sentences simple, complex, or compound, as seems best suited to the purpose. For clear and forcible expression use short sentences; long sentences are suited better for the expression of lofty, dignified sentiments.

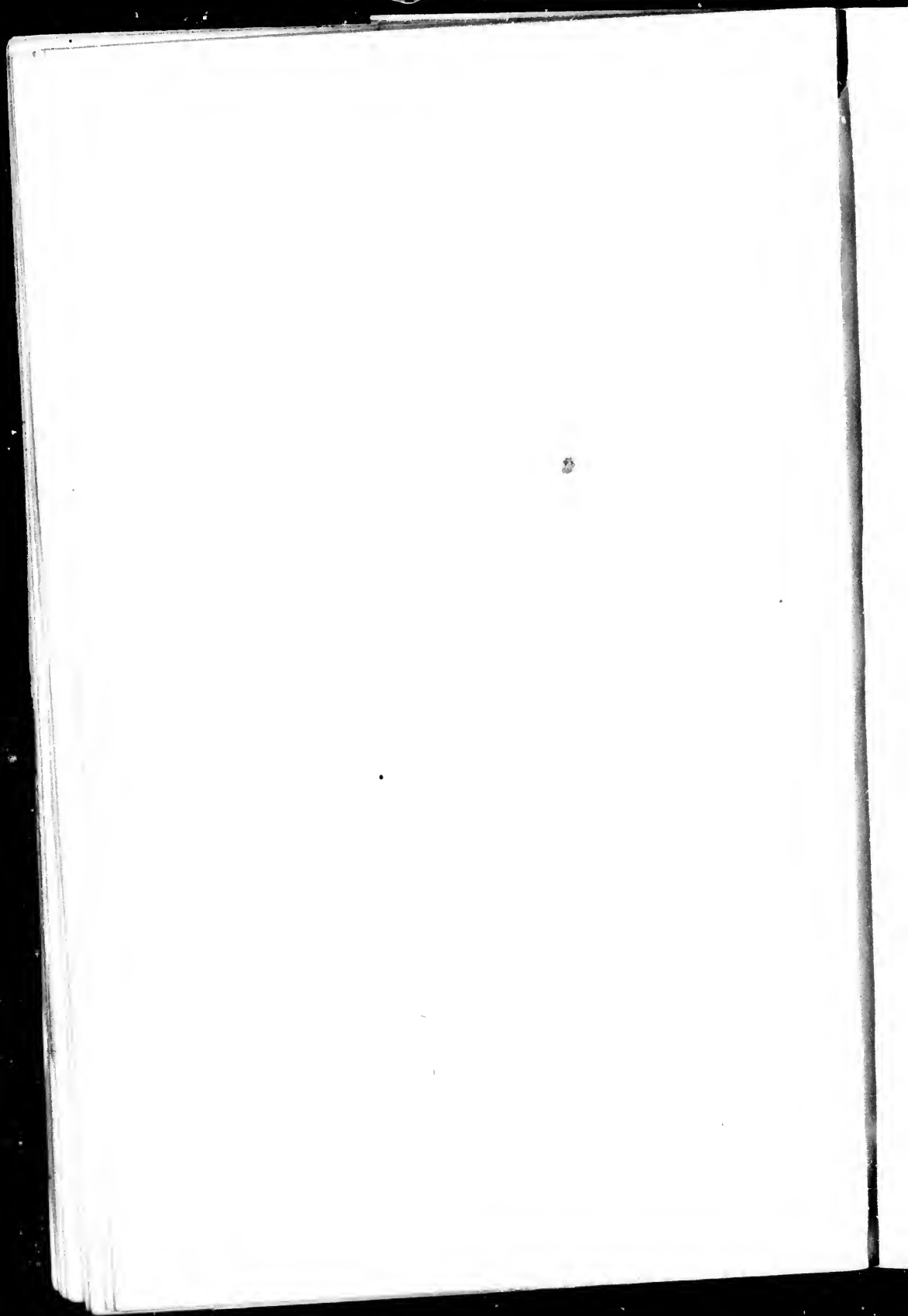
**Direct Narration.**—That form of speech in which the words of the speaker are given exactly as uttered by himself.

**Indirect Narration.**—That form of speech in which the words of the speaker are reported by another, in the third person.

**Paraphrasing.**—A paraphrase expresses the meaning of a passage in different, and usually, in simpler, language.

The chief objects of the paraphrase are to ascertain if the pupil has a clear idea of the full meaning of each word, as used in the passage, and to accustom him to express himself with facility and correctness.

Directions for paraphrasing may be found in Swinton's *School Composition*, chap. v., and in Morrison's *Composition*, chap. vi.



# NOTES

TO THE

## FOURTH READER.

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### I. TOM BROWN.

**Rugby**, a town in Warwickshire, gives its name to one of the great public schools of England. Other great English public schools are, Eton, Harrow, Westminster, Winchester, Shrewsbury.

**Dr. Thomas Arnold**, father of Matthew Arnold the English critic (see Lesson xcix.), was Headmaster at Rugby from 1828 till his death in 1842. By showing himself kind and courteous as well as firm, he taught his boys that he was their friend and not their "natural enemy." He inspired them with his own love of truth and high sense of honor, and gained their lasting respect and affection. On one occasion, when he had been compelled to send away several boys, he said: "It is not necessary that this should be a school of three hundred, or one hundred, or of fifty boys, but it is necessary that it should be a school of Christian gentlemen." Every teacher should read Dean Stanley's *Life and Correspondence of Dr. Arnold*.

Tom Brown had given his teachers a great deal of trouble, and was in danger of being expelled from the school, when the happy thought was suggested of entrusting to Tom's care a boy younger than himself, in the hope that a sense of responsibility would make him more manly and thoughtful. This experiment proved a complete success.

**17. Schoolhouse prayers.**—Show that this expression refers to the boys assembled for prayers, as well as to the service itself.

**First night**—the first night of the session, or "half," as it was called at Rugby.

**With all . . . come.**—Express by a clause.

**Thought of it.**—Show what "it" refers to.

**School close**—*klōs*, not *klōz*—the "school field," or enclosed playground.

**Responsible . . . discipline.**—Express differently.

**18. Fags.**—In certain English public schools this name is given to boys who are required to carry messages, to attend to fires, and to perform other similar duties for their schoolmates in the highest



forms. The fagging system has led to many abuses, and is now falling into disfavor.

**Bound to be up**—obliged to be upstairs.

**Verger**—*ver'jer*—janitor or caretaker.

**Their entrance**.—To whom does "their" refer?

**Chatting**.—Suggest a better position for this word.

**Clearly**.—Where else in the sentence may this word be placed so as to convey (1) the same meaning, (2) a different meaning?

**Painful**.—In what respect?

**With an effort**.—What caused the effort?

**Staring**.—Why did Tom stare?

**Ablutions**—washings.

19. **On**.—The position of "on" here gives energy to the expression. Observe how the author in this paragraph develops the trying situation of Arthur and increases our interest in him.

**The light . . . clear**.—What difference would that make?

**This time . . . ask**.—Why did he not ask this time?

**Agony**—great distress or suffering.

**Shied**.—Distinguish from *throw*, and other words of similar meaning.

**Snivelling**—crying with a snuffing sound. Here used as a term of contempt.

**Then all . . . bully**.—Account for Tom's action.

**Never . . . mean**.—Why does Tom not give a direct answer?

**Tingling**—producing a thrilling or pricking sensation. Tom's blood is heated by sudden passion. Compare the common phrase "to make one's ears tingle."

**Unrobing**—undressing.

20. **Toddled**—walked with short, unsteady steps.

**Taken to heart**—seriously thought over.

**Flood of memories**—rapid suc-

cession of thoughts of the past. Show the force and aptness of "flood."

**Thinking**—here, fixing or controlling his thoughts. Point out and explain the effects produced by Tom's excitement.

**Resolving**—making up his mind.

**He was . . . old**.—Why is this remark made here?

**Leaven**—to influence gradually. For the kind of influence meant here, see Matthew xiii., 33. For the use of this word in a bad sense, see Matthew xvi., 6.

**The tables turned**.—Express otherwise. *To turn the tables*, a metaphorical expression taken from the changes of fortune at the gaming-table.

**Schoolhouse**—the residence of the Headmaster, and the principal boarding-house of the school.

**Candle . . . him out**.—The same word should not be used in close succession in different senses, as "out" is used here.

**In fear . . . out**.—Explain. What different meaning would *for fear that*, etc., convey? Notice the contrast between the conduct of Tom and that of Arthur in similar circumstances.

21. **To break his heart**—to cause him the deepest grief. "Which" is co-ordinate in this sentence. Compare "which," two lines below.

**Cowardice**.—In what respect was Tom a coward?

**The vice . . . loathed**.—Note any irregular construction. What is the antecedent of "which"?

**Burned in**—made a deep impression.

**He had lied . . . not do**.—Change to direct narration so as to show whose thoughts these really are. Explain how Tom had lied in a threefold manner.

**Braggart**—a vain boaster. How was Tom a braggart?

**Dawn.**—Explain "dawn" here.  
**Through thick and thin.**—Give the meaning in other words.

**Burdens.**—What were these? Compare Galatians vi., 2.

**To bear testimony**—to make an open profession or declaration.

**The morning . . . harder.**—Why?

**All but . . . waistcoat.**—Supply the ellipsis.

**A still, small voice.**—See 1 Kings xix., 12.

**The words . . . publican.**—See Luke xviii., 13. Read carefully the Bible stories alluded to in this sentence.

**Humbled . . . world.**—Note Tom's varying feeling while on his knees, and explain how he could be "humbled," and at the same time "ready to face the whole world."

**22. Glimmer**—the first faint beginnings. Compare "first dawn of comfort," page 21.

**Has conquered . . . world.**—Because to conquer one's self is the harder task. See Proverbs vi., 32.

**Exaggerated**—*egz-aj'-er-ūt-ed*—over-estimated.

**One by one . . . lead.** Note the influence of Tom's example.

Compare Tom's character and Arthur's, and point out any useful lessons that are taught in the extract.

Do not neglect to read the whole story of Tom Brown's school-days.

Read this selection in pure narrative tone, and in moderate pitch, force, and time.

17. "As Tom's . . . position."—Slightly lower the pitch.

18. "At which time . . . out."—Parenthetical and less important; hence, lower pitch. Read Tom's answer to Arthur with the rising inflection.

19. "To open . . . agony."—What change in tone?

20. "He was . . . old."—To be read with the rising inflection. Why?

21. "He had lied . . . God."—Read with increasing force and deepening tone.

I. Distinguish between **new** and *new*; **farther** and *further*; **slight** and *slight*; **boy** and *boy*; **straight** and *strait*; **seem** and *seam*; **elder** and *older*; **weak** and *weak*; **pray** and *prey*; **deserted** and *forsaken*.

II. Name the prefixes in the following words, and show how they affect the meaning:—undressing, attention, understood, resolving, outward, unlacing.

III. Paraphrase:—Poor little Arthur was overwhelmed with the novelty of his position. The idea of sleeping in the room with strange boys had clearly never crossed his mind before. A few years later, when Arnold's manly piety had begun to leaven the school, the tables turned. The first dawn of comfort came to him in swearing that he would stand by that boy through thick and thin. He found he had greatly exaggerated the effect to be produced by his act.

IV. Name and explain the use of the punctuation marks in the first paragraphs on pages 17 and 21.

V. Combine into one sentence: (i.) There was sudden silence. Tom was sitting at the foot of his bed. He was unlacing his shoes. His back was towards Arthur. He did not see what had happened. He looked up in wonder at the silence. (ii.) The little fellows went quietly to their own beds. They began undressing. They began talking to each other. They talked in whispers. Tom was among the older boys. These sat

chatting on one another's beds. They had their jackets and waist-coats off.

VI. Reproduce the lesson from the following heads:—The description of the sleeping-room. The

preparation for retiring. Arthur washes and prays. The attack on Arthur, and Tom's defence of him. Tom's thoughts as he lay awake. His action in the morning. The effect of Arthur's course.

## II. I'LL FIND A WAY OR MAKE IT.

22. **Rome's . . . day**—the period of Rome's greatest power. Other instances of the use of "day" with extended meaning are, "the days of our fathers," "he was useful in his day."

**Croaker**—one who complains without cause.

**Castle**—in Roman times, a fortified camp or stronghold; not a permanent place of residence like the castles of later times.

**Aspiration**—what you aspire to, or ardently desire to reach. So, "ambition" in third stanza.

**Her path . . . high.**—Paraphrase so as to bring out fully the meaning of "steep" and of "high."

**Her temple.**—Explain. Compare:

"Ah! who can tell how hard it is to climb

The steep where Fame's proud temple shines afar?"

—Beattie's *Minstrel*, Book I., st. 1.

**Content.**—The grammatical construction is, he who is content, etc.

**Shining throne**—the throne reserved by the goddess Fame for each one who seeks her. Why "shining"?

**Roman firmness.**—Firmness was characteristic of the Roman people. See also, "Roman will"

and "Roman courage," in the third and fourth stanzas.

23. **No royal road**—that is, to learning. An allusion to the answer of Euclid, the great mathematician of Alexandria, to Ptolemy, King of Egypt. It is said that the king asked him if geometry could not be made easier, and received the reply:—"There is no royal road to geometry."

**Helicon**—a mountain of Bœotia in Ancient Greece. On its slope were two famous fountains of the Muses, Aganip'pē and Hippocrē'nē. The waters of these fountains were fabled to bestow poetic inspiration upon those who drank of them.

**Slake**—quench.

**Boon**—favor, blessing.

Read, and compare with this poem, Eliza Cook's poem, *Where There's a Will, There's a Way*.

Read in a firm, vigorous tone.

St. 1. Pause after "castle," "safe." Emphasize "no." Strongly emphasize "On! on!"

Pause after "way" in last line of each stanza.

2. Apply the rules in the FOURTH READER for Pause and Emphasis. Emphasize "Her."

3. Emphasize "no." Pause after "learning," "alike," "Helicon."

## III. THE LOSS OF THE BIRKENHEAD.

The author of this poem is a second cousin of Sir Charles Hastings Doyle, the first Lieutenant-Governor of Nova Scotia after Confederation.

**23. Flank**—side; usually applied to an army, a regiment, etc. The corresponding naval term is *beam*.

**Crimson sun.**—Explain.

**Rolled . . repose.**—The ship struck at 2 o'clock in the morning, on a reef of sunken rocks near Algoa Bay, in South Africa. "The night was clear and the sea was smooth except for the existence of a long swell."

**Like . . rose.**—Examine the correctness of this comparison.

**Stout**—strong. Give other meanings.

**Without hope.**—Complete the phrase.

**Her timbers . . shock.**—The effect produced by the crashing of the ship upon the rock is here compared to that produced by an electric shock upon the nervous system. Why "Her"? See *Mason's Grammar*, par. 40.

**24. Before**—in presence of.

**Rush of steel**—bayonet charge in battle.

**Disorderly.** What is the grammatical relation? Paraphrase this stanza, bringing out clearly the comparison between the "cowards" and the "planks."

**White sea-brink.**—"White" refers to the foam of the surf dashing upon the shore, which was only about two miles distant.

**Could . . all.**—Why not say, "could not hold all"?

**Ere . . devours.**—Express otherwise. To what is the sea compared here?

**Colors.**—Here used to symbolize the *good name* and *fame* of the soldiers. Hence, to do a disgraceful act would be *to stain the colors*.

**Without a spot.**—Express by one word.

**Loose babblers.**—Babbler, an idle talker; strictly speaking, one who keeps on saying *ba ba*, syllables imitative of the first efforts of a child to speak. What meaning has "loose" here?

**Made no reply.**—In words, or by action, which? Compare "We would not . . not," in the preceding stanza.

**Colonel**—Colonel Seton of the 74th Highlanders. A former spelling of *colonel* was *coronel*, which is the Spanish form of the word, and has given us the present pronunciation, *cu'nel*. Quote lines similar in sentiment to this stanza, from Tennyson's *Charge of the Light Brigade*.

**Shameful . . unhonored.**—Show the aptness of these two epithets.

**Quit.**—Give synonyms.

**Our post . . weak.**—Express in different words.

**The oars . . again.**—The poet no doubt means that the boats, while being loaded, were repeatedly carried away from the vessel by the swell. Only three boats were safely launched; one of these succeeded in landing after great difficulty, the others were picked up by a passing schooner.

**Still under . . men.**—Paraphrase the stanza so as to bring out the full meaning of this line.

25 **The bloody surf** the sea made red with the blood of those who fell a prey to the sharks. Compare "purple tide."

**Wild grave.**—Why "wild"?

**Wearing . . stars.**—An allusion to the stars, medals, crosses, etc., given to soldiers by their sovereign, as rewards for valorous conduct.

**Joint heirs with Christ.**—See Romans viii., 17.

The crew of the Birkenhead numbered 130, and she had about 500 troops, with women and children, on board. Of this number only 194 were saved. The Queen ordered a monument to be erected in Greenwich Hospital to the memory of those who died, and it is recorded that the present Emperor of Germany had the story read to every regiment in the Prussian service, as a lesson in heroism and discipline.

St. 1. Group "Right . . flank," and pause after "flank." Read with higher pitch "like . . town."

2. Pause after "caught," "hope." Strongly emphasize "thrilled as nerves."

4. Deepen the tone at "not all."

5. Group "Out . . boats"; pause after "boats," "clamoring."

6. Read with increasing firmness throughout.

7. Pause after "better," "line." Emphasize "to die."

8. Emphasize "no," "not," and avoid the verse accent upon "were."

10. Pause after "died" and "flinching," in l. 2.

Note the change of expression in the last two lines of this stanza.

11. Read in a deeper tone, animated at first to express exultation, becoming more earnest and impressive in "because . . vain."

#### IV. THE LITTLE MIDSHIPMAN.

25. **Jean Ingelow.**—Pronounced *jēn in'je-lō*.

**Midshipman**—a young officer in training on board a ship of war; so called because he holds a *mid-dle* rank between that of a superior officer and a common seaman.

**They . . wood.**—Note the change of subject.

**Checkered shadows.**—Explain. Give another spelling of "checkered."

26. **Dark-looking.**—Note the meaning here.

**Impulse**—influence acting on the mind.

**Wayfarer**—a traveller.

27. **Under . . canopy**—*can'ōpy*—a covering overhead. Notice the peculiar use of "under."

**Heyday**—*hā'dā*—an exclamation of astonishment; usually a joyous exclamation.

28. **Dairy**—*dā'ry*.—Distinguish from *dī'ry*. In all words in which *ā* (or its equivalents *ai* and *ei*) is followed by *r*, be careful to pronounce it like *a* in *pare*, and not like *e* in *pane*.

29. **Where . . cloud.**—Point out and explain fully the metaphor in this clause.

**Blinking**—twinkling, shining with a quivering light. The fixed stars twinkle, the planets do not.

**Very jaws of death.**—Death is here represented as a huge monster about to seize his victim. What is the force of "very"?

**Holloa.**—Written also *hollo* and *holla*.

**Benighted**—overtaken with night. Has it any additional meaning here? See the boy's answer.

**Youngster.**—*Ster* was a feminine suffix in Anglo-Saxon, used to denote the agent, as in *spinster*.

**Lone**—for lonely. Notice the colloquial expressions in this paragraph.

**Quarter-deck**—that part of the upper deck which is abaft or behind the mainmast, or which extends from the mainmast to the stern.

30. **Dark night enough.**—With what word is "enough" connected in meaning.

**Sea-serpent.**—This is a favorite subject for sailors' yarns.

**Goes back again.**—Is "again" necessary here?

**Frustrated—baffled.**—*Frustrate*, to defeat; *baffle*, to check. We frustrate plans, designs, etc.; we baffle persons. Show that the difference in the meaning and application of these two words is here correctly indicated.

**Jib-boom**—a spar running out from the bow of the vessel.

**Main-top-mast cross-trees**—pieces of timber supporting a semi-circular platform called the main-top, where the main-mast and main-top-mast are joined together. See the illustration of a full-rigged ship in Webster's Dictionary. Why are these places dangerous?

31. **Beset**—surrounded on all sides.

**Our eyes . . . sec.** See Luke XXIV, 10.

**Not a sparrow . . . ground.**—See Matthew x., 29.

Note the animated style of this story, and point out any striking natural descriptions. Show, too, what lessons one may learn from the story.

A lively narrative. What tone, pitch, etc., should be employed in reading it? Note any changes in modulation. Personate the speakers in the selection.

I. Distinguish between **presently** and **immediately**; **wood** and **forest**; **impossible** and **impassable**; **glitter** and **shine**; **benighted** and **lost**; **voyage** and **journey**; **provide** and **supply**.

II. Show the effect of the prefixes in the following words:—**forbear**, **apart**, **impossible**, **impulse**, **asunder**, **arrested**, **surface**, **impatient**, **benighted**.

III. Transpose:—"I wish you good night," says the man when he passes. Fast and faster the man runs, and as fast as he can the boy runs after him.

IV. Write out the story of "The Little Midshipman" from the following heads:—Who he is. Where he is going. What he sees on the journey. The man who desires to rob him. How the Midshipman escapes in the wood. How we all resemble the Little Midshipman.

## V. PICTURES OF MEMORY.

31. **Among . . . wall.**—Memory is compared in this metaphor to a picture-gallery.

**Gnarled**—knotty, twisted.

**Mistletoe**—*miz'l-tō*.—The name seems to mean *twig of darkness or mist*; hence, probably, the

epithet "dark." It is a European plant, and is parasitic—that is, it derives its nourishment from the tree upon which it grows. It is common enough on certain species of trees, such as apple trees, *but is very seldom found on the oak. It*

was consecrated to religious purposes by the ancient Celtic nations of Europe, being held in great veneration by the Druids, or Celtic priests, particularly when it was found growing on the oak.

**Violets golden.**—Are violets "golden"? The yellow *pansy* is a species of violet.

**Milk-white lilies.**—The lily is an emblem of purity. Does the epithet "milk-white" accurately describe the color of the white lily?

**Coquetting . . sunbeams.**—Explain. *Coquet* (kō-ket'), to flirt, to play at love-making.

**Stealing . . edge.**—This refers to the white lily becoming yellow with age.

**Upland**—higher ground.

Carefully note the grammatical construction of the sentence, "not for its gnarled oaks . . best."

32. **Deep.**—Explain.

**In the lap . . asleep.**—Paraphrase, showing the full force of the comparison implied here.

**Long ago.**—Used poetically as a noun.

Note the grammatical construction of the four preceding lines. "Light . . ago."

**On the hills.**—What is the grammatical relation of "on"?

**Yellow leaves.**—Why "yellow"?

**As the light . . face.**—Express otherwise.

**Arrows of sunset**—the last rays of the setting sun falling upon the tree tops, and filling them with light. Show the full force of the beautiful metaphor in this and the following line.

**Gates of light.**—A reference to the beautiful sunset, which, to the mind of the poet, appears like the gates of the celestial city opening to admit the dying child.

The reading of this poem should be marked by tender feeling, and by a touch of sadness, especially in the pathetic lines "But his feet . . gates of light."

## VI. ALEXANDER AND THE AFRICAN CHIEF.

33. **Alexander the Macedonian**—commonly known as Alexander the Great—was king of Macedon, a country north of Ancient Greece, now forming part of Turkey. During his reign, B.C. 336–323, he conquered Greece, Egypt, and a large part of Asia. He died at Babylon, in his thirty-third year, of a fever brought on by excessive drinking.

**Remote—secluded.**—Distinguish.

**In peaceful huts.**—Does "peaceful" apply to the huts or to the dwellers in the huts?

**Hospitably**—in a kind, friendly manner.

**Golden.**—What is the force of *en*?

**I take it . . us.**—What does the chief mean by this indirect answer?

**Tempted**—attracted. Give other meanings.

**Manners and customs.** *Customs*, common practices; *manners*, general mode of life. Make short sentences introducing these words properly.

**Rejoined.**—*Rejoin* is to answer to a reply (see p. 34). In law the answer of the defendant to the plaintiff's declaration is called a *plea*; the plaintiff *replies* to the defendant's *plea*, and the defendant *rejoins* to the plaintiff's *reply*.

**Sojourn**—*sōjurn*—to live in a place as a temporary resident. Give synonyms.

**Conversation**.—Distinguish from its synonyms, *chat*, *talk*, *dialogue*, *discourse*.

**Plaintiff**—*plān'tiff*—in law, the person who commences a suit; opposed to *defendant*.

34. **Beneath it**.—Give the proper substitution for "it."

**Contingent**—possible or liable to arise, but not certain or expected. Re-write the sentence in simple language.

**Supreme Judge**.—By what name is this official known in Canada?

**Recapitulated**—gave a *summary*, or brief statement of. Distinguish from *repeat* and *reiterate*.

**Reflection**—close or serious thought.

**Marriage-portion**.—Express by a single word.

**Would—should**.—Note the correct use of these words here.

**Taken into custody**.—Express otherwise.

**But are there**.—Show the force of "but" here.

Point out the questions in this selection that should be read with the rising inflection, and those

that should be read with the falling inflection

I. Distinguish between **people** and **nation**; **hut** and **house**; **hither** and **here**; **surprised** and **perplexed**; **answered** and **replied**.

II. Select the prefixes in the following and show how they affect the meanings of the words:—rejoined, understood, unjust, assure, disown, immortal, disorderly.

III. Name and account for the position of the punctuation marks in first paragraph of this lesson.

IV. Combine into one sentence: (i.) A periodical was published in 1809 and 1810. It was called *The Friend*. It was published by Coleridge. It was published at Grasmere. Grasmere is in Cumberland, England. (ii.) Alexander visited an obscure people in Africa. He was led to the hut of the Chief. The Chief set before him gold for food. The Chief did this as though under the belief that Alexander had come for golden food.

V. Reproduce the lesson from the following heads:—The banquet and the conversation about it. The Court of Justice. The African Chief's opinion of Alexander's country.

## VII. BOADICEA.

35. **Warrior - queen**.—Name other *warrior-queens* of England.

**Bleeding . . . rods**.—Read the story of Boadicea in Thompson's *History of England*, and in *Epochs of English History*.

**Indignant**—angry, with the added notion of scorn or contempt.

**Mien**—*mēn*—air, look. Give other words of the same sound, with their meanings.

**Sage**.—Give the meaning and the grammatical relation.

**Druid**.—The Druids were the priests among the ancient Celtic nations of Britain, France, and Germany. They formed a distinct and separate class, and possessed great authority. They regarded the oak as sacred, and the oak groves were their temples. See note on "Mistletoe," p. 31.



**Hoary chief.**—*Hoary*, white or gray with age. The chief Druid was elected by his fellow-priests, and enjoyed his dignity for life.

**Burning word.**— Explain "burning."

**Princess . . . tongues.**— This passage is somewhat obscure. By making "ties" equivalent to "has hitherto tied," the meaning may be, that the Druids had hitherto remained silent because of the very intensity of their indignation, and had wept *in private* over the wrongs of their queen; but, moved by her personal appeal, they now give utterance to the denunciations that follow.

"Resentment" may possibly refer to the anger of the Romans against the Druids. The meaning then would be that the Druids were silent because the Romans had cruelly imposed silence upon them. The Druids were believed to have the power to bring down the wrath of heaven upon any one that opposed their authority; and we are informed by Tacitus that the Druids had just before, by their curses and threats, caused a panic in the Roman army, and that in consequence their groves had been cut down and a garrison placed over them.

**Matchless**—unequalled.

**Write . . . spilt.**—This has reference to the sure fulfilment of the prophecy. There is an allusion here to the cruelty of the Romans, and, perhaps, also to a custom among robbers, assassins, etc., of signing agreements with their own blood, thereby indicating that the breaking of the agreement involved their death.

**Abhorred**—hated extremely, detested.

**Deep . . . guilt.**—Explain. Give grammatical relation of "Deep."

**Thousand**—a definite used for an indefinite number.

**Soon . . . ground**—Express by a paraphrase.

**Gaul**—an inhabitant of Gallia, or ancient France—here taken to include all the northern nations of Europe, by whom Rome's power was destroyed in the fifth century. "Goth" is a suggested reading, because it does not appear that the Gauls were among those invading nations.

36. **Other Romans**—the Italians. The description in the next line was true of the Italians in Cowper's time. Does it apply now?

**Sounds . . . fame.**—An allusion to the love of the Italian for music. Paraphrase this stanza.

**Harmony**—musical science.

**Progeny**—*prōj'en-y*—offspring. What is the reference here?

**Armed . . . wings.**—Explain. Paraphrase the stanza.

**Cæsar**—Nero, Emperor of Rome, A.D. 54-68. He was an infamous blood-thirsty tyrant. He murdered his own wife, and mother, and many of the best citizens of Rome. During his reign there was a fierce persecution of the Christians, in which the Apostle Paul is supposed to have perished.

**Thy posterity . . . sway.**—In what sense is "posterity" used here?

**Where . . . they.**—The *eagle* was the Roman military standard. "They" refers to "posterity." Express the meaning of these lines by a paraphrase.

**Invincible**—that cannot be conquered.

**Pregnant . . . fire.**—Explain. See Gray's *Elgy*, twelfth stanza. The Druids were *prophets* and *bards*, as well as *priests*.

**Bending . . . lyre.**—The Druid is represented as requiring the use of music to bring on the inspiration. See 2 Kings iii., 15, and compare Gray's *Bard*:

"And with a master's hand, and prophet's fire,

Struck the deep sorrows of his lyre."

**Felt . . glow.**—The "burning words" of the Druid kindle a desire for revenge in Boadicea's breast.

**Rushed . . died.**—See *Epochs of English History*.

**Ruffians**—*Ruf' yans*.—Give synonyms.

**Heaven . . due.**—See Romans xii., 19; Hebrews x., 30.

**Empire . . you.**—What is the meaning of "empire" here and in the fifth stanza? The Druid has made Boadicea believe that "the whirligig of time brings in his revenges."

St. 1, 2. Pause after "bleeding," "counsel," "sage." Emphasize "burning . . spoke."

3-8. The voice of the Druid is at first tremulous with rage and grief, but as he proceeds with his prophetic denunciations, it assumes a firmer and more defiant tone. Pause after "weep." Emphasize "resentment." What inflection on "tongues"? Strongly emphasize "Rome shall perish," "blood." Bring out the contrast between "Sounds" and "arms," "knew" and "sway."

11. Bring out the force of the contrasted expression in the two last lines.

## VIII. THE BATTLE OF HASTINGS.

37. **The Confessor.**—Edward the Confessor was King of England, 1042-1066. He was the last of the Saxon or Old-English Kings in direct descent from Egbert. The title "*Confessor*"—here equivalent to "*Saint*"—was conferred upon him, about one hundred years after his death, by Pope Alexander III., for his zeal in behalf of the Church. After the death of Edward, Harold, his brother-in-law, son of Earl Godwin, was chosen to succeed him.

**Norman William.**—William the Conqueror, who was also Duke of Normandy. Normandy was a province in the north of France, the capital of which was Rouen (*roo'on*) on the Seine (*sān*).

**Ambassadors**—high officers of state who represent their own countries at foreign courts or governments. They are also called *ministers*. Ambassadors are of two kinds—those who reside in the country to which they are sent, and those sent on special

occasions. The latter was the only kind known in early times.

**To keep his oath.**—Harold had at one time been driven to the coast of France by a storm, and, having fallen into the power of Duke William, he was obliged to swear that he would help William to become King of England.

**Leagued**—joined for mutual aid.

**Rebel brother.**—This was Tostig, the outlawed Earl of Northumberland. He fell at Stamford Bridge. Gurth and Leofwin, two other brothers of Harold, fell at Hastings, fighting bravely for their country.

**Flanders**—formerly an important manufacturing and commercial district in the north-east of France, including also portions of what are now Belgium and Holland. It was ruled by Counts, who were nominally vassals of the Kings of France.

**Vassal**—a feudal tenant. What were the relations of *vassal* and

*lord*, under the feudal system? See Collier's *History*, or *Epochs of English History*.

**Har'drada**—that is, *stern-in-counsel*, because of his harsh rule.

**Two nobles**—Edwin and Morcar, brothers-in-law of Harold.

**Stamford Bridge**—south-east of York.

**Derwent**—a tributary of the Ouse, in Yorkshire.

**Brave**—making a fine display in bearing and general appearance. Distinguish from its ordinary meaning.

38. **Such a fight . . . led.**—Express differently, and note the peculiar use of "led."

39. **Galley**—a low, one-decked vessel, navigated with sails and oars.

**Prow**—*prou*—bow.

**Whereof**.—What is the more common expression?

**Three Lions**—device or emblem on the Norman banner, now forming part of the royal arms of Great Britain. According to some, the third lion was added by Henry II.

**Vanes**—strips of metal or wood to show the direction of the wind.

**Decorations**—ornaments.

**Gorgeous**—showy, glittering with gay colors.

**Castle**—See note on "castle" under *I'll Find a Way or Make it*.

**Pevensey**—a hamlet or village ten miles south-west of Hastings.

**Pillaged**—nearly synonymous with *plundered*.

**Ascertain**—find out.

**Outposts**—troops stationed at a distance from the main body of an army.

**Some proposals.**—William sent a messenger to Harold to propose that he should either surrender the Crown, refer it to the disposal of the Pope, or fight a duel for it. Harold rejected all three, and the messenger came a second time with the offer to leave to Harold all the country north of the Humber,

if he would give up the Crown at once. This offer was also rejected.

**Reconciliation**—agreement.

40. **Senlac**—a hill about eight miles north of Hastings.

**Rood**—a crucifix, or cross bearing an image of the Saviour. The royal palace in Edinburgh, formerly the residence of the Scottish sovereigns, is called "Holyrood" (*höllyrood*).

**Norman knight.**—This was the minstrel Taillefer, who rode in front shouting a war-song in praise of Charlemagne (*shar-le-mân*) or Charles the Great, and his brave knights.

**First beginning.**—Tautology. Compare the expression "latter end."

41. **Golden—silvery.**—Compare "red sunset" and "white moonlight," six lines above. These distinctive epithets are common in poetry. See "gleam of crimson," p. 45; "silver sphere," p. 318.

42. **Carousing**—drinking and making merry.

**Norman lions . . . field.**—What is meant?

Point out any peculiarities of expression or of style, which show that this selection was written for children.

I. Distinguish between (i.) **Sent**, *cent*, and *scent*; **resign** and *re-sign*; **threw** and *through*; **sail** and *sale*; **vane**, *vain* and *vein*; **faint** and *feint*; **rode** and *road*; **knight** and *night*; **mane** and *main*. (ii.) **Dropped** and *drooped*; **among** and *between*; **mortal** and *deadly*; **fight** and *battle*; **coast** and *shore*; **clash** and *din*; **council** and *counsel*.

II. Name the suffixes in the following words, and show how they affect the meaning of the words:—Hunting, freely, powerful, distinctly, silvery, pitiless.

III. Punctuate in two ways:—My men replied Harold will find

them good soldiers. Give reasons for your punctuation.

IV. Paraphrase:—He had good need to be quick about it. He found them drawn up in a hollow circle. "The King of Norway being a tall man, perhaps a little more," replied the captain. The intelligence was true. The sun rose high, and sank, and the battle still raged.

V. Combine into one sentence: Harold was at York. It was after the battle of Stamford Bridge. Messengers came. They had ridden far and fast over the rough ground. They brought news of the landing of the Normans. The Normans had landed on the southern coast. They were laying waste the land.

VI. Describe the two battles.

## IX. GOOD LIFE, LONG LIFE.

This selection is from an ode to the memory and friendship of Lord Falkland and Sir H. Morison. Morison had died young; Falkland espoused the royalist side in the struggle between Charles I. and the Parliament, and fell at the first battle of Newbury in 1643, praying that peace might come to his distracted country. He was then only thirty-three years of age. The main thought in this poem is that it is not necessary for a man to live many years in order to live a life that is pure, noble, and complete in itself. Show how this thought is developed throughout the poem.

It is related of Achilles, the great Grecian hero, that, having the choice of a short life full of glory, or a long, inglorious life, he chose the former.

## X. THE BAREFOOT BOY.

43. **Blessings.**—Supply the ellipsis.

**Redder . . . hill.**—Explain.

**Through . . . grace.**—Paraphrase, giving the full force of "jaunty grace."

**Painless play**—play not followed by pain, as the amusements of men often are.

**Laughing day.**—Each morning brings joy and gladness to the boy, free from care.

**Mocks . . . rules.**—Neglects the doctor's rules, or has no need of them—which?

**Knowledge . . . schools.**—Express otherwise. Note the enumeration that follows.

**Wild flowers . . . place.**—Explain.

**Habitude**—customary mode of life.

**Woodchuck**—also called *ground-hog*.

**Ground-mole**—a small insect-eating animal which burrows in the earth like the woodchuck, the rabbit, etc.

**Oriole's nest.**—The oriole, or *hang-bird*, suspends its nest to the branch of a tree.

**Blow.**—What is meant? Compare the expression *full-blown*.

44. **Mason . . clay.**—Explain.

**Hornet**—a large and voracious species of wasp; so called from its *antennæ* or horns. Are "architectural plans" peculiar to the hornet?

**Artisans**—skilled workmen.

**Eschewing**—*es-choo'ing*—avoiding. What is the grammatical relation?

**Nature . . talks.**—Explain. Nature is his teacher. Compare "Knowledge, never . . schools."

**Festal dainties.**—Explain. What is the meaning of the wish expressed here?

**O'er me . . fold.**—Note the beautiful description of the sky at sunset. It is compared to a royal tent hung with beautiful curtains. Explain the epithets in this description. Parse "bent."

**Pied**—*pid*—party-colored, marked with spots of different colors.

**Orchestra**—a band of musicians. Distinguish from *choir* and *chorus*. Which is the most appropriate word here?

**Pomp**—splendor.

**Pomp . . boy.**—Show how this was the case. In an omitted stanza occur the lines:—

"All things I heard or saw,  
Me, their master, waited for."

Are there any imperfect rhymes in this stanza?

**As boyhood can**—as only boyhood can. Note the metonymy in "boyhood."

**Sward**—the grassy surface of land. Explain "stubble-speared."

**All too soon.**—Parse "all."

**Prison cells of pride.**—Is the notion expressed here a correct one?

45. What is the grammatical relation of "lose," "be shod," "be made"?

**Moil**—drudgery, severe labor. Note the comparison between man's ceaseless toil and the old punishment of the tread-mill.

**Quick . . sin.**—Sin is here compared to a shifting quicksand, which appears firm to the eye, but proves fatal to those who venture upon it.

**Ah! that . . boy.**—What is the meaning of this wish?

Write a description of the pleasures of boyhood, as set forth in this poem.

St. 1. Read in a brisk, cheerful tone. Emphasize "Blessings."

2. What feeling is to be expressed in the first line? Do not pause after "O," but prolong the sound into the next word. Pause after "Sleep," "Health," "fowl." What change of modulation in "Never . . schools"? Group "habitude . . wood."

Note the emphatic words, and any changes of modulation, in the two last lines of each stanza.

Carefully bring out the different feelings expressed in the last stanza.

**Paraphrase:**—With the sunshine on thy face, through thy torn brim's jaunty grace. From my heart I give thee joy. The architectural plans of gray hornet artisans. Nature answers all she asks. Part and parcel of her joy. These feet must hide in the prison cells of pride. Lose the freedom of the sod.

## XI. THE EVENING CLOUD.

45. **Gleam of crimson.**—Explain. See note on "Golden," p. 41.

**Braided snow**—the light, fleecy edge of the cloud.

**The glory**—the beautiful sunlit cloud.

**Still radiance . . . below**—the quiet lake lit up by the glowing rays of the setting sun.

**Tranquil**—quiet, peaceful.

**Spirit.**—Used poetically for the cloud itself.

**Even . . . rest.**—How could this be? Note the different expressions used to indicate the gentle motion of the cloud.

**Traveller.**—What?

**Emblem**—type, symbol.

**Gleam of bliss.**—An allusion to the heavenly radiance which is said sometimes to light up the face of the dying Christian.

Show the points of resemblance

which the poet discovers between the *evening cloud* and the *departed soul*.

Examine the descriptive words in this sonnet and show if they are appropriate.

The Sonnet is a poem of *fourteen* lines, generally lyrical in its nature, and dealing with *one* idea, presented under various aspects. Apply this definition here.

To express the quiet, subdued feeling that characterizes this poem it should be read in the purest of tones, and in slow time. Pause after "cloud" to avoid the harshness of the recurring *c* and *l* sounds. Group "Even . . . motion," with increasing emphasis on "very motion." Read the last six lines with deeper tone and in slower time.

## XII. THE TRUANT.

Explain the allegory as the study of the lesson proceeds.

46. **Daffydowndilly**—another name for the well-known *daffodil*.

**Schoolmaster.**—Why is Mr. Toil represented first as a schoolmaster?

**Worthy character.**—Has "character" its usual meaning here? Distinguish from *reputation*.

**Had done . . . good.**—How?

**Certainly . . . good.**—Compare the thought in *Good Life, Long Life*.

**For . . . Eden.**—See Genesis iii., 17-19.

**Severe and ugly . . . disagreeable.**—Why is Mr. Toil thus described?

47. **Sedate**—calm, composed. Distinguish from "grave."

**Trudging . . . pace.**—Why? Distinguish "trudge" from "toddle" (p. 20).

**Sort of kindness.**—Moderate toil is pleasant.

**Whence . . . going?**—How does the style of this question correspond to the stranger's appearance?

**Ingenuous**—frank, free from reserve or deception. Distinguish from *ingenious*.

**Dismal.**—So Daffy thought. Why?

48. **Make . . . shone.**—Give the proverb, and explain it.

**Precisely**—exactly.

**Figure . . Mr. Toil.**—Why recognize Mr. Toil in the old farmer rather than in the laborers?

**Quoth**—said. "Quoth," always precedes its subject.

**People . . two.**—Account for this statement. Why not *most*?

49. **Bred in France.**—The French are a gay, sprightly people. Compare Goldsmith's *Traveller*, ll. 241-254.

**He made . . mansions.**—Explain clearly how Mr. Toil is so frequently met with.

50. **Torpid**—dull, sluggish.

**Bred in Italy.**—An allusion to the *lazzaroni* (läts-ä-rō'nē), poor people in Naples and some other Italian cities, who spend most of their time in idleness, and live chiefly by begging.

**Most miserable . . family.**—What lesson may be learned from this?

**Poor child . . day.**—Explain why Mr. Toil joins Daffy so early in the journey, and remains with him all day. Why did Daffy not recognize Mr. Toil before? Compare note above, on "sort of kindness."

**Good lesson.**—What was the lesson? See introductory note, p. 46.

**Whit.**—This word is contained in *aught* (a whit). *Naught*—not a whit.

**And, when . . mother.**—Compare the sentiment in "The labor we delight in physics pain." Shakespeare, *Macbeth*, Act II., 3, l. 31.

Read in a bright, cheerful tone, being careful to change the tone when required to express disagreeable ideas, as in the third paragraph.

In personating the speakers, try to enter into the spirit of what is said.

Imitate the tones of Daffy's voice, where he shows discontent, excitement, pleasure, fear, resignation.

47. "Daffy was delighted . . Mr. Toil."—Express the contrast between the pleasant and the gloomy thoughts in this sentence.

I. Distinguish between **flower** and *flour*; **idle** and *idol*; **choose** and *chose*; **ramble** and *journey*; **trudge** and *walk*; **place** and *plaice*; **mown** and *moun*; **bred** and *bread*; **profession** and *trade*.

II. Select the suffixes in the following, and show how they affect the meanings of the words:—beautiful, agreeable, worthy, certainly, Daffy, employer, entering, likeness, toilsome, idleness.

III. Paraphrase:—Trudging at a moderate pace. Make hay while the sun shone. Dancing to the sound of a fiddle. He hates to see people taking their ease. Diligence is not a whit more toilsome than sport or idleness.

IV. Combine into a simple sentence:—Little Daffy ran away from school. Mr. Toil was his teacher. He ran away to escape the lessons. The lessons were very tiresome. Mr. Toil gave them to him to learn.

V. Write a short account of "The Truant" from the following heads:—Daffy runs away from school. He meets Mr. Toil, the farmer, the fiddler, the Italian vagabond. Daffy returns to school.

## XIII. THE BELLS OF SHANDON.

This poem first appeared in 1834 in *Fraser's Magazine*. Mahony was a native of Cork, and the bells, whose music he has sent all around the world, still chime the hours from the steeple of St. Anne, or Upper Shandon, in that city. The spire of Shandon was built on the ruins of old Shandon Castle.

**51. Magic spells**—charms possessed of supernatural powers. These two words are closely allied in meaning.

**Sweet Cork.**—"The *sweetness* of Cork has been sung by one of its melodious sons in easily remembered lines, but its beauty was surely in the glamor cast upon it by his own fondness."

**River Lee**—the river on which Cork is situated.

**Sublime**—calculated to awaken noble, elevated feeling.

**Cathedral**—the principal church in the jurisdiction of a bishop.

**Shrine**—a sacred place or object, hallowed from its history or from its associations. This word is added for the sake of the rhyme; bells toll in cathedrals, but not in the shrines.

**Glib.**—Here, lively. Note the defective rhyme in *glib rate—vibrate*.

**Belfry.**—Properly, the bell-tower.

**Adrian's mole**—the mausoleum or tomb of the Roman emperor Adrian, on the west side of the Tiber. This building, stripped of its ornaments, forms the citadel of modern Rome—the castle of St. Angelo.

**Vatican**—palace of the Pope at Rome; so called because it stands on the Vatican Hill, west of the Tiber.

**Cymbals**—musical instruments of brass, of a circular form, struck together in pairs when used. The poet seems to use this word for its agreeable sound. The clashing

of cymbals cannot well be compared with the pealing of the bells of Notre Dame, which Victor Hugo describes as "mingling in the air like a rich embroidery of all sorts of delightful sounds."

**Notre Dame**—*nōt'r-dām*—Our Lady. It is the old French name of the Virgin Mary; here, the name of the great cathedral at Paris.

**Dome**—a structure with a rounded roof raised above the ordinary roof of a church or other building.

**Dome of Peter**—St. Peter's Church at Rome, the dome of which was designed by Michael Angelo, the celebrated Italian painter, sculptor, and architect. It stands on the west side of the Tiber, and is the largest cathedral in the world.

**52. Bell in Moscow**—"the monarch of Moscow"—the largest bell in the world, twenty-one feet in height and diameter, and weighing one hundred and ninety-three tons. It was cast in 1734, was broken by a fall in 1737, and now forms the dome of a chapel.

**Kiosk**—*kī-ōsk'*—an open pavilion or summer-house; here, an open cupola or dome. "O" is introduced merely for the sake of the rhyme.

**Saint Sophia**—the great mosque of Constantinople. It was originally a Christian church, but when Constantinople was taken by the Turks in 1453 it was converted into a Mohammedan place of worship. The name is pronounced *Sophi'a* here. The church was



not, however, dedicated to a saint of that name, but to the second Person of the Trinity, called *Hagia Sophia*, or Sacred Wisdom—that is, Christ.

**Turkman**—Turk.

**Minarets**—tall, slender turrets on Mohammedan mosques, from which the people are summoned to prayer by the *muezzin* or crier.

**Phantom**—that which has only an apparent existence, a fancy.

**Anthem**.—Distinguish the meaning here from its usual meaning.

Observe the rhyme at the middle and end of the first and third lines of each stanza. Lines having

this peculiarity are called *Leonine verses*, from the inventor, Leoninus, a canon of the Church of St. Victor, in Paris, in the twelfth century. Shelley's *Cloud* is another example of this kind of versification.

To express the ringing melody of this poem it should be read in a clear, orotund tone, and in slow time.

The rhyming sounds should be prolonged, especially "Shandon" and "grand on." Pause after "wild" (St. 1.), but not long enough to destroy the effect of the rhyme.

#### XIV. THE LAMENT OF THE IRISH EMIGRANT.

52. **Stile**—a step or set of steps to assist in getting over a fence or wall.

**Corn**.—Here applied to grain in general.

**And the red . . eye**.—A reference to Mary's youthful freshness and beauty.

53. **They love . . sends**.—Analyze. For the parsing of "the," see *Mason's Grammar*, par. 270.

**Hoping on**.—For what?

**And my arm's . . gone**.—Explain.

54. **And the sun . . there**.—What is meant?

**Grand old woods**.—Where?

An Idyl, or Idyll—*īdil*—is a short poem which presents in simple language a picture of the ordinary scenes and events of pastoral or rustic life.

A feeling of sadness and of tender regretful longing should mark the reading of this poem. Carefully observe the rules for Pause. The inflections should be short, and not strongly marked.

#### XV. CLOUDS, RAINS, AND RIVERS.

54. Point out any synonymous expressions in the first paragraph.

55. **Where . . sea**.—Express by a phrase.

**Stream**.—Discuss the use of this word here. Give other terms for running water, in addition to those occurring in this paragraph.

**Streamlet**.—Give force of *let*. Mention other endings with similar force.

**Constitute**—form, make up.

**Cots'wold**.—Literally, a *wōld*, or pasture land, where there are *sheep-cots*. Point out on the map the mountains and hills here men-

tioned, and trace the courses of the rivers.

**A brief residence.**—Express differently.

**Percolated**—filtered, worked its way through, drop by drop.

**Orifice**—*or'i-fis*—opening.

56. **Condensed**—made more dense, shrunken. See next paragraph for explanation.

**Locomotive.**—For *locomotive engine*. Properly, moving, or causing to move, from place to place.

**Opaque**—*o-pāk'*—that cannot be seen through. Opposed to *transparent*.

**Minute**—*mi-nāt'*—very small. Derived from the same root as *minute* (*min'ut*)—a minute portion of time.

**Particle**—a very small part.

**Cloud-banner.**—Explain.

**Humid**—moist.

**Licked up.**—Express otherwise.

**Reconverted.**—Give the force of this word.

57. **Finely-divided**—divided into minute particles.

**Atmosphere**—the air.

**Water—in the form of moisture.**—Give familiar examples.

**Aqueous**—watery, charged with water.

**The vapor-charged . . . attains.** This may be proved by the following simple experiment:—If a bladder, partly filled with air, and tightly tied at the neck, be heated before a fire, the contained air will expand and the bladder will be distended. The bladder will be distended also, if, when partly filled, it be carried to a great height.

**The colder higher air.**—Why colder?

58. **Further stage.**—Trace the different stages.

**Tilted . . . side.**—Explain.

**Dribble.**—Formed, with the diminutive ending *et*, from *dribble*, a frequentative form of *drib* (drip).

59. **Glacier**—*glās' i cr* (Ayres'

*Orthoëpist*); *glās'ht-cr* (*Imperial Dictionary*).

**Temperature**—state of the atmosphere with regard to heat or cold.

**Freezing-point**—the temperature at which water freezes. At what degree is this point marked on a common—Fahrenheit's—thermometer?

**Atmospheric**—pertaining to the atmosphere or air. Note that in this sentence the writer summarizes his arguments.

I. Distinguish between **preceded** and *preceded*; **steam** and *vapor*; **transparent** and *invisible*; **quantity** and *number*; **current** and *torrent*; **example** and *specimen*; **accumulate** and *increase*.

II. Select the prefixes and suffixes in the following words and show how they affect the meanings:—streamlet, assure, enable, discover, fineness, disappearance, reconverted, surface, pressure, surrounding, condensed, original.

III. Paraphrase:—Every occurrence in nature is preceded by other occurrences. These constitute the source of the river. A brief residence among the mountains would prove to you that they are fed by the rains. It has been reconverted into true invisible vapor. Without solar fire we should have no atmospheric vapor.

IV. Paraphrase by changing from passive to active or from active to passive construction:—They are usually found among hills. Whence do the earliest streams derive their water? You discover at once a likeness. The air is also chilled by coming in contact with the colder higher air. The human mind is not satisfied with studying and observing any natural occurrence alone.

V. Combine into one sentence:—The sun's rays fall on the earth. They heat the earth. They heat

the water. The water lies in large or small bodies on the surface of the earth. The heat changes the water into steam. The steam rises into the air. Clouds are formed from the steam.

VI. Expand the italicized phrases in the following, into propositions:—*In dry weather* you would find the streams feeble. *At every puff of the engine*, a cloud is projected into the air. *Without*

*solar fire*, therefore, we could have no atmospheric vapor. *By tracing a river backward*, from its end to its real beginning, we come at last to the sun. *To produce the cloud*, heat is necessary.

VII. Write out the lesson, from the following heads:—1. Tracing a river to its source. 2. Whence the rain which forms the river, comes. 3. River formed from glaciers. 4. How glaciers are formed.

## XVI. THE HUMBLE-BEE.

60. **Fine . . . humble-bee.**—Another reading is "Burly, dozing, humble-bee." *Humble*, in humble-bee, is a different word from *humble*, lowly, weak. It is a frequentative form of *hum*, and means to *hum often*; compare *humming-bird*. By a process of attraction *humble-bee* becomes *bumble-bee*.

**Porto Rique**—Porto Rico (Rich Port), one of the Spanish West India Islands. Its climate is very hot, but healthful. For what does "them" stand here?

**Seas.**—What seas?

**Thou . . . zone.**—Explain. By following the bee the poet can always enjoy a warm climate.

**Zigzag steerer.**—Explain. What is a *bee-line*?

**Waving.**—Is this word reconcilable with "zigzag"?

**Singing.**—What is the grammatical relation?

**Flower-bells . . . frequents.**—Explain. Is there a reference here to *camping out* in hot weather?

**Epicurean**—generally *epicurēan*—pleasure seeker.

Epicurus was a Greek philosopher who taught that the chief good in life was the pursuit of

pleasure, meaning thereby *freedom from pain and anxiety*. His followers perverted his system, and gave themselves up to sensual pleasures.

Explain all the epithets given to the bee in this stanza.

**Prithee**—*th* as in *the*—pray thee. It is generally used without the pronoun.

**Earshot**—hearing distance.

**Martyrdom**—the state of being a martyr. A rather strong term to express the feeling that separation from the bee produces.

**Shining haze**—a lack of transparency in the air. Why "shining"?

61. **Color of romance.**—An allusion to the fresher and deeper color of the countenance in spring. Is this true of the human countenance only? See Tennyson's *Locksley Hall*, ninth and tenth stanzas.

**Infusing**—gradually introducing.

**Subtle heats.**—An allusion to the *hidden* and *quietly working* influences of the spring warmth, which cause the flowers to spring up in profusion—"turns the sod to violets."

**Sunny solitudes**—open places in the woods, where the sun shines.

**Green silence**—the silence of the green underwoods—an expression thoroughly poetic.

**Mellow . . . bass.**—Explain "mellow" and "breezy."

**Crone.**—Generally a contemptuous name for a withered, garrulous, old woman. It has reference here to the *crooning* or humming sound made by the bee, and has perhaps the added meaning of *crony* or companion.

**Gulfs of sweetness**—secluded places in the woods full of flowers.

**Of Syrian . . . leisure.**—An allusion to the quiet of hot countries at mid-day, when the people take their *siesta* (sē-es'-ta), or mid-day rest, when the birds cease to sing, and all nature seems to feel the oppressive effects of the extreme heat. In general the people of these countries lead a careless, easy-going life.

**Unsavory**—disagreeable to the taste or smell.

**Bilberry**—the blueberry.

**Daffodils**—yellow flowers of the lily family.

**Catchfly**—a plant whose leaves fold up and entrap any fly that touches the upper surface. It is also called *Venus's fly-trap*.

**Adder's tongue**—a species of fern whose seeds are produced on a spike supposed to resemble a serpent's tongue.

**Dwelt among.**—What is the grammatical relation?

**All beside . . . passed.**—Explain.

**Seer.**—Here, a wise man, a philosopher. For reasons why the bee is *wiser*, see the four lines "Seeing only . . . wheat," and the three last lines of the poem.

**Yellow-breeched.**—Explain.

**62. Slumberest deep.**—The bee lies in a torpid or inactive state through the winter.

Much of the pleasing effect of the poem depends on the quaint but appropriate epithets used. Point out instances of these.

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Carefully observe the contrasted words and expressions in the reading of this poem. Point out the lines that should be read with the rising inflection, giving reasons. See the rules for Inflection in the FOURTH READER.

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**Paraphrase:**—Thou animated torrid zone. Epicurean of June, wait I prithee, till I come within earshot of thy hum,—all without is martyrdom. Thou in sunny solitudes, rover of the underwoods, the green silence dost displace with thy mellow breezy bass.

## XVII. THE SOWER'S SONG.

**62. Now hands . . . cast.**—This is a reference to the old custom of sowing grain from a sheet fastened to the body in such a manner as to form a seed-bag; the sower casts a handful of grain at each step.

**Old Time's on wing.**—Express differently.

**Harvest's joys.**—What are these?

**Corn.**—See note on "corn," p. 52.

**Beast and man.**—Why this unusual order?

**In sunshiny . . . green.**—Explain.

**63. Six thousand . . . sires**—the harvests since the Creation.

**One more . . . requires.**—Explain. Man and corn are both regarded as children of Mother Earth.

Are there any traces of Carlyle's ruggedness of style in this poem?

## XVIII. THE VISION OF MIRZA.

## FIRST READING.

63. **Mirza**.—A corruption of the Persian title *Emirzadeh*, son of the prince—*emir*, prince, and *zadeh*, son. This name—perhaps, too, *Bagdad*, *paradise*, *genius*—was probably suggested by the *Arabian Nights' Entertainments*, a collection of Oriental tales first made known to Europe in Addison's time. They were translated from the Arabic, and published in Paris, 1704-1717.

**Grand Cairo**—in Egypt, *kī'ro*; in the United States, *kā'ro*. Called *Grand* on account of its beautiful minarets, and its magnificent mosques and other public buildings. The Arabic name signifies "The Victorious Capital."

**Oriental**—eastern; opposed to *occidental*.

**Manuscripts**—books or papers written with the hand. What is the contraction for this word?

**By me**.—Express otherwise.

64. **Give . . public**.—In what way?

**Entertainment**.—Explain the meaning in this connection.

**Begin**.—Distinguish from *commence*. See Abbott & Seeley's *English Lessons for English People*, par. 7.

**Translated**—changed from another language. The manuscript is supposed to be written in the Arabic language.

**Word for word**.—Express otherwise. For what purpose does the author pretend to have found this "vision" in an oriental manuscript?

**Fifth day of the moon**.—That is, fifth day of the *month*. Month primarily meant the time measured by one revolution of the moon.

**Forefathers**.—Give another

word with the same meaning, and one with an opposite meaning.

**Devotions**—religious duties, prayers.

**Bagdad**—a city and *pashā'lic* (*it* as in *far*) or province of Asiatic Turkey. The city is on the river Tigris, and was once the capital of a great Mohammedan empire.

**Meditation**—close, continued thought.

**Profound contemplation**—deep study.

**Vanity . . life**.—Explain by paraphrase.

**Man . . dream**.—Show the force of "shadow" and "dream." Is this the right view of life? Compare Longfellow's *Psalm of Life*.

**Musing**.—Compare with "meditation" and "contemplation" above.

**Habit**—dress. Now rare in this sense except in the compound *riding-habit*.

**Wrought**.—Note the expressiveness of this word.

**Inexpressibly melodious**—unspeakably pleasant to the ear.

**Put me in mind**.—Express otherwise.

**Paradise**.—The primary meaning of this word is *garden*, or *park*. Compare "Garden of Eden." Note the melody of this sentence, and its peculiar oriental coloring.

**Last agonies**—pangs of death.

**My heart . . raptures**.—What does this mean?

**Haunt**—a place of frequent resort. Pronounce *hawnt* (*Imperial Dictionary*). So, *daunt*, *taunt*, *vaunt*, etc.

**Genius**—*jē'nŭs*—a spirit supposed to attend and direct a man through life; also, as here, the guardian spirit of a *place*. Plural,

*genii* (*j'ni*). Distinguish from *genius* (*j'nyus*); plural, *geniuses*.

**But never heard.**—Supply the ellipsis.

**Transporting airs**—music so delightful that it fills the soul with pleasure—carries one out of one's self. Compare "captivating strains," p. 65.

**Taste.**—Here, to enjoy.

**65. Reverence.**—Give synonyms.

**Subdued**—overcome.

**Affability**—kindness of manner.

**Familiarized . . . imagination**—made him appear to my mind as a person well-known to me.

**Dispelled**—drove away.

**Apprehension**—fear or uneasiness at the prospect of future evil.

**Soliloquies**—discourses to one's self; spoken meditations.

**Pinnacle.**—What is the usual application of this word?

**Cast thy eyes.**—Express otherwise.

**Prodigious**—*prō-dij'us*.—Give synonyms. Suggest a more appropriate word.

**Vale of Misery.**—Why is life thus described?

**Thick mist.**—What does this represent?

**Consummation**—end, with the added notion of *completion*.

**Darkness . . . ends.**—Same as "thick mist" above.

**Survey**—*sur'vey*.—Distinguish from *survey'*. Give other words differing in meaning according to accentuation.

**Threescore . . . arches.**—See Psalm xc., 10. Explain "broken arches," "thousand arches," p. 66.

**66. Black cloud.**—Explain what is meant here.

**Trap-doors—pit-falls**—diseases and accidents which beset men.

Why are they represented as being thick "at the entrance" and "towards the end"?

**No sooner . . . but.**—For an explanation of this use of "but" see Abbott's *How to Parse*, par. 456.

**Hobbling . . . arches.**—Explain the allusion.

I. Distinguish between **vision** and *dream*; **musings** and *thinking*; **visible** and *apparent*; **conversation** and *talk*; **fears** and *apprehensions*; **entire** and *complete*.

II. Show how the prefixes and suffixes in the following affect the meaning:—discovered, applied, departed, impressions, innumerable, musical, musician, eastward, ruinous.

III. Paraphrase:—I picked up several Oriental manuscripts which I have still by me. After having offered up my morning devotions, I fell into a profound contemplation on the vanity of human life. I cast my eyes towards the summit of a rock. My heart melted away in secret raptures. Consider it attentively. I perceived that innumerable trap-doors lay concealed in the bridge.

IV. Combine into one sentence: I examined the bridge. I examined it leisurely. I counted the arches. There were seventy entire arches. There were several broken arches. In all there were about one hundred arches. The broken arches were at the far end of the bridge. They appeared to have been broken by a flood or other similar accident.

V. Reproduce the lesson from the following heads:—The meeting with the genius. The view of the valley and the flood. The bridge, and the passengers on it.

## XIX. THE DEATH OF THE FLOWERS.

67. **Melancholy**—sad. What days are meant? Why "melancholy"?

**Wailing winds.**—Explain "wailing."

**Naked woods.**—What is meant?

**Sere**—withered.

**Eddying gust.**—Explain. The sound of the word "rustle" resembles the sound made by the leaves. Give other words possessing this peculiarity.

**Calls the crow.**—Another reading is *caws the crow*.

**In brighter . . . airs.**—A reference to spring-time.

**A . . . sisterhood.**—Express in other words.

**With the fair . . . ours.**—The dead are here compared to the fallen and decayed flowers. Compare Psalm ciii., 15, 16.

**Wind - flower**—the anemone (*a-nem'o-ne*). It is so called because it grows well on very exposed situations, and was supposed to expand its leaves when the wind was blowing. It flowers early in the spring. Note any peculiarity in this line.

**Orchis**—*or'kis*—a genus of plants, the flowers of which frequently resemble insects.

**Golden-rod**—a plant bearing yellow flowers thickly set upon a tall, upright stem. It is allied to the aster. The aster—Greek *aster*, a star—is so called from the form of its flowers.

**Upland . . . glen.**—For "upland" see note on "upland," p. 31. "Glade," an open place in a forest or wood. "Glen," a secluded, narrow valley. Why are these three places mentioned?

68. **And twinkle . . . rill.**—Analyze. Explain "smoky light." What is this stanza a description of?

**The fair . . . blossom.**—Compare "With the fair . . . ours," p. 67.

**Not unmeet.**—Why? Paraphrase the two last lines of the last stanza. Compare "Pictures of Memory," second stanza.

What is the predominant feeling expressed in this poem? Account for this feeling.

## XX. THE VISION OF MIRZA.

68. **Catching . . . themselves.**—Explain. Compare the familiar saying, "A drowning man will catch at straws."

**Posture**—position, attitude.

**Speculation**—train of thought. Give the more common meaning of this word.

**Bubbles . . . them.**—What is meant here?

69. **With scimitars . . . them.**—An allusion to the premature deaths caused by war. *Scim'i-tar* or *cim'iter*, is a short Turkish sword with a curved blade; here used as an emblem of bloodshed. What different classes of men are described in this paragraph?

**Seeing . . . prospect.**—Explain by a paraphrase.

**Comprehend**—understand.

**Hovering**—*hūv'er* or *hōv'er*, not *hōv'er*—flying about close at hand.

**Flights**—Name and distinguish different words applied to collections of animals.

**Harpies**.—In ancient mythology, ravenous, winged monsters, having the face of a woman and the body of a vulture. The term "harpy" is now applied to an extortioner or rapacious person.

**Cormorants**—large and extremely voracious birds of the pelican family.

**Winged boys**—cupids. The ancient Greeks and Romans used to represent Cupid, that is, Love, as a winged boy.

**Perch . . . arches**.—Why on the middle arches?

**Infest**—plague, torment.

**These . . . human life**.—Explain the use of the capitals in this paragraph.

**Fetched**.—Give the common meaning of this word.

**Man . . . death**.—The Genius changes Mirza's view of life by revealing to him the joys of the future world. See page 70.

**Bid**.—What tense?

**Prospect**—sight.

**Existence**—state of being.

**Cast thine eye**.—Compare "I directed my sight," three lines below.

**Supernatural**—beyond the powers of nature. Distinguish from *unnatural*.

**Dissipated**—scattered.

70. **Immense ocean . . . parts**.—Eternity, or the future world, divided into two regions, one of bliss, and one of woe, by an impenetrable wall. Compare Luke xvi., 26.

**Adamant**.—A poetic term for any hard impenetrable substance. *Diamond* is merely another form of the same word.

**One-half**.—The region of woe, into which the Genius, in mercy, does not permit Mirza to look.

**The other (half) . . . instruments**.—A description of heaven—partly Christian and partly Mohammedan.

**Garlands**—wreaths.

**Confused harmony**—a blending or mingling of agreeable sounds. Compare "sweet confusion," p. 81.

**Gates of death**.—See "trapdoors" and "pitfalls," p. 66.

**The islands**.—The Greeks and Romans placed their *Elysian fields*, or Paradise, in the Islands of the Blessed. These were supposed to lie beyond the Strait of Gibraltar, in the Atlantic Ocean.

**Myriads**—countless numbers.

**The mansions . . . death**.—See John xiv., 2.

**Excelled**—went beyond others.

**Relishes and perfections**—tastes and capacities for enjoyment.

**Accommodated . . . inhabitants**—suited to the wants and capacities of those who are to enjoy them.

**Inexpressible**—unspeakable.

71. **The Genius . . . me**.—Why does the Genius now disappear, instead of granting Mirza's request?

Note the happy manner in which the author brings this beautiful essay to a close. Show that the allegory gives us a picture of human life.

I. Distinguish between **mirth** and **jollity**; **save** and **safe**; **confusion** and **disturbance**; **dissipate** and **disperse**; **immense** and **huge**; **reward** and **prize**; **variety** and **change**; **multitude**, **crowd**, **throng**, and **mob**; **among** and **between**; **fetch** and **bring**.

II. Show the force of the prefixes and suffixes in the following:—Wonderful, uncomfortable, existence, passage, perfection, pleasure, supernatural, unmet, interwoven, discovery.

III. Vary the following sentences



by changing the voice of the verbs: Man was made in vain. I passed some time in the contemplation of this wonderful structure, and the great variety of objects which it presented. My heart was filled with a deep melancholy. I saw nothing but the long, hollow valley of Bagdad.

IV. Paraphrase: — Multitudes were very busy in the pursuit of bubbles. "What mean," said I, "those great flights of birds that are perpetually hovering over the bridge." I here fetched a deep sigh. These are the mansions of

good men after death. I turned to address myself to him a second time.

V. Paraphrase the paragraph beginning "Gladness grew in me."

VI. Combine into one or two sentences:—Many of those on the bridge fell into the tide. They fell through the trap-doors. The trap-doors were quite numerous. They were especially numerous at the ends of the bridge. Some fell, through carelessness. Some were pushed upon the trap-doors. They were pushed by individuals with scimitars in their hands.

## XXI. OFT IN THE STILLY NIGHT.

71. **Oft . . . around me.**—Paraphrase. Why are "Slumber's" and "Memory" written with capitals? Expand the metaphor in "Slumber's chain."

What is the grammatical relation of "smiles," "tears," etc.?

**The eyes . . . shone.**—Compare

"And the love-light in your eye," p. 52.

72. **When I . . . weather.**—Compare "The Death of the Flowers."

**Like**—Parse.

**And all . . . departed.**—Show the grammatical connection, and supply the ellipsis necessary to complete the sense.

## XXII. 'TIS THE LAST ROSE OF SUMMER.

72. **To reflect . . . sigh.**—Explain the comparison here made between the rose and a friendless person.

**Kindly.**—Express by a phrase.

73. **So soon . . . away.**—Rewrite in prose. Parse "so."

**When . . . flown.**—Distinguish between the meaning of these two lines.

**Bleak**—cold, dreary. What makes the word "bleak"?

## XXIII. ON HIS OWN BLINDNESS.

73. **Spent**—exhausted.

**Ere half my days.**—What is the grammatical relation? Milton became blind at the age of forty-four, having sacrificed his failing sight in his devotion to the task of writing a *Defence of the English People* for the execution of Charles I. This duty was imposed on him by Cromwell's Council of State.

**One talent . . . hide.**—See Matthew xxv., 14-30. The "one talent," which Milton modestly claims to have received, was not merely his poetical faculty, but also the power of setting forth and defending the principles of the Puritans.

**Though . . . Maker.**—Milton probably refers to his writings in defence of Puritanism, a work done, as he himself says, in obedience to that inward monitor that spoke to him from Heaven. It would, therefore, seem to him a mysterious providence that he should be laid aside from a work to which he believed himself to be divinely called.

**Bent**—disposed, inclined.

**My true account.**—Explain the allusion.

**Fondly**—foolishly. This is the primary meaning of the word.

**Prevent.**—Used in the old meaning of *anticipate*.

**His own gifts**—the talents given to men.

**Mild yoke.**—Explain. See Matt. xi., 29-30.

**Post**—hasten. The allusion is to the *post*, or carrier of letters, etc., who used to travel swiftly by taking fresh horses at each stopping-place.

**They also . . . wait.**—Obedience is tested by patient suffering, as well as by active service. Compare —

"O fear not in a world like this,  
And thou shalt know ere long,  
Know how sublime a thing it is  
To suffer and be strong."

— Longfellow, *The Light of Stars*.

For definition of the Sonnet, see notes on *The Evening Cloud*, page 45.

The reading of this poem will serve to illustrate the use of the Final Pause (see p. 16, FOURTH READER). The sound of the last word in the line should be prolonged, and the voice *slightly* suspended thereafter, without any change of tone or pitch.

## XXIV. THE FACE AGAINST THE PANE.

74. **Beacon Light.**—A beacon is a conspicuous mark placed over a rock or shoal, for the guidance of vessels. Some beacons are lighted at night. Here, it is probably used for *light-house*.

**A-trembling.**—The light would have this appearance when seen through the rain. For the initial "A" see Mason's *Grammar*, par. 267.

**She hears . . . fro.**—These are signs of the approaching storm. Note the Imitative Harmony.

**Crone.**—See Note on "crone," page 61.

**Wringing . . . hands.**—Explain. Why "gaunt and palsied"? Note the human voices and actions attributed to the *breakers*, the *wind*, and the *tree*. Why these sounds and signs of sorrow?

**Perilous**—dangerous.

**Reef**—a ridge of rocks lying near the surface of the water or projecting a little way above it.

75. **That makes the water white.**—Explain.

**Veined with fire.**—Explain. Show the force of "veined."

**Church-bell tolls.**—The bell can be heard only when the storm lulls.

**Unseen fingers**—the wind itself. Note the Imitative Harmony in this stanza.

**Sweethearts.**—A compound of *sweet* and *heart*; not from *sweet* and the suffix *ard*, as has been supposed.

**Boom**—a deep, hollow roar. Give other meanings.

**Shoals**—shallows, places where the water is of little depth.

**Rocket**—a tubular case of paste-board or thin metal filled with a combustible preparation which explodes and shows colored lights as the rocket is being projected through the air. Rockets are frequently used at light-houses and life-saving stations, to discover the position and course of vessels in distress; also, to throw lines over a wreck. These latter are called life-rockets. What is meant by the dash after "sky"?

76. **Golden furrows.**—Explain.

**What . . . white.**—The gleam of the rocket revealed to Mabel her lover's sinking boat.

**From . . . rubies.**—Note the beauty of this picture. The storm has ceased, but the water is still troubled, and the crests of the broken waves sparkle like rubies in the morning sunlight. See the note on "golden," page 41.

**Angel . . . spire.**—Probably, the weather-vane.

**Beacon-light.**—What is meant?

Note the prevalence of the full vowel sounds and of the liquids in this poem, and the suppression or weakened force of the harsh consonant sounds.

This poem requires pure tone and the other elements of Expression suitable for simple narrative.

Sec. 1. Imitative modulation should be applied to such words as "trembling," "screech," "moan," "sobs," "grieves," "to and fro." Group "about . . . cottage," and pause after "cottage." Observe the Median Stress on "crone" and the Thorough Stress on "alone." Slower time in "Till . . . hands."

2. Change the tone in "You are weeping!" to express surprise. Read "Your lovers . . . white" in a firmer tone to express encouragement.

3. "The heavens . . . fire!" Full, forcible tone. Apply imitative modulation in this section, and note any change of time. "God pity . . . pain"—tone of prayer.

4. Read "A boom . . . light" in faster time. Why? Prolong the sound of "fades." Why?

5. Mark each question with the proper inflection? Read "Did she . . . rain" in a gentle, subdued tone, and in slower time.

6. Read "Come . . . hands" in slow time. Why? Express a feeling of horror in reading "Two bodies . . . hair."

7. In reading the last five lines of the poem express "She will . . . night" in a tremulous tone, and read the remaining lines in a firmer tone, ending with the rising inflection.

## XXV. DISCOVERY OF THE ALBERT NYANZA.

77. The expedition which resulted in the discovery of the Albert Nyanza left Khartoum, at the junction of the White and Blue Nile, December 18th, 1862. Baker was accompanied by his wife, a Hungarian lady, and he has given us an interesting account of their adventures, in his book, *The Albert Nyanza*.

**Prize.**—What?

**Quicksilver.**—The common name for mercury, a shining liquid metal of a silver-white color.

**Expanse**—wide extent.

**Blue mountains.**—Why *blue*?

**Tenacity**—fixedness of purpose.

**In English style**—in that hearty, vigorous style which is peculiar to the English.

**Nestled.**—Note the aptness of this word.

**To unravel . . . mystery.**—Express differently.

**So many greater.**—Name other African explorers.

**Vent.**—Give another expression.

**Vain cheers.**—Explain "vain" here. Why would cheers seem vain?

78. **Reservoir**—*rez'er-vwar* (a, as in *war*)—a place where water is collected, and kept for use when wanted.

**Which . . . wilderness.**—Explain what is here meant.

**Memorial**—that which serves to keep in memory.

**One . . . Englishman.**—Who? Read Tennyson's "Dedication" of the *Idyls of the King*.

**Nyanza.**—Spelled also *N'yanza*—a native word meaning "the water." Pronounced as a dissyllable.

**Magingo**—a village near Lake Nyanza.

**Bam-boo'**—a species of tropical grass or reed, sometimes growing to a great size.

**After . . . cliff.**—This sentence is faulty. Correct it.

**Interspersed . . . bush**—with trees and bush scattered here and there.

**I rushed . . . Nile.**—Improve the style of this sentence.

**Astounded**—greatly astonished.

**Hope deferred . . . hearts.**—See Proverbs xiii., 12.

79. **Julius Cæsar . . . unravel.**—Lucan, the Latin poet, born in Spain, A.D. 38, author of the epic poem, *Pharsalia*, is the authority for this statement.

Julius Cæsar was in reality, though not in name, the first Roman Emperor. He was a man of varied talents; he was the first general and statesman of his age, and he excelled as an orator and as a historian. Cæsar's chief military exploit was the conquest of Gaul (France) and Britain, B.C. 58-50. His return from these wars brought on a civil war in which he conquered all his enemies, and became master of the Roman world; but his ambitious designs stirred up new enemies against him, and he was murdered by them B.C. 44, in the fifty-sixth year of his age.

**Basin.**—Distinguish from the common geographical meaning.

I. Distinguish between **opposite** and **adjacent**; **suddenly** and **instantly**; **humble** and **insignificant**; **mystery** and **secret**; **wilderness** and **desert**; **perfectly** and **completely**; **astounded** and **astonished**.

II. Select the prefixes and suffixes in the following words, and show how they affect the meanings:—opposition, boundless, inland, unravel, dangerous, disbelieved, amazement, strengthen, gracious, beautifully.

III. Paraphrase:—Here was the reward of all our labour. England had won the sources of the Nile. This was the key to the great secret that even Julius Caesar yearned to unravel. This was the great reservoir of the Nile. As an imperishable memorial of one loved and mourned by our gracious Queen, and deplored by every Englishman, I called this great lake the "Albert Nyanza."

IV. Vary the following sentences by changing the voice of the verbs:—England had won the sources of the Nile. Long before we had reached the spot, I had arranged with my men to give three cheers in English style, in honour of the discovery. We commenced the descent of the steep path on foot. My men were perfectly astounded at the appearance of the lake. No European foot had ever trod upon its sand,

nor had its vast expanse of water ever been scanned by the eyes of a white man.

V. Combine into one or two sentences:—The morning was beautifully clear. We crossed a deep valley. The valley lay between hills. We toiled up the opposite slope. We reached the top. We got a view of the lake. We had not expected this. The lake lay far beneath us. It looked like a sea of quicksilver. It was bounded in the distance by the horizon. It was rendered more impressive by a range of mountains. These mountains rose from the bosom of the water. They were about fifty or sixty miles distant.

VI. Write heads for a reproduction of this lesson, and from the heads write a letter giving an account of the discovery.

## XXVI. FROM "THE DESERTED VILLAGE."

80. **Sweet Auburn.**—Various attempts have been made to identify Auburn. The name, Mr. Forster tells us, was suggested by Bennett Langton, a member of the Literary Club to which Goldsmith belonged in London. If the poet had any particular village in his mind it was probably Lissoy, the home of his boyhood, a village about half way between Athlone and Ballymahon, in the County of Westmeath, Ireland. Goldsmith was two years old when his father removed from Pallas, in the County of Longford, where the poet was born, and became rector of the Parish of Kilkenny West, in which Lissoy was situated. "This poor Irish village, no doubt, looked to him as charming as any Auburn, when he regarded it

through the softening and beautifying mist of years."

**Swain**—a peasant, a rustic youth, a lover—a favourite poetic word of the last century.

**Smiling spring.**—Personal Metaphor. Expand it.

**Parting**—departing. What are "lingering blooms"? Note the beautiful adaptation of sound to sense in this line. How is the loveliness of the village shown in this couplet?

**Bower.**—Originally, a chamber or private room. Give the meaning in this connection.

**Seats of my youth.**—See first note. Explain the whole line by a paraphrase.

**Loitered.**—Compare *lingering*, *delayed*, *paused*. Show the appro-

priateness of these words as used here.

**Where . . . scene.**—Paraphrase.

**On . . . charm.**—Explain this use of "on."

**Cot**—cottage. Explain "sheltered."

**Decent**—presenting a neat appearance, modestly pretty.

**Topped.**—Express otherwise.

**The hawthorn . . . made.**—Compare Burns' *Cotter's Saturday Night*, ll. 79-81.

**Talking age.**—Explain. Note the Metonymy.

**Village murmur**—the mingled sounds of village life. Note the force of "yonder," which seems to bring the whole scene vividly before us.

**Careless**—not heedless; but, free from anxiety.

**Mingling notes.**—Notice the beauty and expressiveness of the epithet "mingling." Compare "village murmur" and "sweet confusion." What are these "mingling notes"?

**Softened.**—Explain. Compare "mellowed" in Scott's *Lady of the Lake*, Canto IV., st. 17, ll. 2-5.

**Responsive**—answering. Paraphrase this line.

**Sober.**—An apt epithet. Explain.

**Lowd.**—Onomatopœia. Note the correspondence of sound and sense throughout this description.

**To meet . . . young.**—Express as a clause.

**81. That bayed.**—What is the antecedent of "that."

**That spoke . . . mind.**—That showed a mind free from care. Compare *careless* above. Note the rhyme, "wind" and "mind."

**These all.**—The different sounds mentioned in the six preceding lines. Compare "The mingling notes . . . below."

**Sought the shade.**—A purely poetic sentiment; it probably refers to the "evening's close," when the

sounds are heard, or to the *gradual blending and melting away* of the various sounds.

**And filled . . . made.**—Goldsmith, in his *Animated Nature*, speaks of the nightingale's "pausing song." The nightingale is not found in Ireland, however. In his beautiful picture of Auburn the poet has mixed together in "sweet confusion" characteristics of English and of Irish village life. See on this point Macaulay's *Oliver Goldsmith*, and Black's *Oliver Goldsmith* in "English Men of Letters" series.

**Copse**—*cōps*.—A shortened form of *cōppice*, a wood of small growth, cut down at certain intervals.

**Garden smiled.**—Compare "smiling spring." Paraphrase, bringing out the force of "smiled."

**Still.**—Give grammatical relation.

**The place disclose.**—Express otherwise.

**The village preacher.**—Usually identified with the poet's father, or with his brother Henry. Henry was curate at Lissoy with "forty pounds a year," and the tidings of his brother's death had reached the poet shortly before this description was written. See Rolph's *Select Poems of Oliver Goldsmith*, and Forster's *Life and Times of Oliver Goldsmith*.

**Mansion.**—Here used in a general sense. So, "noisy mansion," below. Compare *manse*.

**Passing**—surpassingly, exceedingly. How could he be rich with an income of only forty pounds a year? Compare "Poor and content is rich, and rich enough," *Othello*, Act III., sc. 3.

**Remote**—distant.

**Nor e'er . . . place.**—This was literally true of the poet's brother, but not of his father. See the "Dedication" of *The Traveller*. The poet here is perhaps thinking of his own wandering career, and

mentally contrasting it with the quiet, settled life of his brother.

**Unskilful.**—Here, *naturally unfitted*, because of his simplicity of character. Another reading is, *unpractised*. Distinguish in meaning.

**By doctrines . . . hour.**—This line modifies "(to) seek for power," and not "to fawn."

**Other.**—Give a different word.

**Bent**—strongly disposed. Note the grammatical relation. Another reading is, *skilled*.

**The vagrant train**—idle wanderers. See following lines. Compare with this couplet, ll. 15 and 16 of *The Traveller*.

**Chid**—reproved, blamed.

**Long-remembered.**—Why?

**Spendthrift**—one who recklessly spends his *thrift* or gains. Give other compounds made up of a verb and its object. Goldsmith may have had himself in mind while writing this couplet.

**Broken soldier.**—Broken down by age or war. Compare Campbell's *Soldier's Dream*: "And fain was their war-broken soldier to stay."

**Bade.**—For *bidden*.

**Talked . . . away.**—Explain.

**Done**—ended. An absolute construction.

**Shouldered . . . won.**—Compare Dryden's *Alexander's Feast*: "Fought all his battles o'er again."

**Glow**—warm up with kindly interest. Show how the poet brings out the preacher's sympathy with his guests.

**Careless . . . began.**—Their tales of woe move him to pity, and he relieves their wants without caring to enquire if they are deserving of charity. "*Charity* gives to a worthy object; *pity* appeals to the feelings without regard to worth in the object."

**And e'en . . . side.**—Show how this could be.

**Prompt**—ready.

82. **Fond endearment**—mark of tender affection.

**Tempt . . . skies.**—Express otherwise. Note the beautiful simile.

**Allured**—attracted, enticed—in a good sense. The preacher, by his teachings and life, presented religion in its proper light—as something most pleasant and attractive.

**Led the way**—walked in the way he pointed out to others. Give familiar sayings expressing the same sentiment.

**Parting life.**—Explain.

**Dismayed**—*terrified* the dying man.

**Champion.**—Properly, one who fights for another. Show how this name is applicable to the preacher.

**Anguish**—extreme distress. Distinguish from *despair*.

**Fled.**—Used *actively*. Compare "He fled the country."

**Comfort came down.**—That is, from Heaven, like a ministering angel, to the dying man.

**And his last . . . praise.**—Paraphrase, bringing out the full force of "faltering" and "whispered."

**With meek . . . grace.**—Explain by a paraphrase.

**Venerable**—worthy of the highest respect, from associations of religion, dignity, or age.

**Truth . . . sway.**—What made his words so impressive?

**Steady zeal.**—Give the full meaning of "steady."

**Rustic**—countryman.

**Wile.**—Here, little tricks to attract attention. Explain "endeavouring."

**To them . . . heaven.**—He is ready to rejoice with them that rejoice, and to weep with them that weep; but no trouble that comes to him from this sympathy with his fellow-men is able to disturb that calm peace of mind that comes from "setting his affections on things above." The same thought is brought out in the beautiful simile that follows.

**Midway . . . storm.**—Explain.

**Though round . . . head.**—Institute a comparison between the description of the cliff in this couplet and that of the preacher in the couplet "To them . . . heaven." Does this simile of the "tall cliff" accurately illustrate the character portrayed in the village preacher?

Carefully examine the grammatical structure and relation of the four preceding lines.

**Yon.**—Not a contraction for *yon-der*. *Yon* is the earlier word.

**Straggling fence.**—Here, the untrimmed hedge.

**With . . . gay.**—The furze is an evergreen shrub with bright yellow flowers, which, though beautiful and gay, are not followed by fruit; hence, probably, the epithet "unprofitable." It is not altogether unprofitable, however, for it is used in some places as fuel, and sometimes as food for sheep and cattle.

**The village master.**—The original of this sketch was probably the poet's early teacher, Thomas (*Paddy*) Byrne, an old soldier, whose marvellous tales awakened in Goldsmith a passion for wandering and adventure. See Irving's *Life of Goldsmith*.

**Stern to view.**—See Mason's *Grammar*, par. 192.

**I knew . . . knew.**—Is it implied here that Goldsmith was among the truants?

**The boding tremblers**—pupils trembling in anticipation of punishment. Why?

83. **With glee.**—Paraphrase so as to bring out the full force of "counterfeited."

**Circling round.**—Explain.

**The love . . . fault**—Quote another line from this poem similar in sentiment. Note the imperfect rhyme in this couplet.

**Village.**—For *villagers*; an example of Metonymy.

**Terms . . . tides.**—"Terms" refers to the "sessions of the universities and law-courts"; "tides," not to the ebb and flow of the ocean, but to "times and seasons," as Easter-tide. Compare "Time and tide wait for no man," where *tide* means *season*.

**Presage**—foretell.

**Gauge**—measure the capacities of casks, etc.

**The very spot . . . forgot.**—That is, *the village inn*, which is next described in the poem.

**Triumphed.**—How See "For even . . . still," six lines above.

"The demure humor of this description of the village master heightens the pleasurable effect of the prevailing tone of pensive sadness." Explain what is meant, and point out instances of this "demure humor."

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In reading this selection there will be a tendency to fall into a monotonous or sing-song tone. This may be avoided by observing the pauses carefully, especially the *caesural pause*, by bringing out the forces of the contrasted words and phrases, and by expressing as clearly as possible all the different shades of thought.

With what inflection should the enumeration of the *charms*—"the sheltered cot," etc.—be read?

In "a man . . . dear," avoid the verse accent on "was," and emphasize "all" and "dear." Mark the contrast between "to raise the wretched" and "to rise."

The simile, "as some tall cliff . . . head," requires the orotund quality of voice and slow time, especially in the last line.



## XXVII. THE BATTLE OF BANNOCKBURN.

**84. Bannockburn** — a village three miles to the south of Stirling, on the *Bannock burn*, or rivulet; hence the name. Trace the course of events that led to the Battle of Bannockburn.

**French provinces.**—Large districts in the west and north of France belonged to England at this time: See Thompson's *History of England*, Henry II. and John.

**Irish—Welsh.**—By what English kings were Ireland and Wales conquered?

**Nobles and barons.**—The distinction between these two classes arose from the peculiar mode of holding land in feudal times. All noblemen were barons, whatever might be the higher ranks in the peerage which they occupied; but all barons were not noblemen. How is the title *Baron* now used?

**Robert the Bruce.** — "The," when used before Scotch and Irish family names, has somewhat of the force of a title, and indicates the head of the clan or family.

**85. Expert** — skilful.

**The Douglas** — Sir James Douglas, surnamed "The Good." He was so formidable an opponent of the English that the name of "The Black Douglas," given to him because of his dark complexion, was used by English mothers to frighten their children. After the death of Bruce, in 1329, Douglas set out for the Holy Land to bury the heart of his royal master in the Holy Sepulchre; but he was killed in Spain while fighting against the Moors. Bruce's heart was carried back to Scotland and buried in Melrose Abbey.

**Experienced** — taught by practice.

**Under every . . . numbers.** — Express by a clause.

**Supply** — make good

**Address** — tact, skilful management.

**Stratagem** — plan or scheme for deceiving an enemy. Show what this was.

**Near . . . it.** — Explain. Note any peculiarity of construction.

**Water-courses** — channels for water, whether natural or artificial.

**Steel spikes** — *Caltrops* or *Calthrops*. — The caltrop is an instrument with four iron points so arranged that whichever way it may be thrown, it will fall with three of the points resting on the ground, and the other pointing upward.

**86. St. Ninians** — a village near Stirling. St. Ninian was a British bishop who became the apostle of Christianity to the Picts about the beginning of the fifth century.

**Succors** — troops which serve to aid or assist other troops.

**Dismissed** — despatched.

**Mareschal** — *Mar'e-shal*. — Same as *marshal*; in the Scottish army, the commander of the cavalry. This office was held by the family of Keith, but was forfeited through rebellion in 1715.

**Survey** — examine attentively. Distinguish from *sur'vey*.

**Beautiful and terrible.** — Explain how this could be.

**Men-at-arms** — soldiers clad in full armor, heavy-armed troops; distinct from archers and other light-armed troops.

**Standards . . . pennons.** — The *Standard* is the principal flag or ensign of an army; the *Pennon* was a small pointed flag carried on a knight's lance; the *Banner* was a pennon with the point or points cut off. These distinctions are not now observed, *banner* being a general term for any flag.

**Gallant** — brave, splendid. See note on "brave," p. 37.

**Christendom** — the Christian world.

**Chaplet** — garland or wreath. What duty had been assigned to Randolph? Explain the king's remark to him.

87. **Redeem** . . fault. — Explain.

**Encompass** — surround.

**Randolph** . . field. — "That was nobly done, especially as Douglas and Randolph were always contending which should rise highest in the good opinion of the king and the nation." — *Scott*.

**Van** — the first line or front of an army. Give the opposite word.

**Helmet** — a piece of armor for the head.

**Career**. — Distinguish from its usual meaning.

88. **Falkirk**. — South-east of Stirling. Here Edward I. defeated Sir William Wallace, the famous Scottish hero, in 1298. Wallace was captured in 1305, and executed at London.

89. **Reserve** — a body of troops kept in the rear of an army in action to give support where required. Distinguish from its ordinary meaning.

**Gillies' Hill**. — From *gillie* (g hard), a page, or servant.

**Forlorn** — forsaken, wretched.

90. **Exile**. — Soon after Bruce was crowned King of Scotland (1306) he was defeated by an English army. After many adventures in the Highlands, he was forced to take refuge for a time in the little Island of Rathlin, off the north coast of Ireland. It was here that the incident took place which forms the subject of Elizabeth Cook's poem, *Bruce and the Spider*, found in the THIRD READER.

**Conquered province**. — By whom conquered?

**Hostility** — enmity, acts of warfare.

**Talents** — ability, genius. This application of the word is probably borrowed from the Scrip-

tural parable of the talents. Compare note on "one talent," p. 73.

**Patriot** — one devoted to the interests of his country.

**Gratitude** — thankfulness.

Name other important battles between England and Scotland.

Compare the style of this selection with that of *The Battle of Hastings*, page 37, noting the object for which each was written.

*The Tales of a Grandfather*, from which this selection is taken, were so called because Scott wrote them for the instruction of his grandchild, John Hugh Lockhart. A comparison might be made in this respect between Scott and Victor Hugo, the great French novelist (see page 266), who wrote fairy tales and *The Art of being a Grandfather* to amuse and instruct his grandchildren, George and Jeanne.

I. Distinguish between **number** and **quantity**; **address** and **stratagem**; **occupied** and **inhabited**; **advance** and **approach**; **diligence** and **haste**; **alarmed** and **frightened**; **enemy** and **antagonist**; **sustain** and **assist**; **pursued** and **followed**; **pretensions** and **claims**; **recollection** and **remembrance**; **less** and **fewer**.

II. Form new words from the following by adding prefixes, and show how the change affects the meaning: — join, heard, armed, turn, broken, placed, drawn, order, action, able, press, place, took, dependent, covered, honor.

III. Paraphrase: — The whole army did not exceed thirty thousand men. To use the utmost diligence to prevent any succor from being thrown into Stirling. "See, Randolph, there is a rose fallen from your chaplet." The king refused him permission. The English, losing all heart, began to shift every man for himself.

IV. Vary the form of the follow-

ing sentences by changing the voice of the verbs:—King Edward assembled one of the largest armies which a king of England ever commanded. With this purpose the army was led to a plain near Stirling. These were filled with light brushwood, and the turf was carefully replaced. He drew out his army, therefore, in the order he

had before resolved on. They killed many of the Scots, and might, as at Falkirk, have decided the victory but for the preparation which Bruce had made for them.

V. Sketch the Battle of Bannockburn as though you had been one of the Scottish army. Heads:—The preparation for the enemy; the conflict; the pursuit.

### XXVIII. BRUCE TO HIS TROOPS, Etc.

91. The two following stanzas, said to have been written by Sir Walter Scott, are sometimes prefixed to this poem as an introduction:

"At Bannockburn the English lay,  
The Scots they werena far away,  
But waited for the break o' day  
That glinted in the east.

"But soon the sun broke through  
the heath,  
And lighted up that field o' death,  
When Bruce, wi' soul-inspiring  
breath,  
His heralds thus addressed."

**Gory bed . . . victory.**—Bruce presents to his troops the alternative of *victory* or *death*.

**Lour**—also spelled *lower*—to appear dark or gloomy, to threaten. Explain "*front of battle*."

**Power.**—Here used for *army*—a common use of the word in Shakespeare.

**Chains and slavery.**—What is the meaning here?

**Traitor**—one who betrays his country: in opposition to *patriot*. Here used as an adjective.

**Strongly.**—Explain the force of this word.

**By oppression's . . . chains.**—What is meant? Paraphrase.

**We will drain—shall be free.**—

Note the correct distinction between *will* and *shall*.

92. **Usurpers**—those who seize property or power without right. Is it correctly applied here?

**Let us do or die.**—Note the meaning of "do" here. "This expression is a kind of common property, being the motto, we believe, of a Scottish family."—*Scott*. The Scotch pronunciation of "die" is *dee*, rhyming *free*, *me*, etc. Quote a similar sentiment from Tennyson's *Charge of the Light Brigade*.

Give the English equivalents of all the Scotch words and contractions in this ode.

Burns composed this celebrated ode in 1793 under the inspiration of an old air which was said to have been Bruce's *march* at Bannockburn. Carlyle tells us that it "was composed on horseback in riding in the middle of tempests over the wildest Galloway moor." "Doubtless," he continues, "this stern hymn was singing itself, as he formed it, through the soul of Burns, but to the external ear it should be sung with the throat of the whirlwind."

The bold, stirring thoughts of this spirited poem require loud force, and a full, pure tone of voice.

Begin abruptly the first three

lines of each stanza, marking the strong initial stress.

Note the expression of scorn in "Chains and slavery," and read with increasing force the scorn and contempt expressed in the next stanza.

Bring out the strong contrast between the third and fourth stanzas, especially in the last lines.

Read with increasing energy the two last stanzas, strongly marking the emphasis on "shall . . . free" and "do . . . die."

## XXIX. FOR A' THAT AND A' THAT.

92. **Is there . . . head.**—Is there (any one) that hangs, etc.

**For a' that**—in spite of all that. Show to what the expression "a' that" refers wherever it occurs in this poem.

**Guinea's stamp.**—The stamp makes the coin *current*, but does not affect its *intrinsic* or real value. Expand the metaphor fully, and show how the poet intends to apply it.

**Gowd**—gold.

**Hoddin-grey**—also spelled *hoddin-grey*—cloth made from undyed wool.

**Tinsel show.**—Explain. Note the scorn here expressed.

**A prince . . . a' that.**—Compare "Princes and lords are but the breath of kings."—Burns' *Cotter's Saturday Night*, l. 165; also,

"Princes and lords may flourish,  
or may fade—

A breath can make them, as a  
breath has made."

—Goldsmith's *Deserted Village*, ll. 53-4.

**Aboon his might**—above his power to make.

**Mauna fa' that**—must not try or attempt that.

**The pith . . . worth.**—Express otherwise, so as to bring out the full meaning of *pith* and *pride*.

93. **Bear the gree**—gain the prize, have the victory. Compare

the qualities and possessions of the poor man with those of the rich or noble, as mentioned in the poem.

What general peculiarities of dialect may be observed in this and the preceding poem?

For the influences which prompted these songs, see Shairp's *Burns* in "English Men of Letters" series.

St. 1. Read the second line with an expression of contempt, increasing to scorn and indignation in the third line. Emphasize strongly "We . . . poor." Emphasize the contrasted words in the two last lines. Mark "that" with the proper inflection, when it occurs at the end of a line.

2. Express the strong feeling of independence that characterizes this stanza. In l. 4, emphasize the second "man" with rising inflection. Emphasize "king" in last line.

3. Falling inflection on "knight," "marquis," "duke." Emphasize "honest man" and "aboon." In l. 4, emphasize "that" with rising inflection. Read l. 6 with an expression of contempt. Emphasize "higher" in l. 8.

4. Mark emphatic words and pauses, and note the change of expression in reading this stanza.

## XXX. THE FIXED STARS.

93. **Fixed stars.**—These are so named from their remaining apparently immovable with respect to one another. They are not absolutely immovable, however, as has been completely proved in numerous cases.

**Vault.**—An arched roof. Explain, as used here.

**Planets.**—*Planet* is derived from a Greek word meaning *wanderer*. The planets are so named from their motion around the sun. They shine with a clear, steady light, while the fixed stars have a sparkling or twinkling appearance.

**Telescope**—an instrument used to help the eye to see distant objects more distinctly.

**Would look.**—It is not usual to use *look* with a noun following, in the sense of *seem*. Compare its use in the next line.

**Same instrument.**—The spectroscope is here referred to—an instrument for ascertaining the composition of bodies by an examination of the light they give out.

94. **Vapors . . substances.**—These vapors or gases arise from the combustion of the substances mentioned, and enter into the composition of the atmosphere of the sun, etc.

**Only half . . time.**—Explain. Does this hold true for every point on the earth's surface?

**Conceive**—form any conception or proper notion of.

95. **Pleiades**—*plē'yā-dēz* (Ayres' *Orthoëpist*); *plū'a-dēz* (*Imperial Dictionary*)—a cluster of seven stars, six of which are visible to the naked eye. The middle one, called Al-cy'o-ne, is supposed by some to be the centre of the universe.

**Præsepe**—*prē-sē'pē*.—A Latin word meaning *bee-hive*.

**Nebulæ**—plural of *neb'u-la* (Latin), mist or vapor. The clusters of stars called *nebulæ* appear like patches of mist.

**Nitro-gen**—a gas which forms the principal ingredient of the air we breathe.

**Hy'dro-gen**—one of the two gases of which water is composed; the other is *oxygen*.

**In a telescope.**—Express otherwise.

**Mira.**—*Mira* (Latin) means *wonderful*.

96. **It is well . . little.**—Why?

I. Distinguish between *pres'ent* and *pres'ent*; *made* and *maid*; *lie* and *lye*; *so*, *sew*, and *sow*; *some* and *sun*; *pair*, *pear*, and *pave*; *faint* and *feint*; *real* and *reel*; *to*, *too*, and *two*.

II. Form new words from the following by adding suffixes, and show how the meaning of the words is changed:—*place*, *large*, *near*, *speak*, *present*, *direct*, *bright*, *cloud*, *small*, *go*, *travel*, *probable*, *mass*.

III. Vary the form of the following by changing the voice of the verbs:—These can be seen without a telescope. Some among the stars change in brightness. Sometimes three, four, or more stars are grouped together, when, without a telescope, we see but one. With a large telescope hundreds of clusters can be seen. This is called the Milky Way.

IV. Account for the punctuation marks and the capital letters in the last paragraph of the lesson.

V. Combine into one sentence: (i.) The sentences in paragraph vi.; (ii.) Light takes three years to reach the earth from the nearest fixed star. Light travels 185,000 miles each second. Light takes

much longer to reach us from the more distant stars.

VI. Expand the following italicized phrases into propositions:—Each one of the fixed stars is a sun, *shining with its own light.* Without a telescope we can see at once about three thousand stars. With a large telescope hundreds of clusters can be seen. On a clear

night a faint streak of cloudy light can be seen, *forming an arch round the heavens and always in the same position among the stars.*

VII. Reproduce the lesson from the following heads:—What the fixed stars are. What the telescope reveals to us. The Milky Way. The Wonderful Star. The light from the fixed stars.

### XXXI. TO MARY IN HEAVEN.

97. This beautiful poem was composed on the third anniversary of the death of Mary Campbell, "Highland Mary," to whom Burns was engaged to be married. The last place they met was on the banks of the river Ayr, where, Bible in hand, they pledged themselves to be faithful to each other. She then went to visit her friends in Argyllshire to prepare for her marriage, and while on her way back to meet Burns, she died at Greenock, in October, 1786. Burns married Jean Armour.

We are told that, as this third anniversary drew on, Burns was observed to grow sad. In the evening he went out and wandered about the farm-yard, where Mrs. Burns found him, towards morning, lying upon a heap of straw, gazing intently at a beautiful planet. She persuaded him to return to the house, where he immediately sat down and "wrote, with all the ease of one copying from memory, these sublime and pathetic verses."

**Thou lingering star . . . morn.**—What star? Explain "lingering" and "lessening."

**Usherest.**—The business of an *usher* is to introduce people, or announce their arrival.

**Departed shade.**—What is meant?

**See'st thou.**—Show the force of "see'st," and of "hear'st" in next line.

**Sacred hour - hallowed grove.**—Explain. Why "sacred" and "hallowed"? Another reading places interrogation marks after "forget" and "love," and a semicolon after "embrace." What difference in meaning would these changes in punctuation make?

**Efface**—remove, wear away.

**Records**—memories, deep impressions.

**Transports**—feelings of rapture or great joy.

**Ayr gurgling . . . spray.**—All nature is represented as being in sympathy with the lovers pledging their troth. Explain "gurgling."

**Thickening green.**—Explain. The meeting took place on the second Sunday of May.

**The fragrant . . . scene.**—Explain "hoar." Re-write in prose.

**The flowers . . . pressed.**—Paraphrase.

**Spray**—twig.

**The glowing west . . . day.**—Explain by a paraphrase, showing the force of "glowing" and "winged."

**Broods**—dwells upon.

**Miser care**—care that allows memory to lose no part of the scene or incident. Compare "Eternity . . . past," in second stanza.

**Time . . . makes.**—This is contrary to the generally received idea that "Time softens sorrows and assuages grief."

At the same season, three years later (1792), Burns wrote another song in memory of his Highland Mary, beginning,

"Ye banks and braes, and streams  
around  
The castle o' Montgomery."

The reading of this poem must be marked throughout by great tenderness of feeling, the voice

becoming tremulous in the more pathetic passages.

St. 1. Emphasize "see'st thou" and "hear'st thou," and read the remainder of the two lines in a monotone.

2. Strongly emphasize "Eternity." Rising inflection on "embrace." Why? Express the deep, tender emotion of the last line, the most pathetic line in the poem.

3. Pause after "amorous." Emphasize "every," "too soon."

4. Emphasize the contrasted words in the third and fourth lines.

### XXXII. FLOW GENTLY, SWEET AFTON.

98. **Flow gently.**—Why "gently"?

**Sweet Afton**—Afton Water, a rivulet in Glen Afton, in the south-east corner of Ayrshire, flowing north into the Nith.

**Braes.**—*Brae*, a declivity, a hill-side, a grassy slope.

**My Mary.**—"Highland Mary."

**Stock-dove**—a species of pigeon.

**Lap-wing**—a wading bird, belonging to the plover family. It receives its name from the peculiar motion of its wings in flight. It is also called *perwit*, in imitation of its plaintive cry.

**Neighboring hills**—the Lowther Hills.

**There daily . . . eye.**—Paraphrase.

**Primroses blow.**—Explain

"blow." Compare "a full-blown rose."

**Evening weeps.**—Explain.

**Lea**—meadow, or grassy plain.

**Birk**—birch. Compare "fragrant birch" in the preceding poem.

**Crystal stream.**—Explain "crystal."

**Wanton**—sportive. Compare "wanton" in the preceding poem.

**Lave**—wash.

**Stems . . . wave.**—Express otherwise.

**Lays.**—Why not "lay"?

The plaintive air to which this song is usually sung, naturally gives the impression that the poet is here writing in a mournful strain. Show from the poem itself that this is not the case.

### XXXIII. THE SKYLARK.

99. **Bird . . . wilderness.**—The poet probably refers to the lark's wild and unrestrained spirit. "The lark sings well in confinement, but flutters its wings whilst singing, as if still desirous of soaring in the air."

**Blithe'some**—merry; *thas* in *the*.

**Cumberless**—free from care.

**Matin**—morning song. Explain "matins" and "vespers."

**Moorland**—barren land covered with heath, and sometimes marshy. Distinguish from *lea*.

**Emblem of happiness.**—Why is the skylark so called?

**Oh, to abide . . . thee.**—What does the poet mean by this wish?

**Wild . . . loud.**—Explain. J. G. Wood, the naturalist, mentions the lark's "rich, wild melody."

**Downy cloud.**—Explain "downy." See note on "braided snow," p. 45.

**Love gives . . . birth.**—Explain.

**Dewy wing.**—Explain "dewy."

**Thy lay . . . earth.**—Paraphrase.

**Fell**—a barren or stony hill.

**Sheen**—bright; a poetic word.

**Red streamer . . . day**—the glow in the east that ushers in the morning. Perhaps the poet refers here to the *Aurora Borealis*, or "northern lights." Could these be said to *herald the day*? What is the duty of a *herald*? Compare "Shot like a streamer of the northern morn."—Tennyson, *The Passing of Arthur*, l. 284.

**Cloudlet.**—Distinguish from *cloud*. Why "dim"?

**Cherub**—an angelic being, usually represented as a beautiful winged child. Show that this is a suitable word here. Note the order of the phrases in this stanza. The poet appears to be

watching the lark as it takes its morning flight and soars higher and higher until it is lost to sight.

**Gloaming**—evening twilight; a Scotch word, but adopted by English writers. The morning twilight is distinguished as the *dawn*.

**Heather blooms**—heather blossoms. *Heather* is the Scotch name for *heath*, a small flowering shrub. The land covered with this shrub is also called *heath*. What is the grammatical relation of "low"?

**Bed of love.**—Compare the last line of the second stanza.

The thoughts of the poem are gay and cheerful, in accord with the song of the lark. Note how agreeably the one long syllable at the end of the third and sixth lines of each stanza breaks the monotony.

St. 1. In the last line prolong "Oh" into the next word.

2. Dwell on "far." Emphasize "love" in l. 3.

3. Read the first five lines with gradually increasing pitch. Lengthened pause after "rim."

4. Read the first three lines with gradually decreasing pitch. Strongly emphasize "sweet."

#### XXXIV. DEATH OF LITTLE NELL.

100. **She seemed . . . death.**—Note the beautiful thought underlying this sentence.

**Here and there.**—Note the position of this phrase.

**Strong heart.**—Explain the force of "strong" here, and note the contrasts brought out in the sentence.

**Sorrow . . . born.**—Explain. Observe the beautiful imagery in this sentence, and compare the language of the first two sentences.

**Haunts . . . care.**—Express otherwise.

**The poor schoolmaster.**—Nell and her grandfather had lost their home in London, and had wandered away into the country to escape further misfortune. In their wanderings they arrived at the village where this schoolmaster taught, and were kindly entertained by him.

**Furnace fire**—the fire of an immense iron-work, in which they had once found shelter for a night. On the second day after, when almost starving, they fortunately met the schoolmaster again, and



were taken by him to the village where they spent the rest of their days.

**Nell** was appointed church-keeper. She kept the keys of the church, and her duties were to open and close the church for the service, and to show it to strangers.

**The dying boy**—the schoolmaster's favorite scholar, who died the day after Nell arrived at the school-house.

101. **The old man**—Nell's grandfather.

**Languid**—weak, drooping.

**Ever and anon**.—Express differently.

**Past . . of help**.—What suggested this thought?

**Ancient**.—Would *old* convey the same meaning here? Compare "Ancient fishermen," p. 76.

**Waning**—failing. What is the opposite word?

**Noiseless . . hour**.—Express in different language.

**Winged . . flight**.—Expand the metaphor.

**Deliberate**—well-considered. Give a word with opposite meaning.

102. **Waking . . air**.—Re-write this sentence, so as to bring out its full meaning.

**Never . . or**.—Why is "or" correct here?

**The child**—one of the village children who had become deeply attached to Nell.

**Made**.—For a similar use of this word, see Luke xxiv., 28.

**Soothing**—calming.

**Artless**—simple, natural.

103. **They were . . bed**.—This was a pretext to induce the old man to leave the bedside.

**Remorseless toll**.—Why "remorseless"?

**De-crep'it**—weak, infirm. Note the epithets and phrases used to describe the gradations of age.

**Still**—then.

**Living dead . . forms**.—Ex-

plain. Note the contradictory epithet "living." Compare "idly busy."

**Whose day . . fleeting**.—Explain. Point out the antecedent of "whose."

104. **Stifled sob**.—Express in other words.

**Pensive**.—Distinguish from *thoughtful*. Compare "musing," on the preceding page.

**Had wondered . . bold**.—Is there anything in this to cause wonder?

**Teem**—abound.

The last sentence is poetic both in language and rhythm. It is a fine example of "Poetic Prose." See Abbott and Seeley's *English Lessons for English People*, par. 60.\*

Point out any poetic expressions and forms of words in this selection. Notice the fine effect frequently produced both by the repetition and by the omission of words.

State the character of this selection, and show with what tone, pitch, etc., it should be read.

100. Lower the voice in reading the parenthesis in the second paragraph. What inflection on "fatigues"?

103. Lower the pitch in reading the parenthetical clause, "the bell . . voice." Lower the pitch also in reading "poured forth" and "to gather . . tomb," and read "decrepit age . . infancy" and "on crutches . . life" in the general pitch. Account for these changes in pitch.

Note any other changes in modulation on this page.

104. Express the deep solemnity of the last sentence by reading it in a deep, full tone, and with scarcely perceptible inflections.

I. Distinguish between *gentle* and *patient*; *fatigued* and *weary*; *imploping* and *asking*; *ancient* and

*old; noiseless and silent; utter and speak; murmured and complained; remorse and repentance; sincere and earnest; delicate and feeble.*

II. Show the force of the prefixes and suffixes in the following:—Beautiful, creature, pressure, motionless, unaltered, calmly, favorite, abroad, replaced, immortality, assurances.

III. Paraphrase:—Imaged in her tranquil beauty and profound repose. They were all about her, knowing that the end was drawing on. Soothing him with his artless talk, the child persuaded him to take some rest. Decrepit age, and vigorous life, and blooming youth, and helpless infancy, poured forth.

IV. Combine the following statements into a paragraph:—She was dead. Her death occurred two days before. She was surrounded by her friends at the time. They knew she was dying. They had read with her. They had talked with her. This was in the early part of the night. Later, she had sunk to sleep. Dreams came to her. They were of her wanderings

with her grandfather. They were not unpleasant. She dreamed of the kind people whom she had met in their wanderings. Many expressions of thanks fell from her lips in her sleep. They were uttered very earnestly. When awake she did not wander but once. On that occasion she said she heard beautiful music. The music was in the air.

V. Change the voice of the verbs in:—Along the crowded path they bore her now, pure as the newly-fallen snow that covered it. The child persuaded him to take some rest. One called to mind how he had seen her sitting on that very spot. And now the bell—the bell she had so often heard by night and day, and listened to as a living voice—rung its remorseless toll for her.

VI. Write a description of the burial of Little Nell from the following heads:—The people who came to the funeral. The place where she was laid. The memories of her brief sojourn in that place. Impressions on the mourning friends and relatives.

### XXXV. RESIGNATION

105. Express briefly the main thought of the first stanza.

**The heart . . comforted.**—See Matthew ii., 18, and Jeremiah xxxi., 15. Paraphrase, showing what class "Rachel" is taken to represent.

**These severe . . arise.**—Show what comparison is implied here.

Compare "earthly damps" below.

**But oftentimes . . disguise.**—Afflictions are often blessings in disguise. This thought is repeated in the following stanza. Compare: "Behind a frowning providence He hides a smiling face."—*Cowper*.

**Damps**—vapors which arise from old wells, pits, etc., and are hurtful to animal life. Give the meaning and force of the word here.

**Funereal**—*fu-nē-rē-al*—suited to a funeral, dark, gloomy. What custom is alluded to here?

**What . . transition.**—*Transition*—change, passage from one place or state to another. Compare "Gone . . from this room into the next."—Tennyson, *The Grandmother*.

**This life . . death.**—Re-write in prose language, so as to bring out the full meaning of this beautiful passage.

**Suburb**—the outlying parts of a city or town, the outskirts.

**Elysian**—exceedingly delightful, pertaining to Elysium, which in ancient mythology was the abode of the blessed after death. See note on "The Islands," p. 70.

**Portal**—gate.

**106. Cloister's . . seclusion.**—Heaven is here compared to a quiet and secluded school, where, under the guardianship of angels, the child lives safe from temptation and sin.

**Pollution**—taint, impurity.

**The bond . . gives.**—Explain.

**Raptures.**—Feelings of extreme joy.

**Clothed . . grace.**—Express otherwise.

**And beautiful . . face.**—The poet in this and the preceding stanza very beautifully gives expression to the belief that there is growth and development in Heaven; that the soul expands in the Divine sunshine.

**Impetuous**—eager, passionate. What is the grammatical relation?

**Assuage**—soften, moderate.

**Stay**—repress, keep back.

**By silence . . way.**—The poet refers to the "sacredness of sorrow." Compare:

"I sometimes hold it half a sin  
To put in words the grief I feel."

—Tennyson, *In Memoriam*, v.

St. 1. Emphasize "no," "one." Read "however . . tended," and "howsoe'er defended" in lower pitch. Why?

2. Group "farewell . . dying" and "mournings . . dead."

4. Emphasize "dimly." Slower time in "Sad . . tapers."

5. Rising inflection on "death" (l. 1), and "transition." Group "this life . . breath."

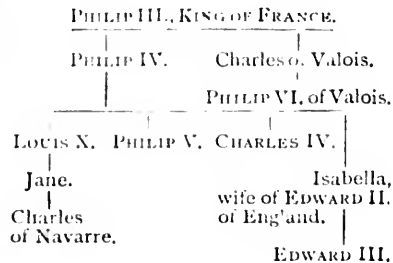
7. What tone and time in this stanza? Emphasize the contrasted words in last line.

Note carefully any other changes in modulation, so as to give a sympathetic rendering of the poem.

### XXXVI. THE BLACK PRINCE AT CRESSY.

**107. Cressy**—or *Crecy*—a village in the north of France, near the mouth of the river Somme.

Edward the Black Prince was the eldest son of Edward III., who became King of England in 1327. In 1339 Edward III. claimed the crown of France in opposition to Philip VI. The accompanying table shows the claim of each to the throne, and shows further, that according to the law of primogeniture, on which Edward based his claim, the true heir to the throne was Charles of Navarre.



For further particulars in reference to Edward's claim, see *Epochs of English History*.

**Campaign** the time an army keeps the field during one season.

**Maternal inheritance.**—Ponthieu, a district around the north of the Somme.

108. **Heritage**—inheritance, an estate that passes from an ancestor to an heir.

**Dowry**—dower, the property which a woman brings to her husband in marriage.

**Flooding.**—Explain, showing the force of the comparison here.

**Genoa**—*jěn'o-ă*.—These Italian archers were mercenaries, or hired troops.

**Incidents**—chances, events.

**Evening sun . . . faces.**—A sun issuing from a black cloud was the badge of the Black Prince—probably, from this occurrence.

109. **Panic**—sudden fear.

**Oriflamme.**—"The Oriflamme of France, like the green standard of the Prophet in the Turkish Empire, had the effect of declaring the war to be what was called a 'holy war'; that is, a war of extermination."

**Win his spurs.**—Spurs were especially the badge of knighthood. Hence, *to win one's spurs* meant to become a knight. Here it probably means to *show himself worthy of knighthood*, as the Prince had already been knighted.

**Let the day be his.**—Express in other words.

110. **De Beaumont**—*dě* (*c* as in *met*), *Bō'mōnt* (English), *Bō-moy* (*n* nasal, French).

**Reverential**—showing reverence or great respect.

**Carnage**—slaughter.

**Imminent**—close at hand, threatening.

**Calais**—*Kāl'iss*, or *Kā-lā* (French). This was the last place in France that was held by the English.

**Black Prince.**—Note the explanation here offered of this name. The Prince used black banners and black devices in tournaments, and rode a black pony on his famous entry into London, 1357.

111. **Aquitaine**—a province in the west of France, south and west of the Loire.

Answer briefly the four questions which the author proposes in the opening paragraph.

I. Distinguish between **learn** and **teach**; **retreating** and **retracting**; **accident** and **incident**; **adversary** and **enemy**; **remarkable** and **memorable**; **human** and **humane**; **assailants** and **opponents**; **eminent** and **distinguished**; **describe** and **portray**.

II. Show the force of the prefixes and suffixes in the following words:—undertake, overtaken, inheritance, encamped, remarkable, peasantry, extraordinary, overhanging, pursuit, embracing, darning.

III. Change the voice of the verbs in:—The first of these questions involves the second also. Each helps us to understand the other. These were made to stand in front. Though the storm had done a part, we must not forget the prince. The assailants were driven back.

IV. Expand the italicized phrases in the following, into propositions:—*On his return* he was publicly embraced by the king. *Unable to stand* they turned and fled. The young prince, *lately made a knight*, was the hero of the day. The French army had advanced *to overtake the flying enemy*.

V. Write heads for a re-production of the lesson.

## XXXVII. THE BELL OF ATRI.

111. **Atri**—*ä'tree* (*ä* as in *far*).

**Abruzzo**—*ä-broot'so*—a mountainous district in central Italy between the Apennines and the Adriatic.

**I climb . . upward.**—In what double sense may this be taken? Explain the use of the dashes.

**Re Giovanni**—*rä jö-vän'nee*.—Italian for *King John*.

**And, with . . proclamation.**—A reference to the old custom of calling the people together by the blast of a trumpet when an important announcement was to be made.

**He, the king.**—Why is the appositive expressed?

**Syndic.**—This officer was invested with different powers in different countries. At Atri he was evidently the chief magistrate, or mayor. A derived word now in common use is *syndicate*.

**Thereon.**—On what? Give the proclamation in the king's own words.

**Swift.**—What would we say in prose?

**Happy days.**—Why "happy"?

**Suffice it**—let it be sufficient (to say).

112. **In passing by.**—Express by a clause.

**Briony**—*brī'ō-ny*—a wild climbing plant. Spelled also *bryony*.

**Votive garland**—a wreath of flowers placed at some sacred spot in consequence of a vow. *Votive* offerings were usually given as a sign of gratitude for some Divine favor.

**Shrine**—a place or object considered sacred from its history or its associations; as, the shrine of St. Thomas (à Becket) at Canterbury.

**Falcons**—*faw'kns*—birds of the hawk family, formerly trained to catch other birds. When taken

out to hunt they had their heads covered with hoods till the game was sighted.

**Prodigalities**—wasteful excesses. Note the repetition of "Who loved." Note the change in the knight as he became older. Account for this change.

**Naked stall.**—Explain.

**Eating . . off.**—Express otherwise.

**Of the long . . street.**—Note the expressiveness of this line caused by having the sound harmonize with the sense.

**Forlorn.**—What is the grammatical relation? Compare "But a poor . . forlorn" on next page.

**Suburban**—near a town or city.

**One afternoon . . dozed.**—Compare note on "of Syrian . . leisure," page 61.

**Sultry**—very hot and close.

113. **Alarm.**—Poetic for *alarm*.

**Donned.**—Give the opposite word.

**Reluctant.**—Why? Note the repetition of "and" to indicate that the syndic's movements were slow and deliberate.

**Panting.**—What caused him to pant?

**Persistent**—persevering.

**Half-articulate jargon**—sounds almost as expressive as words. "Jargon" properly means *confused, unintelligible language*.

**Belfry's light arcade**—the lightly-built archway of the bell-tower. The name *arcade* is commonly applied to a lane or passage in a town, containing stalls or stores (shops), and usually covered with glass.

**Domeneddio**—*do'men-ed-deŏ'o*.—An Italian exclamation of surprise.

**Like . . cloud.**—Show the force of the comparison.

**Gesticulation**—motions of the body or limbs, in speaking.

**And told . . . zeal.**—Note the natural description of the eager and noisy crowd. "Much gesticulation" is characteristic of the French, as well as of the Italians, when they are talking earnestly.

**Appeal . . . gods.**—Many Italian oaths and exclamations are names of heathen gods.

**114. Pride . . . way.**—Explain. See Proverbs xi., 2, and xvi., 18.

**Fame . . . deeds.**—Fame is compared to the fragrance of flowers. To carry on the figure, *heroic deeds* may be called the blossoms or flowers of a noble nature.

**Chivalry** — *shiv'al-ry* — knight-hood.

**Proverbs.**—Short pithy sentences expressing practical truths. Apply this definition here.

**Fair renown.**—Show the meaning of "fair" here, by introducing its opposite. Give synonyms of this word as used here; also, its homonyms, with meanings.

**Repute.**—This word when used alone has a good meaning. We also say "good repute," "bad repute." Name other words similarly used.

**He who . . . door.**—Compare "They also serve . . . wait," p. 73.

**Shall take heed.**—Note the force of "shall."

**Mass**—the chief religious service of the Roman Catholic church.

**Unknown to the laws**—not recognized in law as possessing any rights or privileges.

Explain the comparison which the king makes between his bell and the church-bells.

What moral lessons may we learn from this tale?

What quality of voice, pitch, tone, etc., does this poem require?

**Sec. 1.** Lower pitch and slightly faster time in the parenthesis, "one . . . may," and in "so many . . . name." Read with increased force the proclamation "that . . . thereon."

**3.** Pause after "Atri." Very slight suspension of the voice after "dwelt" so as not to destroy its connection with the next line. Note the emphasis on "had" (l. 7). Observe carefully the caesural pause (see p. 16) in this section and throughout the poem.

**5.** Imitate the grumbling, discontented tones of the old knight. Read "of the long . . . street" in slow time, dwelling on the epithets.

**6.** Read "loud alarm" in a loud, forcible tone. How should the syndic's movements be expressed? To imitate the sound of the bell read in a deep monotone with full force, marking the strong initial stress on "done" and "wrong," prolonging the sound of "wrong."

**7.** Group "appeal . . . gods." Imitate the angry undertone of the knight in the last line.

**8.** Read the syndic's words in slow time, and in a grave tone, becoming still slower and more deliberate in pronouncing the decree. Note the contrasted words and phrases.

**9.** Read the king's words in a loud and joyous tone. Firmer and more deliberate in the two last lines.

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Distinguish between **renown**, **repute**, and **credit**; **proclamation** and **decree**; **provender** and **provisions**; **reluctant** and **hesitating**; **persistent** and **persevering**; **dejected**, **forlorn**, and **forsaken**; **appeal** and **petition**.

## XXXVIII.—THE DISCOVERY OF AMERICA.

**115. Canary Islands**—a group of islands, belonging to Spain, in the Atlantic Ocean, off the north-west coast of Africa. Tenerife is the largest of the group. Columbus was detained about four weeks at these islands, repairing and refitting his ships.

**Ferro**—the most westerly of the Canary Islands.

**The hearts . . . failed them.**—Express in a different manner.

**Literally . . . world.**—Explain.

**Chaos, mystery, peril.**—Give synonyms.

**Glorious anticipations**—great and glowing expectations. What were they?

**Trade wind.**—So called, because favorable to navigation and trade. For another explanation of the origin of the term "trade wind," see Skeat's *Dictionary*. These winds occur on both sides of the equator to the distance of about thirty degrees from it. They blow constantly from the same quarter, their general direction being from north-east and south-east towards the equator. See Geikie's or Page's *Physical Geography*.

**116. Uniformly aft.**—Express differently. What is the opposite word to "aft"?

**Conjured**—*kün'jerd*. Distinguish this verb from *conjure*'.

**Vague terrors.**—Explain. Among these terrors was the fear that they would never be able to return to Europe, since it was not possible to sail up hill.

**Harassed**—*har'ast*—annoyed.

**Mad desperado**—a reckless, daring man, who pursues an object regardless of the consequences.

**Critical.**—Here, attended with risk or danger. What other meanings has this word?

**Portuguese navigators.**—Among these may be mentioned

Bartholomew Diaz, who discovered the Cape of Good Hope, and Vasco de Gama, who made the first voyage to India.

**Had discovered . . . birds.**—Show how this could be.

**117. Turbulent clamor**—a violent, disorderly outcry.

**Sanguine**—hopeful. Give another use of this word.

**Ploughing the waves.**—Expand the metaphor.

**The Pinta.**—The three vessels forming the fleet of Columbus were the Santa Maria, in which Columbus himself sailed, the Pinta, and the Niña (*neen'ya*).

**118. Lay to.**—A vessel is said to *lie to* when her progress is checked by bringing her head to the wind, and by arranging her sails in such a manner as to keep her in this position.

**Royal standard**—a flag bearing the royal arms.

**San Salvador.**—Spanish for *Holy Saviour*—one of the Bahama Islands. It has been usual to identify this island with *Guana-hū'ni*, or Cat Island; but Watling's Island, a little farther to the east, has in recent years become a claimant to this honor. Irving himself supposes that the light seen by Columbus at ten o'clock was on Watling's Island.

**119. Enthusiastic**—zealous, highly excited.

**Firmament**—sky or heavens. Explain "crystal."

**Western . . . India.**—This must mean the extremity reached by sailing westward, and not the western extremity proper.

**Appellation**—name.

**Aborigines**—*ab-ō-rij'in-ēz*—the first inhabitants of a country.

Columbus made three other voyages to the New World, the last in 1502. The latter years of

his life were rendered unhappy by the envy and ingratitude of the Spaniards at home, and by the treachery and hostility of adventurers among his followers. This greatest of discoverers died in poverty in 1506, and was buried in Valladolid. His remains were afterwards removed from Spain to the West Indies, and now lie in the Cathedral of Havana, Cuba.

America was named after Amerigo Vespucci (*ä-mä-rē'-go ves-pōōt'-chē*), an able Italian astronomer and navigator, who published the first account of the voyages of discovery to the New World. He was a warm friend of Columbus, and must not be accused of claiming the honor of discoveries which he never made; for the application of his name to the newly-discovered land was the result of an accident.

I. Distinguish between **mutiny** and **rebellion**; **critical** and **dangerous**; **hinder** and **prevent**; **voyage** and **journey**; **replied** and **answered**; **attitudes** and **gestures**; **natives**, **inhabitants**, and **aborigines**; **sanguine** and **hopeful**.

II. Supply suitable prefixes or suffixes to the following, and show how they affect the meaning of the words:—**calm**, **sight**, **taken**, **heart**,

**spirit**, **favor**, **length**, **east**, **content**, **shore**, **open**, **joy**, **turn**, **rage**.

III. Paraphrase:—On losing sight of this last trace of land the hearts of the crews failed them. They harassed their commander by incessant rumors. In proportion as he approached the regions where he expected to find land, the impatience of the crews increased. At sunset they were ploughing the waves at a rapid rate. The feelings of the crews now burst forth in the wildest transports.

IV. Give the substance of the first sentence of the lesson in seven or eight simple statements; then combine them into a sentence, showing the part each takes in the sentence thus formed.

V. Vary by changing from the active to the passive, or from the passive to the active construction:—Many of the rugged seamen shed tears. Columbus determined to alter his course to the direction in which he saw the birds fly. He was delighted with the purity of the atmosphere. With the favorable breeze they were wafted gently but speedily over a tranquil sea, so that for many days they did not shift a sail. The expedition had been sent by the sovereign to seek the Indies. A level island was spread out before them.

### XXXIX. A PSALM OF LIFE.

119. **Psalm**—*sām* (*it* as in *far*)—a sacred song or hymn. Why is the poem called *A Psalm of Life*?

**Mournful numbers.**—Express otherwise. The term "numbers" is applied to poetry because *verse* is measured by the *number* of accents in it. Pope wrote of himself, "I lisped in numbers, for the numbers came."

**Life . . dream.**—Explain what is meant.

**For the soul . . slumbers.**—What is meant by "dead" and "slumbers" as applied to the soul? Read the description of an idle soul, beginning with the line, "A spot of dull stagnation, without light," in Tennyson's *The Palace of Art*.



**And things . . . seem.**—In a dream things only *seem*, they have no *real* existence.

**Life . . . earnest.**—Note the contrast with the sentiment expressed in "Life . . . dream," and show how the poet disproves the latter statement.

**Goal**—the end, or final purpose. Give the common meaning of the word, and compare its use by Tennyson in—

"O yet we trust that somehow good  
Will be the final goal of ill."

—In *Memorial*, liv.

**Dust . . . soul.**—See Gen. iii., 19; Eccl. iii., 20. What Christian belief is expressed here?

120. **Not enjoyment . . . to-day.**—We are not to make pleasure the chief end of life, nor are we to brood over the sorrows and disappointments of life. We are to be active and earnest in the discharge of each day's duties, and so become stronger in character, and better qualified for higher work.

**Art . . . long.**—This probably refers to the great length of time required to attain perfection in any department of work. The whole line is an adaptation of *Ars longa, vita brevis*—"Art is long, life is short." Chaucer has the same idea in the *Assembly of Fowles*, "The life so short, the craft so long to learn."

**And our hearts . . . grave.**—When the drum is used at military funerals, it is muffled by having its cords passed around it in such a way as to deaden the sound. The drum is also usually draped with crape, which helps to produce this muffled sound. What is meant by "stout and brave"? What is the meaning of "still" here? How may our hearts be said to beat "funeral marches"?

**Bivouac**—*biv'oo-ak*.—Properly, a temporary encampment in the

open air without tents, each soldier remaining dressed and having his weapons by him. Soldiers *bivouac* when they are on the march, or when they expect an attack.

**Be not . . . strife.**—Paraphrase, bringing out clearly the contrast here expressed.

**Let the dead . . . dead.**—An allusion to Matt. viii., 22. In what sense is the past dead? In what not?

**Heart . . . o'er head.**—Paraphrase. Explain the use of the capitals in this stanza.

**We can . . . sublime.**—Explain "sublime." Give examples illustrating the truth of the sentiment expressed here.

**Footprints . . . time.**—Sand is not usually regarded as a symbol of stability. Footprints on the sand of the sea-shore are soon effaced by the waves; so time effaces the memory of ordinary events and actions. But the lives of great men may inspire us to noble actions, whose influence will be as lasting as "the sandy footprints" that "harden into stone." Compare the use of "time" here, with its use in the fourth stanza.

**Main.** Give the meaning and application. Give other words similarly pronounced, with their meanings. Why "solemn"? *Stormy* and *troubled* are commonly used in this connection. What different meanings would these epithets convey?

**A forlorn . . . brother.**—What is meant?

**Take heart again.**—Paraphrase. How would the sight of footprints cheer the "ship-wrecked brother"? Is the poet thinking of Robinson Crusoe's experience?

**Then.**—Express by a clause.

**Up and doing.**—Explain. This is the key-note of the poem. Point out similar sentiments in the poem.

**With a heart . . . fate.**—Express differently. Compare the meaning of "Heart within."

**Still achieving . . . pursuing**—bringing our work to a prosperous close, and continually pressing forward to the accomplishment of other work. Compare "But to act . . . to-day" in third stanza.

**Learn . . . wait.**—Paraphrase, bringing out the meaning of "wait."

Show the appropriateness of the following epithets as used in this poem:—mournful, empty, earnest, broad, solemn, forlorn.

To what different things is life compared in this poem? Show the aptness of these comparisons.

"No other poet has more beautifully expressed the depth of his conviction that life is an earnest reality, something with eternal issues and dependencies; that this earth is no scene of revelry or market of sale, but an arena of contest. This is the inspiration of Longfellow's *Psalm of Life*"—*Gilfillan*.

Apply this estimate to the poem.

Earnestness of purpose is the

prelominant feeling throughout. How should this be expressed?

To give an intelligent rendering of the poem, care must be taken to avoid the verse accent where it comes on unimportant words. Of course, the verse accent and emphasis may fall on the same word.

St. 1-2. Read the quotations in slower time and slightly higher pitch, with the rising inflection on "dream" and "returnest." Emphasize "dead," "real," "earnest," "soul" (St. 2).

3. Rising inflection on "enjoyment." Emphasize "act" strongly. Slight emphasis on "farther."

5. Rising inflection on "battle," "life." Why? Bring out clearly the contrast in lines 3 • d 4.

6. Emphasize "no," and the second "act." Mark the contrast expressed by "Future," "Past," and "Present."

7. Pause after "men." Emphasize "our," "Footprints."

9. Read throughout in a firmer and more determined manner. Emphasize and group "up and doing." Strong emphasis on "achieving," "pursuing," "labor," "wait."

## XL. RING OUT, WILD BELLS.

121. It is customary in many parts of England to ring the church bells at midnight on the last day of the year, to ring out the old year and ring in the new. The poet, in allusion to this custom, expresses the wish that all that is false, selfish, and impure may pass away with the old year, and that the pure, unselfish, and true may come instead.

**Wild bells.**—Why "wild"?

**Frosty light**—glimpses of the moon through the flying winter clouds.

**Happy bells.**—The bells ring out a happy New Year's greeting,

and seem to express sympathy with the hope that the New Year will bring happier times.

**The grief . . . mind.** Excessive grief tends to weaken the mind.

**Saps**—undermines, or destroys, as if by some secret process.

**For those.**—Give the grammatical relation of "for."

**Feud . . . poor**—the contest between capital and labor. Is this feud real or imaginary?

**Redress**—undoing of wrong. Compare the angels' song, Luke ii., 14.

**Slowly dying cause.**—Any bad

cause has in itself the germs of decay.

**And ancient . . . strife.**—The poet probably refers to the common experience, that the strife of parties continues long after the condition of things that gave rise to the parties ceases to exist. The old party names and cries "thro' which the spirit breathes no more" are meaningless.

122. **The faithless . . . times**—the prevailing indifference and scepticism of the times.

**Mournful rhymes.**—Why "mournful"? Compare "mournful numbers," p. 119.

**Fuller minstrel.**—The poet's mind is oppressed with grief for his dead friend, and he can sing only in a mournful strain; but he hopes that with the advent of the New Year he will have a fuller insight into the mystery of life, and be able to touch all the chords of the human heart.

**Ring out . . . blood.**—Paraphrase, showing what is meant by "place" and "blood."

**The civic . . . spite.**—The abuse

of men in public positions—a result of "party strife." Distinguish between *slander* and *scandal*.

**Old shapes . . . disease.**—Explain what is meant.

**The narrowing . . . gold.**—Express "narrowing" by a clause.

**Thousand . . . wars.**—A definite, for an indefinite number.

**Thousand . . . peace.**—An allusion to the millennium.

**The kindlier hand.**—Explain.

**Ring out . . . to be.**—Christ, "the Light of the World," is here contrasted with "darkness." These two lines are a summary of the whole poem. The poet in the last clause expresses his belief in the ultimate triumph of *good*, that is, of Christ's Kingdom, on the earth.

The term *elegiac lay*, by which this poem is characterized, means a poem or song expressive of sorrow.

In reading this poem bring out the force of the many contrasted words and expressions, by properly emphasizing them.

## XLI. MAKING MAPLE SUGAR.

123. **Tubs . . . bread.**—Besides the articles enumerated, what else would be necessary to make life on the island, *sweet*? What is "*rye-and-Indian bread*"?

**Picturesqueness**—*pikt-yūr-esk'-ness*—that quality in objects which fits them for making a pleasing picture; the effect produced by a somewhat novel grouping of objects.

**The sap is evaporated.**—The sap is boiled, and the water it contains passes off in the form of steam or vapor.

**The sugar is clarified.**—Express otherwise.

**Prohibition . . . boy.**—What is meant?

**Intimate with one.**—Which one?

**Qui vive**—*kē vīv*.—The challenge of the French sentries to those who approach their posts; equivalent to the English "Who goes there?" Hence, *to be on the qui vive*, is to be on the alert; to be watchful, as a sentinel is.

**Spring stir.**—Note the different uses of "spring" in this paragraph. Parse "stir."

**The sap stirs . . . little.**—Express in other words, bringing out clearly the meaning of "sap."

**124. Campaign.**—Give the ordinary meaning. In what respects may the period of sugar-making be compared to a military campaign?

**Spindling up.**—Show the appropriateness of this expression.

**Twittering.**—Give other words derived, like this, from the sound.

**125. Re-covered.**—Distinguish from *recovered*.

**Cauldron kettles.**—These words are nearly synonymous. A cauldron is a large kettle used in furnaces, and for out-door work.

**Sap-yoke**—a frame to fit the shoulders and neck of a person, and support a pair of buckets, one at each end.

**126. Piece of pork.**—The fat from the pork forms a coating on the surface of the boiling sap, especially around the edge, and keeps it from boiling over.

**Grimy**—*grimy*—dirty.

**A perfect realization . . . read.**—Express the meaning in other words.

**Affectations of fright.**—Paraphrase, showing the full force of "affectations."

**127. The scene . . . play.**—Show in what respects this comparison is applicable.

Point out instances of the author's humor in this selection.

I. The following words have each two or more meanings; write sentences to bring out two meanings of each:—active, save, leave, arch, spring, arms, soil, still, present, watch.

II. Analyse, giving, where possible, the force of the prefixes, suffixes, and Latin roots:—enjoys, business, carefully, clarify, uneasiness, naturally, excitement, superintending, establishment, avidity, unobstructedly, expression.

III. Paraphrase:—The old fun and picturesqueness of the business are pretty much gone. The boy's desire is to "sugar off" perpetually. If there is a good "sap run," the establishment is under full headway. The shanty is recovered with boughs.

IV. Combine into a connected narrative:—The maple sugar season commences about the 25th of March. It lasts as long as we have frosts. The warm spring weather begins. The snow begins to melt. The frost begins to come out of the trees. The sap-buckets are taken from their store-houses. The cauldrons for boiling the sap are taken from their store-houses. The hogsheads or barrels are also produced. These are thoroughly cleansed. They are taken to the woods. The trees are tapped. The buckets are placed in position. A great space is cleared of snow, for the sugar-camp. Two monster logs are rolled near each other. The cauldrons are swung on poles over the space between these logs. Smaller wood is placed beneath the cauldrons. Sap is placed in the cauldrons. The sap has been gradually collected in the buckets. The wood beneath the cauldrons is now set on fire. Sugar-making is fairly under way. The sap in the cauldrons gradually evaporates. The cauldron at one end is filled up from the others. Cold sap is placed in the partially emptied cauldrons. This in turn finds its way to the other end. The sap in the end cauldron gets sweeter and sweeter. It is called syrup. At last enough is collected there for a "sugaring-off." It is removed from the fire. It is strained. It is otherwise purified. It is replaced on the fire. It is slowly boiled. It becomes thick. Great care is taken that it does not burn. It is removed from the fire. It is placed in suitable vessels. It is

allowed to cool gradually until it becomes hard.

V. Describe the modern way of making sugar, as given in the third paragraph.

VI. Write an account of the boy in the sugar-making season, from the following heads:—How he knows the sap is running. How

and why he enjoys the preparations for the sugar-making. His impatience with the slow-running sap. His private sugar-camp. The product of his boiling. His care of the boiling kettles. His appearance. The night in the woods. His trick on the dog.

## XLII. LADY CLARE.

128. **Blow**—bloom.

**And clouds . . . air.**—The atmosphere is dry and clear. What season is referred to?

**Doe**—the female of the fallow deer. What is the corresponding masculine name?

**Trow**—*trō*; *Imperial Dictionary*, *trō*—trust, believe. Express the meaning of this line affirmatively, that is, without using *not*.

**Betrothed**—*ō*, *Nyres' Orthoepist*; *ō*, *Imperial Dictionary*—promised in marriage.

**For my birth.**—Express by a clause.

**Said.**—Supply the subject.

**Just . . . fair.**—Parse. The nurse is delighted that her scheme has turned out so favorably, and exactly as she had intended.

**Are ye.**—*Ye* is often used in conversation instead of *you*, with a singular meaning, as in "How d'ye do?" This usage probably arose from the corruption of *you* in rapid utterance.

**Out of your mind.**—Give synonymous expressions.

**As . . . bread.**—As it is true that I live by bread.

**Like . . . child.**—Express the meaning fully by a sentence. Why did the nurse act in this way?

129. **His due.**—What is meant?

**But keep . . . life.**—Explain. See stanza 12, l. 2.

**I dare not lie.**—Show that it would be a lie for Lady Clare not to speak out.

**Faith in man.** What is meant? Compare Lady Clare's words in the third stanza.

**Nay now . . . right.**—Why does the nurse hold the opinion here expressed?

**I sinned for thee.**—Explain.

**If this be so.**—What is meant?

**Russet** of a reddish brown color; also, coarse, rustic, as here. Compare "drest . . . maid" in stanza 17.

130. **By dale . . . down**—by valley and by hill. These words really add nothing to the meaning, for the whole line means simply "she went." It is common in ballad poetry to find words and phrases repeated, and expressions introduced, which do not add anything to the meaning.

**With a single . . . hair.**—This shows the simplicity of her dress, "the single rose" taking the place of gold and diamonds.

**You shame . . . worth.**—Express otherwise.

**That are . . . earth.**—Paraphrase. What is the antecedent of "that"?

**To read**—to see through, to understand, as applied to a *riddle*.

**Proudly.**—Explain. For the use of "and" in this line, see note on "by dale . . . down," p. 120.

**He laughed . . . scorn.**—At what?

**We two will—you shall.**—Note the change from *will* to *shall*. In

both cases the speaker expresses his own will or determination.

Point out passages that show Lady Clare's true nobility of character.

Read in a lively narrative tone.

St. 1. Avoid the verse accent on "was." Group "highest . . air."

2. Pause after "lovers," "be-trothed," "wed." Rising inflection on "morn."

3. Emphasize the contrasted words.

4. Falling inflection on "thee." Why?

5. Pause after "Ronald" and "you," and read the last two lines in slower time.

6. Express in a proper manner the excited feelings of Lady Clare, and read the nurse's words slowly and in a deeper tone. Emphasize "you" and "my" in the last line.

7. Read "I speak . . bread" in faster time. Why?

8. Express Lady Clare's indignation in this and the tenth stanza.

9. Read the nurse's words to express caution and secrecy, with increasing emphasis on "for your life."

11. Read with firmness the words of Lady Clare in this and the twelfth stanza.

13. Bring out clearly the sorrow of the nurse and the bewilderment of Lady Clare, as expressed in this stanza.

14. Emphasize and dwell upon "mother dear" in line 2.

15. Pause after "longer." Emphasize "Lady Clare."

17. Pause after "you," l. 3.

20. Read in a tone expressive of admiration.

Personate the speakers as far as possible throughout the poem.

### XLIII. THE GULF STREAM.

131. **The Gulf of Mexico . . fountain.**—In what sense is this true? In what, not?

**Volume.**—Distinguish different meanings.

**Movements.**—Name other *movements* of the waters of the ocean.

**They both change . . latitude.**—While this statement is true, the substitution of *altitude* for *latitude* seems to be required to give a proper meaning to the rest of the sentence.

**Which decked . . sparrow.**—See Matthew vi., 28, 29, and x., 29.

132. **Economy**—a wisely arranged and well-ordered management. Compare "economy," p. 135.

**Phenomena**—plural of *phenomenon*. A term usually applied to manifestations or appearances out of the ordinary course of nature.

**He must look . . design.**—Paraphrase, so as to bring out

clearly the meaning of "exquisite machinery," "harmonies of nature," "developments of order," and "evidences of design."

**Marine productions.**—Such as fine sponges, mosses, etc.

**Genial**—mild, cheering.

**Coral formations**—rock-like substances formed by deposits of the bodies of a small marine animal, commonly called the coral insect.

**Approaches.**—Distinguish from its ordinary meaning.

**New England.**—A collective name given to the six most easterly States of the United States: Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, and Connecticut.

133. **Making**—coming near; a nautical use of the word.

**Bark.**—Here, a sailing vessel of any kind. *Barque* is usually applied to a large three-masted

vessel rigged like a ship, with the exception of the mizzen-mast, which has no square sails.

**Tep'id**—moderately warm.

**Antæus**.—In Greek mythology, a mighty giant and wrestler who was invincible so long as he remained in contact with the earth. Hercules discovered the source of his strength, and killed him while holding him in the air.

**Neptune**—the God of the Sea in ancient mythology.

**Ocean currents**.—Name others besides the Gulf Stream.

**Equilibrium**—state of rest or balance.

**Disturbs** . . seas.—How?

**Ro'tatory**—same as *rotary*—turning on an axis, as a wheel.

134. **Intertropical**—within the tropics.

**Direction** . . earth.—In what direction does the earth turn on its axis?

**Trade winds**.—See note, p. 115, and observe that the ocean currents and trade winds have the same general direction.

**Mean velocity**—average swiftness.

**Caribbe'an**.—So called from the *Caribs*, the aborigines of the eastern islands of the West Indies.

**The presence** . . **conformation**.—Does this conformation in any way account for the rapidity of the current of the Gulf Stream?

**Ultramarine blue**—a deep, sky-blue color, so called because it was first obtained from the mineral, *lapis lazū'li*, which was brought from *beyond the sea*, i.e., from Asia.

**Thermometer**.—Distinguish from barometer, as to form and use. The instrument here referred to must be self-registering. Why?

135. **Benign**—kind.

**Amelioration**—*ă-mēl-yō-rā'-shun*—a making better; improvement.

**Fend**—keep off; same word as *defend*.

**Temper**—to moderate. Give other meanings.

**Erin, Albion**—poetic names for Ireland and England respectively.

**Emerald Isle**.—This name was first applied to Ireland by Dr. Drennan (1754–1820), in a poem called *Erin*:

“An emerald isle set in the ring  
of the sea.”

136. **Evergreen robes**.—What is meant?

**Another branch**.—Trace on the map the different branches of the Gulf Stream.

**Sargasso**—*Sargazo* (Spanish)—sea-weed.

Consult maps for all geographical names in this lesson.

I. Distinguish between **current** and *current*; **water** and *waters*; **Pole** and *pole*; **fishes** and *fish*; **naught, knot, and not**; **extent** and *extant*; **proceed** and *precede*; **presence** and *presents*; **principal** and *principle*; **blue** and *blew*; **approach** and *approximate*.

II. Show the force of the prefixes or suffixes in:—interchange, elevation, regulator, inhabitants, surrounded, perform, machinery, replace, dangerous, helpless, refreshed, contest, ultramarine, discharged, motionless.

III. Paraphrase:—They carry on a constant interchange between the waters of the poles and those of the equator, and thus diminish the extremes of heat and cold in every zone. No part of the world affords a more difficult or dangerous navigation than the approaches of the northern coast of the United States in winter. His scientific labors were directed towards the improvement of practical navigation. The enormous quantity of water there carried off by evapora-

tion disturbs the equilibrium of the seas; but this is restored by a perpetual flow of water from the poles. As a rule, the hottest water of the Gulf Stream is at or near the surface.

IV. Paraphrase the fourth paragraph in the lesson.

V. Write the substance of the lesson in answer to the following:—Mention and locate any streams in the ocean. How is animal life in the ocean affected by these

streams? In what way does the Gulf Stream affect navigation between Europe and America? What causes ocean currents? What effect has the land on these currents? Trace the course of the Gulf Stream. Why does it lose so little of its heat in crossing the Atlantic? Show how it affects the climates of England and France, giving reasons for your answer.

#### XLIV. DORA.

137. "**I'll make . . . wife.**"—Allan is self-willed. Point out other passages where he shows the same spirit.

**And yearned . . . William**—felt a strong desire for William's love.

**Match**—union by marriage.

**Well to look to**—attractive, worthy of attention.

**Thrifty**—careful in the management of household affairs.

**Bred**—brought up.

**Pack**—leave at once. This sense is derived from that of *packing one's baggage* for travel. Compare *bundle off*.

138. **Broke away**—turned away abruptly. What trait of William's character is here shown?

**Change a word.**—*Change for exchange.* Compare "change" three lines below.

**By stealth**—secretly. Why did Dora act thus?

**I have sinned.**—Does Dora blame herself justly?

139. **Well.**—Not used here, as often, to avoid abruptness, but to show that Allan agrees to Dora's proposal.

140. **The bowed . . . been.**—Dora now begins to realize what it means to be driven from home by her uncle, who had been to her as a father, and her mind is filled with grief as thoughts of her home

and its associations crowd in upon her.

**Teach him hardness**—teach him to be hard-hearted.

141. **Rue**—regret.

**Passed**—passed away, died; frequently used by Tennyson in this sense.

**And all . . . remorse.**—Allan was completely overcome by remorse and regret for the harsh treatment of his son.

The language of this poem is remarkable for its simplicity. Some of its most expressive lines contain only monosyllabic words, as, for example, "And the sun fell and all the land was dark." "Its pathos is like that of the simple stories of the old Hebrew Bible, the story of Joseph or the story of Ruth."

Show that the poem was properly named "Dora," and point out any moral lesson it teaches.

Refer to passages that show Dora's gentleness, bravery, unselfishness, and faithfulness.

Show in what respect William is like his father in disposition.

"Mary is an ordinary woman; she is touched by Dora's devotion, does what she can, but makes no sacrifice for others." Point out passages that justify this estimate of Mary's character.



In reading blank verse, a pause of longer or shorter duration should be made at the end of each line, otherwise the distinction between prose and this kind of verse will not be clearly brought out in the reading. The length of the pause is determined by the sense, and by the closeness of the grammatical connection. In l. 1, for example, only a very slight suspension of the voice is required after "abode," the sound of "abode" being somewhat prolonged. So also after "because," l. 6, and "before," l. 4, p. 138, and generally wherever there is no punctuation mark at the end of the line.

137. Because . . . house.—Parenthetical. What change in pitch?

"I cannot . . . Dora."—Abrupt, decided tone. Emphasize "will not" strongly.

"You will not . . . again."—Note the angry feelings at the beginning and end of this answer, changing to a milder and more persuasive tone in the fourth and fifth lines.

138. The more . . . her.—What inflection on "more," and what on "less"?

"My girl . . . law."—Read in a slow and determined tone, to indicate sternness of manner.

139. "Where were you . . . here?" State what intlections must be used in reading these questions, giving reasons. What feeling is expressed here?

"I see it is a trick . . . more."—Bring out the various feelings expressed—contempt, scorn, anger, tenderness.

140. Who thrust him . . . fire.—Read in an animated manner.

141. "O Father! . . . well."—Earnest entreaty. Follow carefully all the changes of thought and feeling in what Mary says.

Read the old man's lament in a tone expressive of deep, passionate grief.

I. Distinguish between **yearn** and *pine*; **love** and *like*; **thrifty** and *economical*; **foreign** and *strange*; **consider** and *think*; **meek** and *humble*; **harsh** and *hard*; **distress** and *sorrow*; **see, spy, and observe**; **dare** and *presume*; **memory** and *remembrance*; **remorse, repentance, and regret**.

II. Paraphrase:—I have set my heart upon a match. She is well to look to. He and I had once hard words. William answered short. Let me have an answer to my wish. My will is law. You shall pack, and never more darken my door again. I will set him in my uncle's eye, that when his heart is glad of the full harvest, he may see the boy. The reapers reaped, and the sun fell, and all the land was dark. The door was off the latch. All the man was broken with remorse.

III. Change from direct to indirect narrative:—William answered short, "I cannot marry Dora; I will not marry Dora." He came and said, "Where were you yesterday? Whose child is that? What are you doing here?" Dora said again, "Do with me as you will, but take the child and bless him for the sake of him that's gone."

#### XLVI.—LEAD, KINDLY LIGHT.

145. **Kindly light.**—Perhaps an allusion to the Pillar of Fire that guided the Israelites. See Exodus xiii, 21. Compare also, John viii, 12, and xii, 46.

**Encircling gloom.**—God's mysterious dealings with men, which cannot be understood. See Psalm xcvi, 2. Probably the poet had reference to sufferings from the

effects of a recent and alarming illness from which he was just recovering when he wrote this poem, and to dissensions in the Church at home which greatly perplexed him.

**Far from home.**—This hymn was written about the year 1833, while the poet was sailing over the Mediterranean. His own account of it is as follows: "I was aching to get home, yet, for want of a vessel, was kept at Palermo for three weeks. At last I got off on an orange boat bound for Marseilles. We were becalmed a whole week in the Straits of Bonifacio. There it was that I wrote these lines—"Lead, Kindly Light."

**Keep thou my feet.**—A prayer for guidance in the right way, and for support in times of difficulty and danger. See Psalm cxxi., 3; Proverbs iii., 23.

**The distant scene.**—That is, what lies in the future.

**One step . . me.**—I am not anxious about the future. Compare Matthew vi., 34.

**I was not ever thus.**—Expand "thus" into a clause.

**I loved to choose . . on.**—I wished to mark out and follow my

own course in life, and to understand clearly all the events in my life; but now I trust to Thy guidance.

**The garish day.**—The glitter and false show of this world.

**Spite of fears . . will.**—Although occasionally troubled with fears as to the future, I was nevertheless the slave of a proud spirit.

**Remember . . years.**—A prayer that the sins and follies of the past may be forgiven. See Psalm xxv., 7.

**So long . . on.**—The poet gives expression to his belief that He who has blessed him in the past will still continue to guide him to the end of life. See Hebrews xiii., 5.

**Moor . . torrent.**—An allusion to the griefs and disappointments, the hardships and struggles, of life.

**The night is gone.**—The writer seems to take a gloomy view of life, which he here compares to night. Compare "The night is dark," above.

**And with the morn . . awhile.**—When the bright morning of eternity dawns, I shall be gladdened by the sweet smile and the joyful welcome of loved ones who have gone before.

## XLVII.—ROCK OF AGES.

146. The language of this poem is almost entirely Biblical.

**Rock . . me.**—See Exodus xvii., 6; 1 Cor. x., 4.

**Let me . . Thee.**—See Exodus xxxiii., 22; Isaiah xxxiii., 2.

**Let the water . . flowed.**—See John xix., 34.

**Be of sin . . power.**—See 1 John i., 7; Romans vi., 14, 22.

**Not the . . demands.**—See Titus iii., 5.

**Respite**—pause, intermission, interval of rest.

**Thou must . . alone.**—See Acts iv., 12.

**Nothing . . cling.**—See Romans iii., 24, 25; Eph. ii., 8, 9.

**Naked . . dress.**—See Rev. iii., 17, 18.

**Helpless . . grace.**—See Hebrews iv., 16.

**Foul . . die.**—See Rev. i., 5; John xiii., 8.

**While . . Thee.**—In life, in death, and in eternity, be Thou my refuge and my defence.

This hymn has been rendered into Latin verse by the Right Hon. W. E. Gladstone.

## XLVIII.—EPIPHANY HYMN.

147. **Epiphany** — *ē-pif'a-ny*.—A Greek word meaning *appearance*.

The Epiphany is a Christian festival celebrated on the sixth day of January, the twelfth day after Christmas, in commemoration of the appearance of our Saviour to the Magians, or wise men of the East, who came to adore Him with presents; or, as others maintain, to commemorate the appearance of the star to the Magians, as the symbol of the manifestation of Christ to the Gentiles. See Matthew ii., 1-12.

**Brightest** . . **aid**.—See Rev. xxii., 16; Luke i., 78.

**Star** . . **laid**.—See Matthew ii., 9

**Cold** . . **all**.—See Luke ii., 8-16.

**Odors of Edom**.—A reference to the presents of the Magi, or wise men. Edom was a strip of country lying between the south of Palestine and the Gulf of Akabah—the north-eastern arm of the Red Sea.

**Myrrh**—a fragrant gum or resin obtained from a shrub found in the East.

**Ample oblation**—large or liberal offering. See Hebrews x., 8.

**Richer** . . **poor**.—See Psalm li., 17; Isaiah lxvi., 2.

## XLIX.—THE MOUND-BUILDERS.

148. **Mammoth**—a species of elephant, of enormous size, now extinct. Fossil remains of this animal have been found in Europe and America, and in great abundance in Siberia. It is supposed to have existed in the earlier portions of the human period.

**Snake**.—Probably the serpent was once worshipped in America, as in parts of Asia and Africa.

**Bluff**—a high, steep bank.

**Earth-works**—embankments of earth used for defence in time of war.

149. **Tributary streams**.—What are these?

**Engineering skill**.—Not the skill required to manage an engine, but skill in *military engineering*—the art of designing and constructing fortifications, and all works necessary for military purposes. Distinguish from *civil engineering* and *mining engineering*.

**In figure** . . **ellipse**.—Draw the figures here mentioned.

**True circle**.—Explain "true" as applied to "circle" and "square."

**Definite standard**—a unit of measurement established by custom or authority.

**Vases**—*vāses*.—This pronunciation is the most rational and euphonious, especially in the plural; *vās* is probably the most fashionable; *vāz* is an affectation, with almost no authority; and *vases* is vulgar.

**No domestic animals**.—For a contrary opinion see *The Prairies*, p. 152:—"When haply by their stalls . . yoke."

**No horses . . carts**.—How is it known that the Mound-Builders had no horses, etc.?

150. **Copper tools**.—The Mound-Builders possessed the secret of hardening copper, not now known.

**Trees** . . **old**.—How is the age of trees ascertained?

I. Distinguish between **likeness** and *resemblance*; **distinct** and *plain*; **language** and *speech*; **lying** and *laying*; **scattered** and *separated*; **advance** and *progress*; **mysterious**, **secret**, and *strange*; **accidentally** and *incidentally*.

II. Form new words from the following by adding prefixes or suffixes or both:—*till*, *turn*, *honor*, *warm*, *way*, *door*, *remember*, *truth*, *firm*, *confess*, *vast*, *descend*, *mass*, *origin*. Show how the meanings of the words are affected.

III. Combine into a connected narrative:—Long, long ago there lived a race of people in America. They built great mounds of earth. We call these people the Mound-Builders. The mounds are very numerous. They are found all along the Mississippi valley. They are made of earth. Some have a little brick-work. Some have a

little stone-work. Some are very large. Some of them cover as much as five acres. One row of mounds encloses four hundred acres. Some are quite small. There are some single mounds. These are from sixty to ninety feet high. They have steps up one side. The steps lead to the top. The top is flat. On some of them charred wood has been found. We suppose from this that the higher mounds were used for religious purposes. We do not know where the Mound-Builders came from. We do not know what became of them. Nor do we know where the Indians came from. The Indians are the successors of the Mound-Builders.

IV. Supply heads for a reproduction of the lesson, and from these heads re-write the lesson

## L.—THE PRAIRIES.

151. **The unshorn fields.**—What is meant by "unshorn"?

**Speech . . name.**—The prairies of North America are extensive tracts of land, mostly level, generally destitute of trees and covered with tall, coarse grass, interspersed with a great variety of flowering plants. To the early French explorers they appeared like vast meadows, and they therefore called them *prairies*—*prairie* being the French word for *meadow*.

**My heart swells.**—Explain.

**Dilated . . vastness.**—There are no hills or woods to intercept the dilated or expanded sight of the beholder, so that he is in the centre of a vast circle of which the horizon forms the circumference.

**Airy undulations.**—Slight wave-like elevations. The rolling surface of the prairie is compared to that of the ocean "in his gentlest

swell," that is, when the billows or waves have a rounded form, and are not broken and lashed into foam by the storm. For "his," applied to the ocean, see Mason's *Grammar*, par. 40.

**Unchained.**—What produces the appearance of motion?

**The clouds . . shadows.**—Express otherwise.

**Fluctuates**—changes, rises and falls like waves. The appearance here described may often be seen on our own fields.

**Golden—flame-like.**—These words are descriptive of the brilliant colors of flowers in tropical climates.

**Poised**—balanced on the wing. He "flaps his broad wings" merely to keep himself in the same position. The description here applies to the hawk when he is watching for his prey.

**Palms — vines.** — The vine is hardier than the palm, and is therefore found farther north.

**Crisped**—ruffled, caused ripples upon. Give other meaning.

**Limpid**—clear.

**Sonora.**—A state in the northwest of Mexico containing, in the rainy season, numerous lakes, which are drained into the Gulf of California.

**Calm Pacific.**—These two words are nearly synonymous. The Pacific ocean was so called by Magellan because it was *calm* when first visited by him in 1521.

**Firmament**—sky, heavens.

**Heaved and smoothed.**—Compare "rounded billows."

**Verdant**—green.

**Island groves.**—Clumps of trees dot the prairies here and there, resembling islands in the ocean.

**And hedged . . forests.**—Forests grow along the banks of the rivers that flow through the prairies.

**Magnificent**—splendid, grand. The sky is represented as the dome of Nature's temple.

**With flowers.**—Grammatically related to "floor."

**Rival**—strive to equal or excel.

**Constellations**—groups of stars.

**The great heavens**—the wide expanse of sky.

152. **A nearer . . hills.**—In the level expanse of prairie the sky is of a lighter shade of blue, and seems nearer than in hilly districts.

**Our Eastern hills**—the hills of New England and of the Eastern States generally. Name some of them.

**Waste**—uncultivated ground. Compare "desert," l. 1.

**Sacrilegious**—*sak-rĭ-lĕ'jus*—violating sacred things. Show fully what is meant here.

**Did the dust . . passion?**—Paraphrase.

**Mighty mounds.**—See lesson on *The Mound-Builders*.

**Disciplined**—trained, educated.

**Populous**—many in number, containing many people.

**Pentel'icus**—a mountain of Attica in Ancient Greece, from which the Athenian sculptors obtained the fine white marble for their statues, temples, etc.

**Symmetry**—grace, harmony of parts.

**Its rock.**—"Its" refers to "Parthenon."

**Parthenon**—the celebrated temple of the goddess Athena, or Minerva, at Athens, completed B.C. 438. Its dimensions were as follows:—227 feet long, 101 feet broad, and 65 feet high. It was built entirely of white marble, and stood on the Acropolis, a steep rock in the middle of the city, about 150 feet high, 1,150 feet long, and 500 feet broad. The summit of the Acropolis was covered with temples, statues, and various other works of art.

**Maply**—perhaps.

**Bison**—*bĭ'sun*.—The poet here says that perhaps the bison—the American buffalo—was domesticated or tamed, and trained to work.

**All day . . toils.**—Paraphrase.

**Twilight blushed.**—Compare "While glow the heavens with the last steps of day."—Bryant, *The Waterfowl*.

**Wooded**—courted, made love.

**Old times . . voice.**—Paraphrase. The poet pictures the Mound-Builders as a peaceful and happy people, well advanced in civilization.

**The red man**—the ancestors of the present North American Indians. There is a tradition among some tribes of Indians that their forefathers came from the north, and wished to pass through the country of the Mound-Builders; and that the latter acted in a treacherous manner, whereupon the Indians attacked and destroyed them all.

**Untold**—unnumbered, not made known. Paraphrase "The solitude . . . dwelt."

**Prairie wolf**.—Also called *coyote* (koi-öt'). A small species of gray wolf, "spiritless and cowardly." For a humorous description of this animal, see Mark Twain's *Roughing It*, chap. v.

**Gopher**—*gōfer*—the prairiedog; an animal of the squirrel kind, having a bark like that of a small dog. This name was given by the early French settlers to small burrowing animals of different kinds, from their honeycombing the earth. *Gaufre* is the French word for *honeycomb*.

153. **Unknown gods**.—That is, unknown to us.

**The barriers . . . bay**.—Paraphrase.

**At bay**.—An animal is said to be *at bay* when it refuses to flee farther, and faces its pursuers.

**Beleaguers**—those who surround and lay siege to a place. Who are meant?

**Strongholds**.—Compare note on "Earthworks," p. 148.

**Forced**—taken by force.

**Vultures**—large birds of prey which live chiefly on dead bodies and offal.

**Sepulchres**—places of burial. How does the poet show that the destruction is complete?

**Fugitive**—one who escapes, a runaway. Distinguish from *deserter*.

**Lurking**—hiding, lying concealed.

**Till the sense . . . death**.—Explain fully the meaning.

**Yielded . . . die**—gave himself up to his enemies, expecting to be put to death.

**Man's . . . triumphed**.—Express otherwise.

**Soothed**—comforted.

**The rude . . . chiefs**.—Why "with their chiefs"? Is this an acknowledgment of the superiority of the conquered race?

**Quickening**—life-giving. See Genesis ii., 7. Paraphrase the whole sentence.

**Blooming wilds**.—A reference to the prairie when in bloom. Compare "fair solitude."

**On waters . . . face**.—Paraphrase.

**Missouri's springs**—the headwaters of the Missouri.

**Issues**—that which is sent forth. The "pools" referred to are the springs which form the source of the Oregon, now called the Columbia, river.

**Little Venice**.—For the habits of the beaver, see Lesson xxxix. in THIRD READER. Point out the aptness of the comparison made here. Venice is built on a great number of small islands. It is noted for its canals, which form the streets of the city.

**Twice twenty leagues**.—Used here for a great distance.

**Beyond . . . camp**.—Change the form of expression.

154. **Yet here . . . pool**.—Explain. The footprints have hardened into stone.

**Great solitude**.—Point out and show the aptness of the names given to the prairie in this poem.

**Quick with life**.—Full of living things. For *qui k*, meaning *alive*, see 2 Timothy iv., 1. Compare "quickening," p. 153.

**Myriads**—countless numbers.

**Gaudy**—showy.

**A more adventurous . . . man**.—Explain.

**Eastern deep**—the Atlantic ocean. The bee is a native of the East. It was brought to America from Europe.

**Golden age**.—A remote period referred to in ancient mythology, when the earth was the common property of all, and produced everything necessary for man and beast, without cultivation; when evil was unknown; and when all animals lived in peace and harmony with one another.

**Savannas**—extensive open plains or meadows in the Southern States; here used for *prairies*. Give corresponding names in other countries.

**Domestic hum.**—The bee lives in families; hence the term "domestic." Or, it may mean that the hum of the bee is usually associated with the sounds of human life, and it therefore suggests to the poet's mind the hum of civilization advancing westward.

**Breaks my dream.**—Express differently. At what place in the

poem is the *dream* supposed to begin?

One critic says that this poem "presents itself to the imagination as a series of pictures in a gallery." Point out and describe some of these pictures.

Read in moderate pitch and time, and with full orotund tone, especially in the more elevated passages.

Observe carefully the Harmonic Pauses (see p. 16). See also the first elocutionary note on "Dora."

## LI. THE HEROES OF THE LONG SAULT.

155. **Dau-lac**—*dō-lac'*.

**Commandant**—*Com-man-dant'* (French)—a commanding officer.

**Garrison**—troops stationed in a fort or fortified town to defend it.

**Maisonneuve.**—This man formed the first settlement at Montreal, in 1642, and has, therefore, been regarded as the founder of the city, which was then called *Ville Marie*.

**Volunteers.**—Distinguish from *regulars*.

**Iroquois.**—See *Primer of Canadian History*, chap. ii., sec. 9; chap. iii., secs. 3-6.

**Bold to desperation**—so daring that only those reduced to despair would adopt it.

**Warriors.**—*Braves* is the common name for Indian warriors. See *Jacques Cartier*, page 163.

**Waylay**—watch for, in ambush.

**Disparity**—inequality.

**Display . . . enemy.**—Paraphrase, so as to bring out the meaning of "display" and "audacity." Distinguish between "boldness" and "audacity."

**Of good family.**—Express by a clause.

**Colony**—a body of persons who have gone from their native coun-

try to a distant district or a new country, to settle and cultivate it, remaining subject to their mother country; also, the country settled or colonized by them.

**Military command.**—Express differently.

**Enterprise.**—Show the full meaning of this word from the lesson itself.

**Meditated**—thought of.

**Caught his spirit.**—What is meant?

**No quarter**—no sparing of life, as of an enemy in battle. The expression seems to have had its origin in the custom of sending captives to the *quarter* or lodging of the victorious general, for liberation, ransom, or slavery.

**Confessed**—made known their sins to the priest.

**Sacrament.**—*Sacrament*, when used without any qualifying word, generally means the *Eucharist*, or Lord's Supper. The Roman Catholic church holds that there are seven sacraments—Baptism, Confirmation, the Eucharist, Penance, Extreme Unction, Holy Orders, and Matrimony. Protestant churches acknowledge only two sacraments—Baptism and the Lord's Supper.

**Solemn.**—Why was the farewell solemn?

**Ammunition** — powder, shot, etc.

**156. Indifferent canoe-men** — not skilled in the management of canoes. What is the common meaning of *indifferent*?

**Swift current of Ste. Anne** — rapids near the mouth of the Ottawa river, made famous by Moore's *Canadian Boat Song*. — See THIRD READER.

**Island of Montreal.** — The island on which the city of Montreal stands.

**Lake of Two Mountains.** — Point out on map this and other lake expansions of the Ottawa river.

**Sault** — *so* or *soo*. — A French word meaning a *leap*; hence a suitable name for a rapid.

**Where a tumult . . . way.** — Paraphrase. Distinguish ledges from boulders.

**Constructing it.** — "It" refers to "fort" — an example of the forward reference of *it*.

**Palisade fort** — a fort strengthened or defended by a palisade or fence of *pales*, or stout stakes, driven into the ground, with their tops sharpened and pointing outward.

**Algonquins—Hurons.** — "The great Algonquin nation occupied the larger part of the Atlantic slope, the valley of the St. Lawrence, and the watershed of the great lakes." It embraced the Micmacs of Nova Scotia, Abenakis of New Brunswick, the Chipeways, Crees, and various other tribes. The Hurons occupied the country between Lakes Ontario, Erie, and Huron, and were allied with the Algonquins against the Iroquois, or Five Nations — afterwards Six — who occupied the State of New York. The five nations were the Mohawks, Oneidas, Onondagas, Senecas, and Cayu-

gas; the Tuscaroras from North Carolina made the sixth. The Iroquois were always firm allies of the English in their wars with the French. See *Prim. of Can. Hist.*, chap. iii., sec. 3.

**Bivouacked** — passed the night in the open air without encamping. See note on "bivouac," p. 120.

**Prayed . . . tongues.** — The Algonquins and Hurons had become Christians. See *Prim. of Can. Hist.*, chap. iii., sec. 5.

**Level rays.** — Why *level*? Note the beautiful description in the sentence "Morning . . . hymn," and paraphrase, bringing out the full meaning of "long reach," "basked peacefully," "level rays," and "hoarse music."

**Scouts** — those sent out to gain information about the movements and numbers of an enemy.

**To set . . . ambush.** — Express otherwise.

**157. Precipitation** — rapid movement, great haste. What would be the change in the meaning if "precision" were substituted for "precipitation"?

**Mischance** — misfortune, disaster.

**Eager.** — Substitute a stronger word.

**Allies.** — Who are meant?

**Desultory** — irregular, without order or method.

**Parley** — a conference or conversation with an enemy in war, with the object of bringing about an agreement.

**This gave . . . breathing-time.** — Paraphrase.

**Loop-holes** — openings in the wall of a fort, or fortified house, through which an enemy may be fired upon.

**Birch canoes** — canoes made of birch bark.

**Recoiled** — fell back in consequence of resistance.

**Senecas.** — See note above.



**Mustered** — collected, assembled.

**Richelieu** — *rish'-el-yū* — a river draining Lake Champlain. Trace its course, on the map.

**Untoward** — *un-to'wōrd* — awkward, troublesome.

158. **Grand project**. — What was this?

**Thwarted** — frustrated, defeated. See note on "frustrated," p. 30.

**Ensconced** — sheltered, protected.

**Paltry** — mean, petty.

**Redoubt** — *rē-dout'* — a small fort, frequently of a temporary character.

**To digest**. — Here, to put up with, to bear with patience. Give the usual meaning.

**Beset** — surrounded, with the intention of attacking.

**Harassing** — annoying.

**Spatting** — irregular, scattering.

**Constant . . . attack**. — Express otherwise.

**Wrought**. — Give the more common form. Explain "wrought fatally."

**Pent up** — shut up, as in a *pen*.

**Pittance** — very small allowance.

**Tantalized . . . thirst** — excited a greater desire for water without gratifying that desire. In a general sense, *tantalize* means to excite hopes which cannot be realized. The word is derived from Tantalus, a mythical king of Lydia, who for his impiety was punished after death by being tormented with hunger and thirst. He was said to have been placed in the midst of a lake the waters of which receded from him whenever he attempted to drink, while over his head hung branches loaded with fruit which receded in like manner whenever he stretched out his hand to reach them.

**Assailants** — those who make an attack.

**Renegades** — those who desert their party and go over to the opposite side. Distinguish from *deserter*. Compare "runagate," p. 166.

**Seduce** — lead astray, draw aside from the right.

**Took the bait**. — What is meant? Explain the metaphor.

**Execrations** — curses.

**Courage of despair**. — Compare "bold to desperation," p. 155.

**Reinforcement** — fresh assistance; particularly, additional troops to increase the strength of an army.

159. **Astonished . . . discomfited**. — Paraphrase, so as to bring out the meaning of "persistent," and of "discomfited."

**Series** — continued succession.

**Futile** — vain, useless.

**Concert** — united action. Give other meaning.

**Exhaustion** — utter weariness.

**Martyr's reward**. — What is meant? In what respect were they martyrs?

**Vacillating** — wavering, unsteady. The author spent some years among the Indians of Oregon, and thus acquired a thorough knowledge of the Indian character.

**Mantelets**. — A mantelet was properly a sort of movable shield made of planks, cased with tin, and set on wheels. It was used for the protection of soldiers while making an attack.

**Motley**. — What, in the appearance of the advancing Indians, would suggest this epithet?

**Swarm of . . . hornets**. — Show the aptness of this comparison.

**Musketoons** — a short musket with a wide bore.

160. **Fuse** — a tube filled with combustible matter and used in discharging a shell, or in blasting.

**Grenade** — a hollow ball or shell of iron or other metal, or of glass, which is filled with powder, fired

by means of a fuse, and then thrown among the enemy.

**Energy of desperation.**—Point out similar expressions in the lesson.

**For future torments.**—Express by a clause.

**Their cowardice . . . little.**—What different meaning would be conveyed by inserting "a" before "little"?

**Glorious disaster.**—Why "glorious"? See next paragraph.  
161. **Salvation**—means of saving from destruction.

**Dejected**—spiritless, cast down.

**Amazed**—astonished. What caused them to be amazed?

I. Distinguish between **bold** and **brave**; **descent** and **descend**; **disparity** and **difference**; **enemy** and **foe**; **adversary** and **assailant**; **confessed** and **acknowledged**; **needless** and **useless**.

II. Analyse indifferent, successful, enclosure, ambush, mischance, scarcely, affront, beset, assailants, reinforcement, disgrace, precaution, cowardice, amazed; and select and give the meanings of the compound words in the lesson.

III. Paraphrase:—His plan was bold to desperation. It was needless to go farther. This pittance only tantalized their thirst. This dashed the spirits of the Iroquois. They took the bait. Their chief stood firm. No precaution was neglected. Their cowardice profited them little. To the colony it proved a salvation. They went home to howl over their losses, and nurse their dashed courage for a day of vengeance.

IV. Write a simple and a com-

pound sentence about Daulac, each containing a modified subject and predicate.

V. Expand the italicized phrases in the following into propositions:—Daulac had come to the colony *at the age of twenty-two*. They bound themselves by oath to accept no quarter, and *having gained Maisonneuve's consent* they made their wills. Canoes, *bearing five Iroquois*, approached. *Half dead with thirst and famine*, they took the bait. *Lighting the fuse inserted in it*, he tried to throw it over the barrier *to burst like a grenade among the savages without*.

VI. Combine the first of the following lists of statements into a simple sentence, the second into a compound sentence:—(i.) Francis Parkman was born in 1823. He is a native of the New England States. He wrote a series of histories. They treat of the French rule in Canada. They are very interesting.

(ii.) A party of French volunteers held in check some Iroquois. There were seventeen Frenchmen. There were seven hundred Iroquois. The Frenchmen were assisted by four Hurons and one Algonquin. The Frenchmen were led by an officer named Daulac. They were in a palisade fort on the Ottawa. Their stronghold was, after many days, taken by the Iroquois. All its brave defenders were slain. This took place in the spring of 1660.

VII. (i.) Sketch the journey of the French up the river, as though you had been one of the party. (ii.) Sketch the struggle at the fort, as though you had been an Iroquois.

## LII. JACQUES CARTIER.

161. **St. Malo**—*mā'lo*—a seaport in the north-west of France, famous for its sailors. It very early became a place of considerable importance on account of its excellent harbour.

**Smiling morn.**—What kind of morning would this be? Compare "smiling spring," p. 80.

**Commodore.**—A title given to the senior captain of a line of merchant vessels. When two or more ships of war are cruising in company, this title is given by courtesy to the senior captain. It is now a common name for the chief officer of a yacht club.

**Jacques Cartier**—*zhak kart'yā*—a great seaman of St. Malo, who discovered the Gulf of St. Lawrence in the course of his first voyage of discovery, in 1534. On the 19th of May, 1534, Cartier again sailed from St. Malo on the voyage referred to in the lesson.

**In the crowded seas.**—Before setting out Cartier repaired with his men in procession to the cathedral of St. Malo, to crave the blessing of Heaven upon his enterprise. What is the grammatical relation of "for"?

**Cathedral.**—See note, p. 51.

**All the town.**—What is meant? Why "were"?

**Undiscovered seas.**—What waters are here referred to? For voyages of discovery before Cartier's time, see *Primer of Canadian History*, chap. i., secs 8 and 11.

**That swept . . . pier.**—Does this clause add to the meaning?

**Manly hearts—gentle hearts.**—Note the beautiful contrast.

162. **A year . . . day.**—The expedition did not return to St. Malo until the 6th of July, 1536.

**Vigils**—*vij'ls*—night watches. The maidens spent many a sleep-

less night in praying and weeping for their absent lovers.

**But the earth . . . side.**—Explain this simile.

**Rejoicing . . . pride.**—Express otherwise.

**In the . . . North.**—Was Jacques Cartier at that time farther north than St. Malo, or was the expression suggested by the greater severity of the climate in the New World as compared with that of Europe?

**Mount Royal**—a high hill at Montreal, known as "The Mountain." The name Montreal is merely a contracted form of Mount Royal.

**Fleur-de-lis**—*flur-dē-lee'* (*u* nearly as in *fur*).—Literally, the lily flower. This is the name of a figure inscribed in the royal arms of France, and usually supposed to be a representation of the water-lily, or yellow-flag. The name was corrupted in Old English to *flower-de-luce*. Cartier erected a pillar bearing a cross and the royal arms of France to signify that he claimed the newly discovered country for his king and for his church. By what ceremony did Columbus take possession of San Salvador? See p. 118. In 1524, Verrazzani, a Florentine navigator in the employment of Francis I. of France, claimed possession of the Atlantic seaboard, from Florida to Cape Breton, giving it the name of *La Nouvelle France*.

**Cheer . . . cheer.**—Compare the expression "to cheer to the echo."

**A region . . . cold.**—Cartier passed the winter of 1535-36 near the native village of Stadacona, now Quebec. It was a bitterly cold winter, and the crew, not

supplied with either sufficient food or clothing, suffered terrible hardships, and lost twenty-six of their number (110) before spring.

**Iron-bound**—begirt with rocks.

**Nor seas . . . gold.**—The French were so discouraged at finding neither gold nor silver on the shores of the St. Lawrence, that five years passed before another expedition to Canada could be fitted out. Where are pearls found? In what parts of Canada has gold been found?

**Thule**—*thū'lē*.—Here used poetically for the most northerly parts of America. According to the ancients, however, Thule was an island in the extreme north of Europe, probably Iceland, or Mainland, the largest of the Shetland Islands.

**Athwart**—across the path of. This line refers to the icebergs from the polar seas, which ships encounter in spring off the coasts of North America.

**Frozen scene.**—Express differently. Though it is in the month of July that Cartier tells the story of his voyage, yet his vivid description fairly makes his listeners imagine that they are in the midst of the "frozen scene."

**Changed the strain.**—Express otherwise.

**Fetters . . . fast.**—What is meant? Explain the metaphor in "fetters."

**Causeway.**—Primarily, a raised road over wet or marshy ground. The older and more correct spelling is *causey*. The spelling *causeway* arose from the mistaken notion that the word was a compound of *way* as the second portion of it. In winter, our rivers are so firmly frozen over that they frequently become common highways. Even the St. Lawrence is usually bridged over in this way as far down as Quebec.

**And the rills . . . free.**—Note

the beautiful melody of this line. What is meant by "the anthem of the free"? Explain the line fully, and show the force of the metaphor employed.

**Magic wand.**—In fairy tales, a staff or rod carried by fairies, magicians, etc., with which they were supposed to be able to work wonderful changes. *Magic* is derived from *Magi*, the ancient Persian priests and learned men—the "wise men of the East." See notes on *Epiphany Hymn*, p. 147. These men cultivated a knowledge of astronomy, and natural philosophy, and were consequently regarded as possessed of supernatural powers.

**Landscape.**—That portion of country, with the various objects it contains, which is presented to the eye at a single view.

**Like the dry . . . Paradise.**—See Ezekiel xxxvii, 1-2. Show the force of the simile.

Note the suddenness of the transformation expressed in the last couplet—probably an allusion to the rapid growth of vegetation in our short Canadian summers. Compare "Turns the sod to violets," p. 61.

**Paradise.**—"A word," says Trench, "common in slightly different forms to almost all the nations of the East, and meaning some royal park or garden of delights: for the Jew it was exalted to signify the wondrous abode of our first parents; on the lips of the Lord it signified the blissful waiting-place of faithful departed souls (Luke xxiii., 43), and in Rev. ii., 7, it means heaven itself." See note on "Paradise," p. 64.

**Algonquin braves.**—See note on "Algonquins," p. 156, and on "warriors," p. 155.

**A spirit . . . worshipping.**—The Indians believed in a Great Spirit, and in the existence of "Happy Hunting Grounds"—a sort of

Indian Paradise. They worshipped animals of various kinds and had many superstitious rites connected with animal worship. To their imaginative minds good or evil spirits peopled every glen, fountain, height, etc. Even the very implements they used were supposed to be possessed of these spirits. For an interesting reference to some Indian beliefs see "The Tale of Marraton," in Addison's *Tales and Allegories*.

**They brought . . . St. John.**—This happened during Cartier's visit to the Indian village of Hochelaga (see below). "Cartier seems to have been considered in the light of a deity among them; for they brought him their aged king and their sick, in order that he might heal them. Disclaiming any such power, Cartier, with his accustomed piety, prayed with them, and read part of the Gospel of St. John, to their great admiration and joy."—Hawkins, *Picture of Quebec*.

**Its freshness . . . wave.**—This is scarcely true of the River St. Lawrence, unless the poet has reference to its estuary, which is 350 miles long and 100 miles wide at its mouth. Of what other rivers might this statement be made?

**The glorious scene . . . height.**—While on his visit to Hochelaga, Cartier asked to be led to a mountain top about a mile distant. Arrived there, his eye commanded an immense extent of country, and, enchanted with the view, he gave the hill the name of *Mont Real*, or The Royal Mount.

**What time.**—Expand.

**Cross and crown**—a cross surmounted by a crown ornamented with the *fleur-de-lis*.

**Hochelaga.**—*hōsh-e-lā-gā*—an Indian village situated on the present site of the city of Montreal. It was surrounded by a triple row of palisades, and it contained about fifty large-sized wooden lodges, each of which accommodated several families. The inhabitants numbered about 1,000. They belonged to the Huron tribe, and were more than usually civilized.

**Fortress cliff**—Cape Diamond at Quebec. The citadel that now crowns the summit of the cliff has been aptly called the Gibraltar of America. Here Cartier found the Indian village of Stadacona, on the site of which Champlain laid the foundation of Quebec, in 1608. What is meant by calling this "fortress cliff" the *key* of Canada?

Read in a lively manner, with such variations of tone as are necessary to bring out the spirit of the poem.

Note the tone of sadness in the two last lines of stanza 1, and throughout stanza 2.

The fourth stanza presents a dreary, cheerless picture, which should be represented in the reading by proper changes of tone and time.

The cheerful, joyous thoughts of the first five lines of the fifth stanza should be expressed with increasing animation, and the last line should be read to express a feeling of reverence.

Read the seventh stanza with increasing force throughout.

### LIII. SCENE FROM IVANHOE.

164. **Yeoman**—*yō'man*.—In England, yeomen are independent farmers of small estate, next in rank to the gentry.

**Prince John** brother of Richard I., whom he succeeded as King of England. During Richard's absence on the Third Crusade.

sade, John attempted to usurp the crown, and it was for the purpose of conciliating the nobles and people that the tournament was held at which this archery contest took place.

**Locksley.**—Robin Hood, who in this contest assumes the name of Locksley, was a famous English robber who lived near the beginning of the thirteenth century. He is supposed to have been an outlawed Saxon earl; and in the many popular ballads of which he is the hero he is represented as the friend and benefactor of his oppressed fellow-countrymen, whose wants he was accustomed to relieve by the plunder of rich Normans.

**Nobles**—gold coins worth about 6s. 8d. sterling. The *noble* was so called on account of the superior quality of its gold.

**Lincoln green**—a colour of cloth formerly made in Lincoln, England; also the cloth itself. It was the characteristic dress of archers and woodmen.

**Scourged**—*skārjd*—whipped.

**Lists.**—The name given to the ground in which the sports took place. It was marked off by ropes, as in our games of cricket, football, etc.

**Insolent braggart**—insulting boaster. At the tournament on the previous day, Locksley had offended Prince John by his fearless, independent manner.

**Wager**—that which is staked on the result of a contest.

**Grace's power.**—*Grace* is a sort of title or form of respect used in addressing a duke, a duchess, or an archbishop, and formerly applied to the Sovereign of England. "Your Majesty" is the form now used in addressing the Sovereign.

**Men-at-arms.**—See note, p. 88.

**Proffer**—offer, proposal.

**Provost**—*prōv'ust*—Here, the

director of the sports. In Scotland, the name is applied to the chief magistrate of towns and cities, and corresponds to our *mayor*. The name is also applied to the heads, or chief officers, of several English colleges.

**The presence.**—Often used to denote the place in which a sovereign or prince receives company.

**Craven**—a coward, a spiritless fellow. Perhaps meaning, originally, one who craves or begs his life at the hands of his enemy. Compare *créant*.

**This is no fair**      **me.**—Express differently.

**Penalty**—punishment inflicted for the commission of an offence or crime, or for non-compliance with an agreement.

**Infamy**—disgrace.

**Overshoot.**—Generally, to shoot beyond; here, to shoot better than, to defeat.

**Avenue**—passage; commonly, a walk shaded by trees.

**Access**—approach.

105. **Precedence**—*pré-sē'dens*.—Distinguish from *precedents* (*pré-sē'dents*).

**Forester**—an officer appointed to attend to, or watch, a forest.

**Malvoisin**—a Norman follower of Prince John, who took part in the tournament on the previous day.

**Try conclusions**—*Conclusion*, properly the end or final result. With the meaning *experiment* or *trial*, it is now obsolete, except in the phrase "to try conclusions."

**Baldric**—a broad belt hung diagonally across the body from the shoulder, worn either as an ornament or to suspend a sword, dagger, etc.

**Quiver**—a case for arrows.

**Sith**—since.

**Bugle**—a hunting-horn. The prize to be awarded to the best archer was "a bugle-horn mounted with silver, and a silken baldric

richly ornamented with a medallion of Saint Hubert, the patron of sylvan sport."

**My grandsire . . Hastings.**—What is the reference here?

**Deliberation**—caution, great care. Compare "pause . . aim," p. 166.

166. **Antagonist**—adversary, opponent.

**Shot his arrow . . appearance.**—Re-write, so as to bring out the meaning clearly.

**White spot**—the *bull's eye*.

**An.**—Old English for *if*.

**Runagate**—renegade, vagabond. Compare note on "renegades," p. 158.

**Insulting smile.**—Point out other expressions that show John's ill-will to Locksley.

**Precaution**—previous care or caution.

**Competitor**—rival, opponent.

167. **Dexterity**—skill, cleverness.

**Give vent . . clamor.**—Paraphrase.

**Wand**—twig, rod.

**Composure**—coolness, calmness.

**Observing**—saying, remarking. Give other meanings.

**Woodsmen.**—Same as *woodman*, a hunter, a forester.

**King Arthur's . . table.**—King Arthur was a mythical king of the ancient Britons who opposed the Saxon invaders. He lived in splendid state at Caerleon in Wales. He is said to have instituted a famous order of knighthood, known as the "Knights of the Round Table," because they sat at a large circular table, to prevent disputes about precedence. The number of these knights is variously given—from twelve to one hundred and fifty.

**Buckler**—a kind of shield.

**Whittle**—diminutive of *whit* (whet)—a knife; rarely now used except in provincial English or Scotch, as "a Sheffield whittle."

**Sirrah.**—A word of address generally equivalent to *fellow* or *sir*, with an angry or contemptuous force added.

168. **Event**—result.

**Vindicated**—proved to be just or right.

**Jubilee of acclamations**—loud and repeated shouts of admiration.

**We will . . person.**—The plurals *we*, *our*, *us*, referring to one person, are said to have been first used either by John or by Richard in his proclamations. This style of speech has ever since been retained by sovereigns. It is also used by editors, authors, and the like, to show that they are not giving expression merely to their own opinions, but rather to the opinions of the public.

**Reluctance**—unwillingness.

**Bounty**—favor, free gift.

There is much spirited conversation in this lesson, and care should be taken to give proper expression to it in the reading. Bring out the contrast between the haughty, scornful bearing of Prince John, and the courteous, yet frank and fearless, manner of Locksley.

I. Form nouns from the following adjectives, showing the effect of the change:—bold, careless, broad, warm, fresh, present, real, noble; and adjectives from the following nouns:—day, notice, reluctance, modesty, thickness, success, dishonor, presence.

II. Classify the sentences in the paragraph beginning, "A target was placed," as simple, compound, or complex. Write out a simple, a compound, and a complex sentence, each containing a qualified subject, and a transitive verb in the active voice with one or more adverbial adjuncts. Change these sentences into the passive form.

III. Write out the following in direct narration:—He began to peel the rod with great composure, observing that to ask a woodman to shoot at a target so broad as had hitherto been used was to put shame on his skill. For his own part, and in the land where he was bred, men would as soon take for their mark King Arthur's

round table, which held sixty knights around it.

IV. Write in indirect narration all the direct narration on pages 164 and 165.

V. Give heads for a synopsis of the lesson, and sketch the lesson, using one of the heads as the subject of each paragraph.

#### LIV. LOCHINVAR.

**169. Lochinvar.**—This was the name of a castle which stood by a lake of the same name in the parish of Dalry, in Kirkcudbright, Scotland. It was a seat of the Gordon family, of which "Young Lochinvar" was a chief. Netherby Hall, of which the Grahams were lords, was near Carlisle, in Cumberland, England. Helen Graham was to be married, by the wish of her father and mother, to one of the Musgraves—"a laggard in love and a dastard in war"; but Lochinvar, the lady's true love, carried her off from the very midst of the guests assembled for the wedding.

**Border.**—The land lying along the boundary line between England and Scotland. This borderland was a scene of continual warfare.

**Steed.**—A poetic name for a horse, especially a spirited horse for purposes of state or war.

**Save**—except.

**Broad-sword**—a sword with a broad blade, formerly the national weapon of the Highlanders; also called *claymore*.

**Dauntless**—bold, fearless.

**Knight.**—For a description of a knight in feudal times, see Collins' History, *Social condition of the Normans*.

**There never . . . Lochinvar.**—Note any peculiarity in the construction of this line

**Brake**—a place overgrown with brushwood and brambles, a thicket. Express the meaning of this line as briefly as possible.

**Esk river.**—This river flows south through Dumfriesshire into the Solway Frith.

**Ford**—a shallow place in a river where it may be crossed by wading.

**The bride . . . consented.**—Complete the sentence.

**Gallant**—a high-spirited, brave young man. It is pronounced *gallant'* when it means a man who is polite and attentive to women.

**Laggard**—one who lags or falls behind.

**Dastard**—a coward. The suffix *ard* denotes an agent, one who performs what is implied in the root of the word. It has in addition a contemptuous force. Compare *drunkard*, *sluggard*. These words are used here to make the "poor, craven bridegroom" appear in a contemptible light, and to excuse Ellen's conduct for her desertion of him after having consented to marry him.

**Bridesmen**—men who attend upon a bridegroom and bride at their marriage. *Groomsmen* and *bridesmaids* are the terms employed with us.

**His hand . . . sword.**—Why?

**Craven.**—See note on "craven," p. 164. Compare "dastard in war."



**Never a word.**—Stronger than "not a word."

**O come . . . Lochinvar.**—Change to indirect narration.

**Suit.**—Give different meanings of this word.

**Love swells . . . tide.**—The Solway Frith is noted for the rapid ebb and flow of its tide.

**And now . . . wine.**—Lochinvar wished to make Ellen's father believe that his love for Ellen had died out, and that he came merely to take his farewell.

**Measure**—a dance, generally with slow and measured steps. Give the other meanings.

**Kissed the goblet.**—Compare Goldsmith's *Deserted Village*, l. 250. Note the short, pithy sentences to indicate rapid succession of incidents.

**She looked . . . eye.**—Explain Ellen's conduct here.

**Bar**—hinder. Give other meanings.

**Galliard**—a lively dance. Is "galliard" the subject or the object of "did grace"? This word also means a lively, rollicking young fellow, one whose nature it is to be gay.

**Fret—fume.** Distinguish.

**And the bridegroom . . . plume.**

--Explain "bonnet" and "plume." Note the conduct of the bridegroom, and compare the previous description of him.

**Charger**—war-horse.

**Croup**—*croop*—the place behind the saddle; also spelled *croupe*.

**Scaur**—a bare, broken place on the side of a hill, from which the soil has been washed down by the rain. Same word as *scar*.

**Graemes.**—Another spelling of *Grahams*.

**Cannobie Lee**—a plain in the valley of the Esk in Dumfriesshire, divided from Cumberland by the river Liddel.

This song forms the twelfth stanza of the fifth canto of *Marmion*.

The rapid succession of incident in this ballad is well expressed by the galloping movement of the metre.

Read with much spirit and animation.

## LV. THE HISTORY OF A PIECE OF COAL.

### FIRST READING.

171. **Film**—an extremely thin layer.

**Charcoal**—coal made by *char-ring* wood. Wood is reduced to charcoal by burning it where it comes in contact with but a limited supply of air. When charcoal is wanted in large quantities, logs of wood are heaped together and covered with earth, holes being left at the bottom to admit sufficient air to keep the heap burning. A hollow space is also left in the middle of the heap to serve as a flue. The wood when

set on fire burns slowly and without flame.

172. **Carbon.**—This is the chemical name for pure charcoal, and includes also graphite or black-lead, and the diamond.

**Imaginary journey.**—What is meant?

**Shaft**—the entrance to a mine. Give other meanings.

**Gallery.**—In coal-mines pillars of the coal are left to support the roof. The passages between the pillars are called galleries.

173 **Fossil.**—This word in its

widest and literal sense means whatever is dug out of the earth, including all minerals and rocks, as well as the animal and vegetable remains imbedded in rocks. It is now, however, used in a restricted sense, and is applied to the petrified forms of plants and animals which are found imbedded in the earth.

**Microscope**—an instrument that makes small bodies appear larger, and renders visible small objects that cannot be seen by the naked eye.

**Petrifies**—turns into stone.

**Carbonate of lime**—limestone, chalk, marble. These substances, though so different in appearance, have the same chemical composition.

**Fibres**—fine thread-like substances which enter into the structure of plants and animals.

**Nodules**—small knots or lumps.

174. **Remained crystallized**.—That is, remained in the solid form which they assumed when the carbonate of lime trickled in. For an illustration of the process of crystallization see Roscoe's *Chemistry Primer*, sec. 9, art. 23.

**Museum**—a building in which things that have an immediate relation to literature, art, or science are collected and systematically arranged for the inspection of the curious or the studious. The British Museum, founded in 1753, is the largest in Britain.

**Deciphering**—discovering or explaining the meaning of.

175. **Resin**—a semi-fluid, sticky substance which oozes from plants. **Rosin**—a corrupted form of the word—is the name given to resin when it is employed in the solid state for ordinary purposes.

**Artificial**.—Give the word of opposite meaning.

**Gigantic**—huge.

**Botanists**—persons skilled in the knowledge of plants.

176. **Pollen-dust**.—See Spotton's *Structural Botany*, chap. ii.

**Heaths**.—See note on "heather," p. 99.

**Newt**—a species of reptile resembling a lizard, and living in ponds and ditches.

I. Distinguish between **smooth** and **calm**; **specimen**, **sample**, and **example**; **gradually** and **slowly**; **suspect** and **fear**; **flame** and **burn**; **baked** and **cooked**; **imagine** and **conjecture**; **evide** *nce* and *proof*; **remains** and *remnants*; **clothes** and *cloths*; **recognize** and *know*; **pattern** and *shape*; **object** and *object'*.

II. Select all the compound words in the lesson, and show which are temporary compounds and which permanent compounds. Account for the hyphen in *coal-scuttle* and for its absence in *sunbeam*.

III. Analyze, showing clearly the force of the prefixes and suffixes:—imprisoned, impossible, carefully, unlike, rootlets, transparent, deciphering, tropical.

IV. Write out the following sentences, expanding the italicized phrases into propositions:—You will recognize the long, striped branches *not unlike reeds*. Whole masses of these root-stems, *with ribbon-like roots lying scattered near them*, are found in the layer of clay *called the underclay*. *By cutting thin transparent slices across the nodules*, we can distinctly see the leaves and stems. Have we anything *like them* now? Other trees *of the coal forests* are called by the botanists *scaly trees*, *from the scale-like marks on their trunks*.

V. Combine into a paragraph:—We use coal for heating our houses and for cooking our food. This coal is obtained from mines. It has been stored in these mines for ages. We know that wood will burn, giving off heat and light

Many of us know how charcoal is made. Wood is placed in pits. It is then covered with earth and baked. We find coal acting when set on fire much the same as wood and charcoal. We think they must be somewhat alike. We examine a piece of coal. We find in some pieces the shapes of leaves and branches. Sometimes we find in very large pieces the form of the trunk of a tree. We come to

the conclusion that coal is formed of plants. These have been buried under ground, and have been changed in form and color in some way.

VI. Paraphrase the second paragraph.

VII. Write out the subject of each paragraph, and from these heads make a short summary of the lesson.

## LVI. THE HONEST MAN.

177. **Still**—continually, habitually.

**Strongly**—firmly, with set purpose.

**Neighbor**.—For the sense in which this word is used see Luke x., 25-37.

**True**.—What is the grammatical relation?

**Fawning**—mean flattery.

**Unpin**—**wrench**.—"Unpin" here means *to disturb, to unsettle*; "Wrench," *to strain, to turn aside by force*. In both these words there is an allusion to the displacing or deranging of machinery. "Fawning" may be connected in meaning with "unpin," and "force" with "wrench."

**Loose or easy**.—What is meant by "loose" and "easy" as applied to honesty?

**Ruffling wind**—wind so light that it causes merely a *ruffle* or ripple on the surface of the water. Here it may be applied to anything that tends to disquiet or unsettle a person. We speak of "the breath of slander," "the blasts of adversity," and the like; but such things cannot affect the honesty of the truly honest man.

**Glittering . . . blind**.—The honest man is never so dazzled by display, flattery, or a desire for fame, as to be turned aside from

the right path. The construction is, "that a glittering look can blind it."

**Who rides . . . behind**.—Who faithfully and steadily does his duty, regardless of the opinions or the conduct of others. In the fable of "The Hare and the Tortoise," it is the "slow and steady" tortoise that wins the race.

**Nor—nor**.—Poetic for *neither nor*.

**But doth . . . weigh**.—The honest man, in determining his course of conduct in any case, "weighs the thing and the example"; that is, he considers, first, what is right, and then, what is expedient or proper under the circumstances. Many things may be lawful which are not expedient. Compare 1 Corinthians x., 23.

**Brought into a sum**—carefully weighed or considered.

**What place . . . pay**.—When the honest man, after calm and careful consideration, has decided what is right and proper for him to do, he acts promptly, and does his duty faithfully "to God, his neighbor, and himself."

**Work—woo**.—*Work*, to influence or gain over by deceitful practices; *woo*, to prevail upon or induce by praise or flattery.

**Trick—sleight.**—Distinguish. Compare "trick of trade," "sleight of hand." When this poem was written the words *sleight* and *deceit* were probably pronounced with the long *a* sound (as *ei* in *freight*), to rhyme with *straight*. Consult Earle's *Philology*, par. 186.

**Fashion**—bearing, manner of acting.

**Of a piece**—consistent. His manner of life agrees with his professions.

**Clear and straight.**—Express differently.

**Who . . . temptations.**—*Close*, pressing, or near at hand. Perhaps an allusion to the terms "hot" and "fiery," applied sometimes to "temptations" and "trials." See 1 Peter iv., 12. To what is the honest man here compared? Paraphrase, bringing out clearly the full meaning of the comparison.

**The sun . . . sin.**—Note the beautiful contrast in these lines. Others are virtuous only when the eyes of the world are upon them; the practice of virtue is with them a question of expediency; his virtue is not regulated by time or circumstances, but it directs and governs all his actions.

178. **Allows for that.**—He has charity for the faults and weaknesses of others.

**Keeps his . . . way.**—Compare "Rides his sure and even trot."

**Whom . . . defeat.**—He does not make the faults of others an excuse for wrong-doing.

**Procure**—induce. Give other meanings.

**Whom . . . limbs.**—Though all other men should depart from the right course, nothing can induce him to act contrary to his better judgment.

**Share . . . ill.**—If he cannot remedy the evil he will not become a partner in it.

Name the chief characteristics of the honest man, as described in the poem.

The language of this poem is greatly condensed, and, consequently, a very large proportion of the words are emphatic. It should be read throughout in a firm, decided tone.

Pause after "look," and emphasize "blind" in the second stanza.

Be careful to give proper expression to the contrasted ideas in the two last lines of the fifth stanza.

## LVII. BROKEN FRIENDSHIP.

178. **Friends in youth**—These were Sir Leoline and Lord Roland de Vaux. Sir Leoline was the father of Christabel, the heroine of the poem. See introductory notice, p. 33.

**Whispering tongues.**—The tongues of slanderers. Paraphrase this line. Compare "Slander, whose edge is sharper than the sword; whose tongue out-venoms all the worms of Nile."—*Cymbeline*, act iii., sc. 4.

**And constancy . . . above.**—In

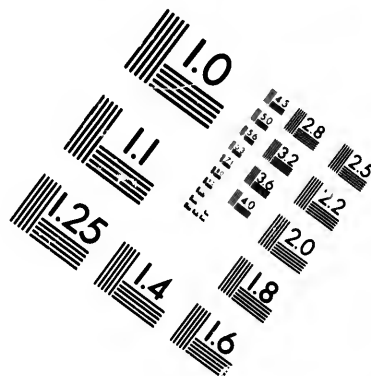
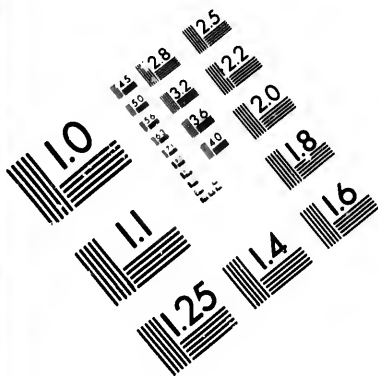
Heaven only can constancy be found.

**Life is thorny.**—Explain. Voltaire, in speaking of life, said, "Life is thickly sown with thorns, and I know of no other remedy than to pass quickly through them."

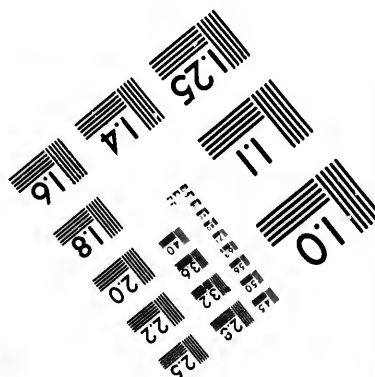
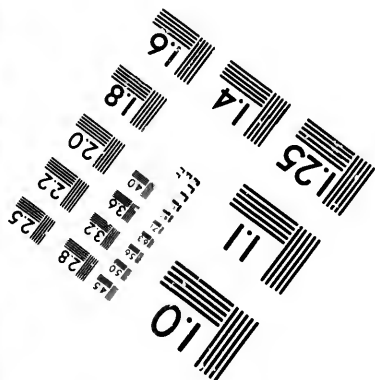
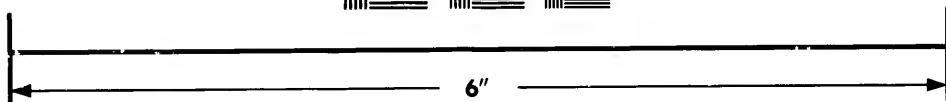
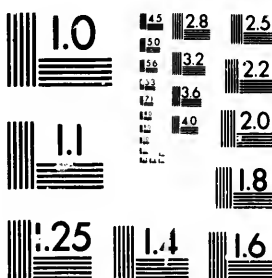
**Youth is vain.**—An allusion to the foolishness and impetuosity of youth.

**And to be wroth . . . brain.**—Paraphrase, showing the connection of the phrase "in the brain."





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**Divine**—guess, conjecture.

**Disdain**—scorn, contempt.

**Heart's best brother.**—This shows the close friendship of the two friends. Point out other passages that show this.

**Hollow heart.**—What is meant? Paraphrase the line by a clause.

**Aloof**—apart, separated.

**The scars remaining.**—Explain. See note on "whispering tongues" above.

**Ween**—think, fancy.

Show in what respect the comparison in the five concluding lines may be applied to the parted friends.

## LVIII. THE HISTORY OF A PIECE OF COAL.

### SECOND READING.

179. **Virginia.**—So named by Sir Walter Raleigh, in honor of Queen Elizabeth, the *Virgin* Queen of England.

**Carolina.**—Named after Charles II. of England, *Carolus* being the Latin name for Charles.

**Quagmire**—wet, boggy land, that trembles under the foot.

**Peat**—a natural accumulation of decayed mosses and other vegetable remains, found in wet, low-lying districts. When thoroughly dried it burns, giving out a gentle heat, without much smoke. It abounds in Scotland and Ireland, where it is used for fuel.

180. **Flow—ooze—filter.**—Distinguish in meaning.

**Jungle**—a tract of land thickly grown over with brushwood or slender, reed-like trees.

**Evergreens.**—The reference is probably to low, scrubby ever-green plants, in contrast with the tall cedar, which is itself an ever-green.

181. **Delta.**—See geography for definition. Name other important deltas.

**Stifled**—smothered. A plant may be stifled as well as a human being by having its supply of fresh air cut off.

183. **Hard stone coal.**—This is commonly known as *hard* or

anthracite coal. The coal described in the preceding sentence is commonly known as *soft* or bituminous coal.

**Almonds.**—The well-known nuts, from the kernels of which the oil is obtained.

**Lavender.**—A plant of the sage or mint family, from the leaves of which the oil is distilled.

**Cloves.**—The clove plant is a native of the Molucca or Spice Islands. The oil is obtained from the buds.

**Caraways.**—The common caraway seeds. The oil is obtained by distilling the seeds in spirits.

**Paraffine . . lamps.**—This has reference to England. Whence do we obtain the petroleum or coal-oil used in Canada?

**Benzoline.**—Called also benzol and benzine.

**Mauve**—a beautiful purple color.

**Essences**—extracts.

**Foliage**—leaves of trees and plants.

I. Distinguish between **grass** and *grasses*; **lie** and *lye*; **differ from** and *differ with*; **earthy** and *earthly*; **compared to** and *compared with*; **prevent** and *hinder*; **solid** and *firm*; **remember** and *recollect*; **discovered** and *invented*.



II. Form new words by adding prefixes or suffixes or both to the following, and show how the meaning is affected by the additions:—firm, root, shade, ease, land, plain, solid, pure, mass, admire, use.

III. Vary the construction and phraseology of the following, in as many ways as possible:—To answer the question, I must ask you to go with me to Norfolk. The next thing we must account for is the bed of shale or hardened clay covering the coal. Many of the rocks on which coal is found are altered by heat. You will find it difficult at first to understand how coal can be so full of oil. The soil is as black as ink.

IV. Combine into a paragraph:—Let me tell you something that happened long, long ago. In some parts of the world there were at that time large marshy districts. Plants grew upon these places. Then the plants were very large. They fell and died. Others grew in their places. In turn these fell and died. They were succeeded by others which in their turn gave place to others. The land began to sink a little. The rivers car-

ried down mud and sand. These covered the great masses of dead plants. The land at last sank under the sea. Then it began to rise again. It came out of the water. Plants grew on it again as before and died, only to be covered with mud and sand as those before them had been. Again the land sank under the sea. Again it rose. This was repeated many times in some places. Great masses of clay and sand covered the dead plants. The clay and sand were very heavy. They pressed heavily on the dead plants. They squeezed them into a solid mass. There is great heat in the centre of the earth. This heat baked the mass into a solid substance. This substance is the coal we burn.

V. Write the lesson, from the following paragraph heads:—The Dismal Swamp. How the coal has layers of sand and clay in it. How the coal became hard. Why it does not flame like wood. What substances we can get from coal-tar. What useful lesson we may learn from a piece of coal.

## LIX. YARROW UNVISITED.

185. **Yarrow.**—This is a small river flowing north-east through Selkirk County, Scotland. After a course of twenty-five miles it joins the Ettrick, a tributary of the Tweed, near the town of Selkirk. Wordsworth wrote three poems on this beautiful stream—*Yarrow Unvisited*, in 1803, after a visit to Scotland in company with his sister, Dorothy; *Yarrow Visited*, in 1814, and *Yarrow Revisited*, in 1831.

**Stirling Castle.**—Stirling, on the Forth, is one of the most

ancient and historically important towns in Scotland. Its castle is of very great antiquity, and was the scene of many stirring events in Scottish history. The view from the towers of Stirling Castle is very extensive, and is unsurpassed in beauty.

**The mazy Forth.**—The Forth is a very crooked stream, hence the epithet "mazy," which here means *winding*. Scott calls these *windings* "the links of Forth."—*Lady of the Lake*, ii., 30.

**Unravelled.**—This word is sug-

gested by "mazy." The poet compares the meandering, or winding, river to a tangled thread.

**Clovenford.**—A village near the junction of the Ettrick and the Tweed.

**"Winsome Marrow"**—agreeable companion, *or* lovely sweetheart; here applied to the poet's sister. The words are quoted from a ballad written by William Hamilton (1704-1754), beginning:

"Busk ye, busk ye, my bonny,  
bonny bride,  
Busk ye, busk ye, my winsome  
marrow."

**Betide**—happen.

**Braes.**—See note on "braes," p. 98. The braes of the Yarrow are very beautiful.

**Folk**—people. See Mason's *Grammar*, par. 62.

**Frae**—from.

**Buying, selling.**—Express by a single word.

**Herons**—birds of the same family as the stork.

**Couch**—lie close and concealed. One of the distinctions between the hare and the rabbit is brought out in this line. The rabbit is smaller than the hare, and has shorter legs; therefore it is not so well adapted to seek safety by rapid and continuous running, but it retreats to burrows, or holes in the ground, which it excavates with great rapidity.

**Downward . . . Tweed.**—Follow the course of the Tweed downward.

**Gala Water.**—The river Gala, which rises in Edinburgh County, and, flowing south, joins the Tweed near Abbotsford, the home of Sir Walter Scott.

**Leader Haughs.**—A river rising in Berwick County, and flowing into the Tweed not far from Melrose; called also *Leader Water*. The name *haugh* (*gh* like *ch* in *loch*) is also applied to low-lying,

flat ground, properly on the border of a river, and such as is sometimes overflowed.

**Both . . . us.**—In what direction was the poet going?

**Dryborough.**—Also written Dryburgh. It is situated in the County of Roxburgh, on the Tweed, four miles south-east of Melrose, and is noted for the beautiful ruins of its abbey, in which Sir Walter Scott was buried.

**Chiming Tweed.**—Explain "chiming."

**Lintwhites**—linnets. The linnet is a favorite singing bird, very common in Britain. In Scotland it is also called *lintie*.

186. **Teviotdale.**—The valley of the Teviot, a river flowing into the Tweed at Kelso. This valley is very beautiful.

**A land . . . harrow.**—Explain. Compare "To scatter plenty o'er a smiling land," *Gray's Elgy*, p. 333. *Blithe* means glad, joyous.

**Dark hills.**—The eastern spur of the Lowther Hills. Note the inversion in this line.

**Wor der.**—Here, admiration. Distinguish from its usual meaning.

**True-love.**—Who is meant?

**Holms**—*hōms*—low, flat tracts of rich land by the side of a river.

**Strath.**—In Scotland, a valley of considerable size, often having a river running through it and giving it its distinctive name, as *Strathcarn*.

**Thorough**—*thur'ō*—through; lengthened to complete the line and to rhyme with *Yarrow*.

**Beeves**—plural of *beef*. The word *beef* was originally applied to the living ox, bull, or cow. It is now applied only to the flesh of these animals, and in this sense has no plural.

**The sweets . . . meadow.**—What is meant?

**Burn-mill.**—*Burn* is a Scotch word meaning brook or small stream, as in *Bannockburn*.

**Saint Mary's Lake.**—An expansion of the Yarrow. This beautiful little lake is surrounded by grassy hills, which are bare of trees and rise abruptly from the margin of the lake. See the description of "lone Saint Mary's silent lake," in Scott's *Marmion*—Introduction to canto ii., ll. 148–173.

**Float . . shadow.**—We have here a pretty picture of the prevailing calmness of the water of the lake. Compare Scott's description:

"Far in the mirror, bright and blue,  
Each hill's huge outline you may view."

**Rue**—repent; be sorry for.

**We have . . it.**—The poet has an imaginary picture of the Yarrow in his own mind, and he is afraid that the real Yarrow, when seen, will not quite come up to his expectations.

**Undo**—spoil, destroy.

187. **Treasured dreams.**—Explain.

**Another Yarrow.**—The image of the real Yarrow will then take the place of the poet's ideal picture of the Yarrow, which he wishes to retain.

**With freezing years.**—This phrase is grammatically connected

with "care," not with "should come." What comparison is here made between *care* and *frost*? For a parallel comparison, see Gray's *Elegy*, ll. 51–2:

"Chill penury repress'd their noble rage,  
And froze the genial current of the soul."

**Loath**—*lôth* (*th* as in *thin*)—reluctant, unwilling. Spelled also *loth*.

**Melancholy**—gloomy, low-spirited.

**Bonny**—fair or pleasant to look upon.

Paraphrase the last stanza.

Point out on the map all places mentioned in the lesson, and trace the courses of the rivers.

Alliteration is common throughout the poem. Point out instances of its use.

This poem should be read in a brisk, lively manner. A playful tone of contempt should mark the passages in which the poet seems to speak slightly of the river Yarrow. Read these passages with the rising inflection.

"Strange words . . Yarrow.  
Read with a mingled feeling of sorrow and surprise. Emphasize "thus" and "Yarrow."

## LX. TO A SKYLARK.

157. **Ethereal minstrel**—heavenly singer. Compare "Musical cherub," p. 99.

**Pilgrim . . sky.**—Why is the skylark so called?

**Dost thou . . abound?**—Compare "Blithesome and cumbersome," p. 99.

**While . . ground?**—Compare "Thy lay . . earth," p. 99.

**Aspire**—soar, fly aloft.

**Thy nest . . still.**—Compare "Then, when the gloaming comes, . . be," p. 99.

**Composed**—quiet.

**To the last . . warbler!**—Compare the third stanza of Hogg's *Skylark*, p. 99.

**Love-prompted strain.**—Compare "Love gives . . birth," p. 99.

**'Twixt . . . bond.**—What is meant?

**Not the less**—nevertheless. Though the lark is out of sight, "beyond the last point of vision," nevertheless its joyous song is heard on the earth. Compare "Thou art unseen, but yet I hear thy shrill delight," Shelley's *Skylark*, stanza 4.

**Bosom . . . plain.**—A similar expression is "lap of earth" in Gray's *Elegy*.

**Yet might'st . . . spring.**—Yet you mount so high that you might seem to have lost all connection with the earth, and not to require those genial influences of spring which prompt the songs of other birds.

**Her shady wood.**—The nightingale frequents thickets and hedges. "It usually begins its song in the evening, and sings, with brief intervals, throughout the night."

**A privacy . . . thine.**—Note the force of "privacy" and the contrast between "glorious light" and "shady wood." The poet in this beautiful line represents the lark as soaring so far above the nightingale and all other singing birds that it enjoys the "glorious light" of the setting sun after the shades of evening have begun to fall upon the earth.

**Whence . . . divine**—Compare Shelley's *Skylark*:

"That from heaven, or near it,  
Pourest thy full heart  
In profuse strains of unpremeditated art."

**Flood of harmony.**—*Harmony*, agreeable sounds. Expand the metaphor.

**Instinct**—the natural impulse or disposition by which animals are guided in performing certain actions; what they do by instinct they are not taught to do. The lark's song is *unpremeditated*, or not studied beforehand. It is the gift of its Creator, and therefore more *divine* than any song taught by man.

**Type . . . roam.**—In what respect is the lark a *type of the wise*? Perhaps Wordsworth is thinking of his own quiet life among the Cumberland lakes, where most of his poems were composed.

**True . . . Home.**—Compare "Or, while the wings aspire . . . ground?" In what respect may Heaven and Home be called "kindred points"?

Compare this poem with Hogg's *Skylark*, both as to language and metre, and show how their differences in these respects affect the manner of reading the two poems.

## LXI. SHE WAS A PHANTOM OF DELIGHT.

188. The subject of this poem was Wordsworth's wife, Mary Hutchinson, whom he married in 1802. The poem was written in 1805.

**Phantom of delight**—a vision of joy and gladness. Compare the meaning of "phantom," p. 52.

**Gleamed . . . sight.**—Note the comparison to a gleam of sunshine. Compare:

"And that smile, like sunshine,  
dart  
Into many a sunless heart,  
For a smile of God thou art."

—Longfellow, *Maidenhood*.

**Apparition**—an appearance, a fancied vision. See note on "phantom" above.

**Moment's ornament.**—Perhaps an allusion to beauty, which quick-

ly fades away. Shakespeare speaks of "the ornament of beauty," Sonnet, LXX.

**Her eyes . . . fair.**—Compare *Romeo and Juliet*, act ii., sc. 2:

—'her eye in heaven  
Would through the airy region  
stream so bright,  
That birds would sing, and think  
it were not night."

**Twilight's.**—Twilight is. What is the subject of *is*? According to the strict grammatical sense the verb should be *was*, but poets do not always consider themselves bound by grammatical rules.

**May-time.**—An allusion to the "merry month of May," when everything in nature is bright and pleasant.

Explain the contrast between the couplet, "But all . . . dawn" and the preceding couplet.

**Haunt—startle—waylay.**—Explain. These words are probably suggested by "phantom" and "apparition" above.

**I saw . . . too!**—A closer acquaintance discovers her to be not merely a "phantom of delight," a spirit of beauty, but a true woman, "with the heart and hopes of a woman."

**Virgin liberty**—that freedom which springs from a simple, unaffected, girlish nature.

**Countenance.**—The *countenance*, as distinguished from the *face*, belongs only to intellectual man; it is the "soul's apparent seat," the place where the soul reveals or shows itself.

**Records**—memorials of the past. Her countenance revealed a life of sweetness and purity.

**Promises as sweet**—indications that this sweetness and purity of life would continue.

**Human . . . food.**—This is explained in the next two lines, where we have an enumeration of the things which usually fall to the lot of women.

**Transient sorrows**—sorrows that quickly pass away; petty troubles.

**Simple wiles**—innocent tricks or stratagems to gain love and favor.

**Serene**—clear.

**The very pulse**—the very heart, the inner nature. A still closer acquaintance is here indicated, which reveals a perfect woman, a being in whom there are united beauty of form and grace of movement, purity of heart and loving sympathy, "the firm reason, the temperate will, endurance, foresight, strength, and skill."

**Breathing . . . breath.**—Express by a clause, bringing out the full meaning of "thoughtful."

**A traveller . . . death.**—Life is often compared to a journey, and man to a traveller or a pilgrim. See Longfellow's *Translations (Coplas de Manrique)*, and compare the stanza beginning, "This world is but the rugged road," and the following stanza.

This poem presents a picture of woman in a three fold aspect. The first stanza treats of her external appearance, her relation to the beautiful; her qualities of heart and mind form the subject of the second and third stanzas.

Read so as to express bright, cheerful thoughts, especially in the first stanza. As the reading proceeds, the tone should become deeper and the time slower, to mark the greater elevation of thought, especially in the last stanza.

## LXII. LUMBERING.

## FIRST READING.

189. **Canada's lot.**—Give other meanings of *lot*.

**Staple industries**—those industries upon which the country chiefly depends for its income. Name other leading Canadian industries besides agriculture and lumbering. How does each of these contribute to the wealth of the country?

**Most of all others.**—Notice the faulty construction. Compare *Tom Brown*, page 21, line 3.

**Organic place.**—Notice the comparison of a country to a living body. The lumber trade is represented as necessary to the development of the resources of Canada just as each of the organs of the body, the heart, the lungs, etc., is necessary to the growth of the body.

**Development**—growth and progress.

**Resources.**—The resources of a country are its natural products, whether animal, vegetable, or mineral. Name the chief resources of Canada.

**Evolution**—a gradual unfolding. The "evolution of literature and art" is, according to the author, the result of commercial prosperity, and to this prosperity the lumber trade contributes.

**Frontier.**—Used here not to denote any particular boundary line, but rather the settled portions of Canada along the boundary. Civilization has advanced from Quebec and the Maritime Provinces, westward, and thence northward.

**Depot**—*dē'pō*—a place where goods of various kinds, including natural products, such as lumber, wheat, etc., are collected or stored

for use or shipment. The term is also applied to a railway station. This word has become so thoroughly anglicized that it is in doubtful taste to give it the French pronunciation (*dā-pō*).

**Hamlets.**—A *hamlet* is a small cluster of houses in the country, a small village. The word *ham* is Anglo-Saxon for *village*. Note the force of the suffix *let*, and give other words having suffixes of similar force.

**Unbroken front.**—A forest whose timber has not yet been cleared off.

**Civilization**—refinement of manners, and advancement in the arts, sciences, etc.

**Villages — towns — cities.**—What makes the distinction between these in Canada?

**Recession.**—This word is aptly used here. The lumber industry must of necessity *recede* or go back from the settled districts as its source of supply becomes exhausted.

**Wake.**—Properly, the track left by a ship in the water. Show how the meaning of the word as used in the lesson is suggested by its proper meaning.

**Swart**—dark-skinned.

**Tinge.**—Give synonyms.

**Algonquins.**—See note, p. 156.

**Congregate**—collect, assemble.

**Rendezvous**—*ren'dē-voo*—a place of meeting.

190. **Graceful bearing.**—Explain. The Indian, under the influence of civilization, loses this graceful bearing.

**Garrulous**—talkative, chattering.

**Appropriate**—suitable.

**Quaint**—odd, with the added notion of *old-fashioned*.

**Coquettishly**—after the manner of a coquette, that is, attracting attention from vanity. See note on *coquetting*, p. 31.

**Highlanders**—natives of the *Highlands* or mountainous districts in the north and west of Scotland.

**Old World**.—Here, Europe. The name is generally applied to the continent of Europe, Asia, and Africa. Why?

**Long ago . . . allies**.—For the relations existing between France and Scotland during the Tudor and previous periods, see any good History of England.

**Foreman**—an overseer, a man set over men to superintend their work.

**Explorers**.—Those who are sent out to examine the forest in order to find the best place to build the shanty, and to plan the operations of the lumbermen for the winter.

**Shanty**.—Here, the temporary dwelling of the lumbermen while engaged in the woods. It is a Gaelic, or Irish, word, meaning *old house*.

**Dovetailed**.—Fastened together by having the ends of a log cut in the form of a *dove's tail*, and then let into corresponding notches in the ends of other logs. This is a strong way of jointing, and is much used by joiners and cabinet-makers.

**Quadrangular enclosure**—a place enclosed by four walls or sides.

**Pitch**—slope. The roofs of the shanties have very little slope.

**Concave—convex**.—The outer side of each half tree is *convex* or rounded, and the inner side *concave* or hollow. To form the roof "scoops" are laid side by side, with their concave or hollow sides up, and over these are laid other

scoops, with their concave sides down, each upper scoop overlapping the adjoining edges of two lower scoops.

**Gable**—the triangular part of the end of a building between the eaves and the *apex*, or highest point, of the roof.

**Girders**.—These are the "two large timbers" mentioned above. The name *girder* is commonly applied to a main beam used for supporting a floor, the roadway of a bridge, and the like.

**"Caboose"**.—Properly, the cook-room of a ship; also called *galley*.

191. **Bunks**—sleeping-places. A *bunk* is a large wooden case serving for a seat during the day and for a bed at night.

**Oblong**.—Distinguish from *square*.

**Piles**—large stakes or pieces of timber driven into the earth to support the foundation of a building, or the pier of a bridge; or, as here, to support timbers on which a road rests.

**Excavating**—scooping or digging out.

**Artificial**—produced by the *art* of man. Give the opposite word.

**Terrace**.—Properly, a raised bank or platform of *earth*. Give other meanings of the word.

**Incredible**—that cannot be believed.

**Steep**.—The *steep* hill-side.

**Precipice**—a perpendicular descent of land or rocks; here, applied to the steep hillside below the "terrace."

**Trade-mark**—a distinguishing mark placed by a tradesman or a manufacturer on his own goods.

All the architectural terms, as, "dovetailed," "gable," etc., should be illustrated by drawings on the blackboard.

I. Give the meanings of the homonyms of *lot*, *general*, *art*,

lead, wake, fall, slight, well, store, long, fret, rest, post; and distinguish between **development** and *evolution*; **prosperity** and *success*; **trade** and *commerce*; **value** and *cost*; **obstruction, obstacle**, and *difficulty*.

II. Form nouns from the following adjectives:—simple, manly, long, honest, organic, safe, warm, opposite, secure; and adjectives from the following nouns:—nature, art, wood, grace, night, care, earth, value, and precipice.

III. Combine the following sentences into one or more paragraphs:—Lumbering is one of the chief sources of Canadian wealth. There are vast tracts of timber land in Canada. These are in northern Ontario and Quebec. Some are in the thinly settled districts of British Columbia and of New Brunswick. They furnish a wide field for the operations of the lumbermen. The season's work begins in the fall.

Crowds of young men then hasten to the woods. They take with them saws, axes, teams, sleighs, and provisions. Wood for fuel and for building purposes is plentiful. Soon a temporary village springs up. It is built close to the scene of the lumbering operations. The sound of the axes and the crash of the falling trees are heard. The trees are cut into saw-logs. They are drawn away on sleighs. They are drawn to the top of a hill overlooking a stream. Here they are left until spring. They are then rolled into the stream and floated down the current to market.

IV. Write a synopsis of the lesson from the following heads:—The effect the trade has on the development and settlement of the country. Who the lumbermen are. How they build their houses, and what the latter are like. The making of roads to take the logs to the stream.

### LXIII. THE EXILE OF ERIN.

192. **Exile**—one who is banished from his country by authority; also, one who leaves his own country to reside in another. The original of Campbell's "exile" was one Anthony McCann, who had been concerned in the rebellion of 1798. Many Irish "patriots" were obliged to leave Ireland for their share in this rebellion.

**Erin**.—See note on "Erin," p. 135.

**Robe**.—How does the meaning here differ from the ordinary meaning? Show how the poet in these opening lines tries to arouse our sympathy for the lonely and destitute exile.

**Twilight**.—Express by another word. See note on "gloaming," p. 99.

**Repairing**.—*Repair*, to go, to betake one's self, as here, is derived from a Latin word meaning to *return to one's country*. *Repair*, to mend, to restore, is derived from a Latin word meaning to *get again, to recover*.

**Wind-beaten hill**.—Explain. Express "wind-beaten" by a clause.

**Day-star**—the morning star, the star that ushers in the day.

**His eyes' . . . devotion**.—Why *sad*? The exile's devotion to his country is shown by his visiting the beach in the early morning to look out over the waters towards "his own native isle." So the Jews, when in exile, performed their devotions with their faces turned towards Jerusalem. See 1 Kings viii., 48, and Daniel vi., 10.



**For it rose.**—This does not refer to the star *rising*, but merely to the position of the star as it appeared to the exile.

**In the fire . . . emotion.**—Express by a clause.

**Anthem**—song. What is the ordinary meaning?

**Erin-go-bragh.**—Three Irish words meaning *Erin, or Ireland, forever*.

**The wild deer . . . me.**—How impressively do these words depict the utter destitution of the homeless wanderer in a foreign land. Compare the words of our Saviour in Matthew viii., 20.

**Covert**—place of refuge, a hiding-place.

**Bowers.**—Here, perhaps, gardens. *Bower* is properly an arbor in a garden. Formerly it meant a chamber, and then, a lady's apartment especially. The Scotch word *byre* is only another form and application of the same word.

**Wild-woven flowers**—wreaths of wild flowers. With what word is "wild" connected in meaning?

**Numbers.**—See note on "mournful numbers," p. 119.

**In dreams . . . more.**—What could better express the exile's lonely condition, and the deep yearning of his heart for the scenes and friends of his happy youth? The poet, by recalling, one after another, many objects of our especial affection, and thus emphasizing the exile's privation, appeals to our tenderest feelings and awakens our profoundest sympathy.

**Sea-beaten shore.**—Explain.

**Far foreign land.**—What land?

**Mansion of peace**—peaceful home. See note on "mansion," p. 81.

**They died.**—Several engagements took place between the royal troops and the rebels during the rebellion of 1798, the chief fight

being at Vinegar Hill, in the County of Wexford.

193. **Fast**—close.

**Bosom-friend.**—What is the meaning of "bosom" in this expression?

**Dote on**—love to excess or extravagance.

**Fast-fading treasure.**—Beauty or pleasure; perhaps the beauty of the "bosom-friend" mentioned above.

**Tears . . . recall.**—Paraphrase.

**Rapture**—joy, pleasure.

**Its sad recollections.**—"Its" refers to "bosom" in next line. His last thoughts will be for his country, and not for himself.

**Bequeaths**—*be-keeths'* (*th* as in *the*)—leaves as his last will, as his "dying wish." Write out in prose language the exile's "blessing."

**Green . . . ocean.**—See note on "Emerald Isle," p. 135.

**Harp-striking.**—Explain. The harp is the national musical instrument of Ireland.

**Mavourneen.**—A favorite Irish term of endearment, meaning my darling.

This poem was written in 1801, at Altona, a city on the Elbe, adjoining Hamburg. It gave offense to the British Government, and its author was suspected of being a spy; therefore, after Campbell's return from Germany, he was arrested in Edinburgh and subjected to an examination by the sheriff.

Compare this poem with *The Lament of the Irish Emigrant* as to language and sentiment.

What time, pitch, and force does the reading of this poem require? The reader must put himself, as far as possible, in sympathy with the exile, in order to give suitable and sympathetic expression to the tone of sadness that prevails throughout the poem.

## LXIV. YE MARINERS OF ENGLAND.

193. **Ye mariners.**—For the use of "ye" see Mason's *Grammar*, par. 133.

**Mariners.**—Used poetically for *sailors*. What other name is used for *sailors* in the poem?

**Native seas.**—What seas are these?

**Whose flag . . breeze.**—What is the antecedent of "whose"? These lines alone may be said to have immortalized the poet's name.

**Flag.**—Many changes have been made from time to time in the flag of England. The present national flag of Great Britain and Ireland is called the *Union Jack*. It is formed by the union of the cross of St. George (red on a white ground), the diagonal cross or *saltire* of St. Andrew (white on a blue ground), and the diagonal cross or *saltire* of St. Patrick (red on a white ground), these three crosses being the national banners of England, Scotland, and Ireland respectively. The two first crosses were combined soon after the accession of James I. to the throne of England, and the cross of St. Patrick was introduced when the union of Great Britain and Ireland took place, in 1801. The different colors of the original crosses, and the ground or *field* of each, may be seen in a properly made Union Jack. In regard to the name *Jack*, some say it is named after James I., who signed his name *Jacques* (French for *James*); others derive the word from *jacque*, the French word for the *jacket* anciently worn by English soldiers.

**Braved**—set at defiance. How may a flag or a ship be said to *brave the battle and the breeze*?

**Thousand years.**—What is the

grammatical relation of "years"? *Thousand* is used for an indefinite number. What important event took place in England one thousand years before this poem was written?

**Standard**—flag. Why *glorious*? See note on "standards," p. 86.

**Launch**—send forth. What similarity is there between the use of this word here and in the expression to *launch a ship*?

**Another foe.**—What foe is meant?

**Sweep.**—Note the apt use of this word to indicate rapid and victorious progress. In November, 1652, Van Tromp, a famous Dutch admiral, defeated an English fleet off the coast of Kent, and afterwards sailed through the English Channel with a broom at the masthead of his ship, to signify that he had swept the sea of the English ships.

**While the battle . . blow.**—This is the *burden*, or chorus, of the song. These two lines are nearly synonymous, *stormy winds* being used metaphorically for the *turmoil of battle*. Choruses are a common feature of sea songs, and serve to arouse enthusiasm.

**The spirits . . wave.**—Observe that in this poem the author seeks to arouse the martial spirit of his countrymen by reminding them of the brave deeds done by their ancestors. The spirits of the fathers are represented as starting *from every wave* to witness the deeds of their sons, to see if they are worthy sons of their brave sires. In "every wave," there may be an allusion to the fact that the naval battles of England have been fought in all parts of the world.

194. **For the deck . . fame.**—

The expression "field of fame" primarily applies to the battlefield where men often fight for fame or glory. It is also applied metaphorically to any career or course 'n life that may lead to fame. Expand the metaphor here, showing how the *deck* may properly be called a *field of fame*.

**Ocean . . . grave.**—Compare the two last stanzas of *Loss of the Birkenhead*, p. 25.

**Blake.**—Robert Blake (1598–1657) was a brave and skilful soldier and seaman of the time of the Commonwealth. He was a member of the famous Long Parliament, and distinguished himself on the Parliamentary side during the civil war. In 1649 he was made admiral, and he pursued and finally destroyed the royal fleet under Prince Rupert. During the Dutch war, which began in 1652, he fought several engagements with the Dutch admirals. On one occasion, with only twenty-three ships, he defeated a Dutch fleet of forty-five sail under the gallant Van Tromp. He afterwards punished the pirates of the Mediterranean, and released the English captives held by them. His last and greatest exploit was the destruction of a Spanish fleet in the strongly fortified harbor of Santa Cruz, Tenerife. He died shortly after, just as his ship was entering Plymouth Sound.

**Nelson.**—Horatio Nelson (1758–1805), "the greatest sailor since the world began," entered the royal navy in his thirteenth year. He rapidly rose through the various grades of the service. For his skill and bravery in the battle off Cape St. Vincent, in 1797, he was knighted and made admiral. He lost his right eye at the siege of Calvi, Corsica, and his right arm in an unsuccessful attack on Santa Cruz, Tenerife. In 1798, he fought the battle of the Nile,

in which he destroyed a French fleet much superior to his own in size and strength. For this victory he was created Baron Nelson of the Nile. His next great exploit was the battle of Copenhagen in 1801, in which he shattered the naval power of Denmark, and broke up the league formed by Russia, Sweden, and Denmark against England. For this victory he was promoted to the rank of Viscount. In 1805 was fought his last and greatest battle—the battle of Trafalgar—in which he gained a brilliant victory over the combined fleets of France and Spain. In the heat of the action he was wounded by a musket ball, and died in about three hours.

When the poem was first printed, Nelson being then living, this line read, "Where Blake, the boast of freedom, fell."

**Glow**—be animated by enthusiasm. Compare the meaning of "glow," p. 81. Give other meanings of this word.

**Britannia.**—The Roman name for Britain, now used poetically. Give poetic names for other countries.

**Bulwark.**—This word is here used in the sense of land-defences, fortifications. The royal navy of England has been called her *floating bulwark*.

**Towers.**—This may mean the same as *bulwark*, or, if *bulwark* be taken to mean a continuous line of defence, *towers* may be applied to single forts or castles, or to the stronger and more elevated parts of a line of defence.

**Steep.**—Used poetically for *coast*. The coast of England is in general quite abrupt or *steep*.

**Her march . . . deep.**—In what respect is this true? England is called "The mistress of the seas." Compare "Rule, Britannia, rule the waves!" from the chorus of

the popular national song, *Rule, Britannia!*

**With thunders . . . oak.**—Compare the seventh stanza of *Boadicea*, p. 36. Are British warships now made of oak? For the use of "her," see Mason's *Grammar*, art. 42.

**She quells . . . shore.**—She is supreme in naval warfare; she conquers every foe that threatens to invade her shores. The invasion of Britain was a long-cherished scheme of Napoleon Bonaparte. See Thompson's *History of England*, chap. xli., sec. 8. Refer to other threatened invasions of Britain. "Floods" is used metaphorically for the enemies of Britain. Is the metaphor correct? Can it be said of thunder that it "quells the floods," makes the waters calm?

**Below.**—Does *below* give any additional meaning to the line?

**The meteor . . . burn.**—Meteors, also called *shooting stars*, are luminous bodies which fall towards the earth, or shoot across the sky. They were a source of terror to superstitious people, who regarded them as a sign of approaching disaster; hence the epithet "meteor" applied to the flag of England, because that flag strikes terror into the hearts of the enemies of England. This epithet might be suggested also by the predominant color of the flag—red. Compare Milton's description of Satan's standard:—"The imperial ensign, which, full high advanced, shone like a meteor, streaming to the wind."—*Paradise Lost*, book i. Perhaps, too, there is an allusion to the rapid and uncertain movements of a British fleet when in search of its enemies, of which good examples may be found in the lives of Blake and Nelson.

**Terrific.**—Express by a clause or a phrase, showing the full meaning of the word. What is

the force of "yet" and "shall" in this line? What different meaning would *will* convey?

**Danger's . . . night.**—War is here compared to night. This is a continuation of the metaphor implied in "meteor." Meteoric appearances often cause trouble and anxiety. Scott makes a similar comparison in *Lady of the Lake*, canto v., stanza 1.

**Star of peace.**—How is the star an emblem of peace? See Matt. ii., 8-10, and compare Luke ii., 13, 14.

**Our song . . . name.**—Explain what is meant.

**Fiery fight.**—Why *fiery*?

Point out expressions in which the sound of the words has a resemblance to their meaning.

*Ye Mariners of England* was written at a time when the state of affairs both at home and abroad looked very dark for England. The long wars with France had caused great distress, and there was consequently much discontent. The coalition of England, Russia, and Austria against France had been brought to an end by the withdrawal of Russia, and by the treaty of Luneville between France and Austria, in 1801. England was thus left alone at war with France. A league of the northern powers—Russia, Denmark, and Sweden—had been formed against England to dispute her naval supremacy, but this Northern League was broken up by Nelson's destruction of the Danish fleet at Copenhagen, in March, 1801. It was the prospect of war with these northern powers that called forth this spirited poem.

The thoughts of this poem are bold and vigorous, and should be expressed with much animation, and in a full, orotund tone.

St. 1. Emphasize "another."

Group "sweep . . deep," and read in quicker time. Prolong the sounds of "loud" and "long."

2. Emphasize "fathers" and "their." Pause after "deck," "Ocean," and "Nelson."

3. Emphasize "Britannia,"

"bulwark," "towers," and "steep." Rising inflection on "bulwark" and "steep." Pause after "march" and "home."

4. Emphasize "terrific burn." Pause after "peace." Slightly emphasize the second "then."

## LXV. LUMBERING.

### SECOND READING.

195. **Transported**—carried or conveyed from place to place.

**Attainable**—that can be reached.

**Despatch**—spelled also *dispatch*—sending off. Give other meanings.

**Provender**—dry food for beasts, as hay, straw, corn, etc.

**Trains**—Give different meanings of this word.

**Operators**—Here, men engaged in lumbering operations.

**Arable lands**—lands that can be cultivated by means of the plough, as distinguished from pasture land, wood land, etc.

**"Limits."**—*Timber-limits* are tracts of forest lands, owned by lumbermen, or leased by them from the Government. "In theory these limits are ten miles square, but owing to the peculiar conformation of the ground in some places, they range from ten to a hundred square miles."

**Nucleus**—*nū'klē-us*.—Properly, the central or starting point. Plural, *nuclei*.

**Pioneer**—a first settler. Properly one that goes before, to remove obstructions or prepare the way for another, as the *pioneer corps* of an army.

196. **Teamsters**.—For the force of the suffix *ster* see Mason's *Grammar*, art. 45. p. 25. Give other words having suffixes of the same or similar force.

**Phase**—turn, aspect.

**Roll-ways**.—See p. 191, for explanation.

**Facilitate**—make easy.

**Declivity**—a steep slope.

**Extrication**—disentanglement, setting free.

**Avalanche**.—In Geography, a vast body of snow or ice sliding down a mountain. Compare its use here.

**Exploit**—a heroic act.

**"Drive"**—a name given to the mass of loose logs, while floating or being driven down stream.

**Scow**—a kind of large flat-bottomed boat.

**The greatest danger . . rapid.**

—Improve the construction of this sentence.

**Precision**—exactness, accuracy.

197. **Ascertain**—find out.

**Liberated**—freed.

**Dexterity**—skill, activity.

**Pike-poles**.—A pike-pole is a long, smooth pole, in the large end of which is fixed an iron spike.

**Square timber**—timber made square by hewing.

**Cataracts**—waterfalls.

**Resort is . . contrivances**.—Express otherwise.

**Pent-up**—*penned*, or shut up.

**Regulation width**.—The *slides* on the most important rivers are built by Government, and to prevent the slides from being injured by the cribs in their descent, the

width of the cribs is fixed by a Government regulation.

**Sweep.**—This name is given to the long oars because of the long *sweep* or range made by them in rowing.

**Tourists**—persons who make a journey for pleasure.

**Calumet.**—The name of an island, and of a rapid or waterfall in the upper Ottawa.

198. **Surges**—rises with a wave-like motion.

**The reflow . . . feet.**—Paraphrase so as to bring out the meaning of *reflow*, *torrent*, and *spurt*.

**We have . . . through.**—Express otherwise.

**Rapture**—extreme joy or pleasure.

**Dr. Johnson.**—Dr. Samuel Johnson (1709-1784) was one of the most distinguished literary men of the last century. He was the author of numerous works, and was considered a great authority on all literary questions. He was the compiler of the first good dictionary of the English language. Another of his important works is *The Lives of the Poets*, a critical estimate of the chief English poets.

**Post-chaise**—a heavy four-wheeled carriage for conveying passengers from one place to another. It was much used in England before the time of railroads.

**Destination**—the place to which a person is journeying, or to which anything is sent.

**Propelled**—urged or driven forward by force.

**Pilots**—men whose duty it is to steer ships into and out of harbors, or along dangerous coasts.

**Efficiency**—ability.

**Coves.**—Properly, small inlets or bays in the shore, in which boats may find shelter. The timber coves at Quebec are formed by

extending piers into the river and connecting these piers by *booms*, or long, stout pieces of timber, usually three abreast, and fastened together end to end. The coves mentioned in the lesson are the spaces enclosed by these piers and booms. An illustration of these coves may be seen in *Picturesque Canada*, part 10.

**Accumulated**—collected, gathered together.

**Ocean going ships.**—Express "ocean-going" by a clause so as to show the full meaning. For what ports would these lumber-laden ships be likely to sail?

I. Distinguish between **expensive** and *costly*; **manufactures** and *industries*; **inclined** and *bent*; **immediate** and *instant*; **efficiency** and *ability*; **accumulated** and *collected*; **load**, **cargo**, and *freight*.

II. Analyze the following words, showing the force of the prefixes and suffixes:—transport, teamster, dangerous, arrested, disengage, ascertain, remarkable, width, embark, skilful.

III. Contract the following compound and complex sentences into simple ones:—When shanty and stables have been built, the next work is to construct the landing. As the lumber shanties are generally remote from settled districts, their supplies have to be transported long distances. When the sunshine melts the snow in March, the teamsters return in long trains. At the upper end are gates which admit or shut off the pent-up water.

IV. Supply the ellipsis in each of the following sentences:—These sleighs travel in trains, and, when possible, on the ice. The river-drivers are usually accompanied, as far as possible, by a scow. These timber islands float down the St. Lawrence, sound as when first banded together.

## LXVI. BEFORE SEDAN.

199. **Sedan.**—Sedan is a town and fortress in the north-east of France. It came into prominence during the war between France and Prussia, which began July 19th, 1870. Prussia was victorious in the struggle, and within seven weeks from the declaration of war, Napoleon III. surrendered at Sedan, with an army of about 90,000 men. Peace was made February 26th, 1871, France being obliged to cede Alsace and part of Lorraine, and to pay a large war indemnity to Prussia.

**Leafy place.**—Why leafy? Perhaps the soldier had crawled there to die.

**'Tis but . . . said.**—In these lines is shown the indifference to suffering and death, which war causes.

**Kings . . . slaves.**—Observe the sudden change of thought. Give in ordinary language the sentiment of this and the two following lines.

**So this man's.**—Show the force of "so."

**Throw . . . him.**—With what line is this connected in sense?

**Paper . . . died.**—How is the father's love shown in these lines?

**Ere**—before. Give homonyms.

**May be.**—What is the subject of this verb?

**Hardly . . . smiled.**—Trace the connection between this sentiment and those preceding and following.

**Tremulous**—*trém'ù-lus*—quavering and slowly spoken. Discuss the fitness of the epithet "tremulous" as applied to words not spoken but written.

**Stops.**—That is, punctuation marks. Notice how effective an addition this idea is to the general sadness of the picture.

**Prattle . . . drops.**—Paraphrase so as to bring out the meaning of "prattle" and "ruddy drops."

**Look. She . . . all.**—The author writes as if reading to an imaginary listener the letter from the dead man's little daughter. Write the letter as if from Marguerite to her father.

200. **Bright**—cheerful.

**"Marguerite."**—Why put in inverted commas?

**Ah, if . . . slain.**—What *pain* is meant? In what sense are "bled" and "slept" used in these lines?

**Grief died.**—How can *grief* be said to die?

The moral of the poem is beautifully expressed in the last stanza. Re-write it in shorter form.

The tender, pathetic sentiments of this poem require pure tone and soft or gentle force.

St. 1. "'Tis but . . . dead." Tone of indifference. Pause after "say."

3. Read the question in faster time, and read the remainder of the stanza as if answering the question. Pause after "tight."

4. Connect "tremulous" and "words," and pause slightly after "words."

6. Emphasize "grief" and "death," and read the whole stanza in a tone of regretful longing.

## LXVII. AMONG THE THOUSAND ISLANDS.

200. **Never a ripple.**—Stronger than *not a ripple*.

**Like a mirror.**—Why is the river compared to a mirror?

**Only the shadows . . . June.**—Compare Scott's description of Loch Katrine, especially the lines, "The mountain shadows . . . rest."—*Lady of the Lake*, canto iii., stanza 2.

**'Neath.**—For *beneath*. Give other words shortened in the same way. Compare the use of *beneath* here, with its use in the second line.

**Balmy breath.**—Point out the fitness of the epithet.

**Shadowy island.**—In the dim moonlight, the islands seem like mere shadows.

**Silhouette**—*sil'oo-ēt*.—A name given to the representation, on a white ground, of the outlines of an object filled in with a black color. Silhouettes were often made by drawing the outline on a sheet of white paper, cutting out the figure thus outlined, and then placing the remaining paper on a black ground. See in Webster's *Dictionary*, Disraeli's explanation of the origin of the term.

**The silver ground**—the surface of the river, glittering in the moonlight. See note on "golden—silvery," p. 41. Notice how much of the beauty and charm of the picture is due to the magical effects of the moonlight.

**A rocky highland**—a precipice.

**Towers.**—Explain.

**Grim and dusk.**—Express otherwise.

**Plashing.**—What peculiarity in the sound of this word?

**Living diamonds.**—Point out the resemblance here expressed. Note the inverted constructions in this stanza.

**Night-hawk.**—The night-hawk is a common bird in some parts of Canada, and is seen *flitting* or darting about in the early part of the evening in pursuit of its prey, which consists of beetles and other large insects.

**Loon.**—Called also the *Great Northern Diver*, a large swimming and diving bird, allied to the grebe, but having toes fully webbed. It is sometimes seen and captured in the rivers and lakes of Ontario. Its cry is very peculiar and wild, and has been likened to the howl of a wolf.

**Luscious**—*lūsh'us*—sweet, delicious, especially to the taste. How is it used here? Paraphrase the line.

**Wafts**—blows gently.

**Tide of balm.**—Compare "balmy breath" above.

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The chief beauty of this poem consists in the frequent use of alliteration and of imitative harmony; the words and expressions in which these occur should receive prominence in the reading by having more stress than usual placed upon them. In reading the passages in which imitative harmony occurs, the words should be uttered in such a manner that the sound resembles the meaning.



## LXVIII. THE HEROINE OF VERCHERES.

**201. Incidents.**—An *incident* is something that takes place occasionally, or aside from the regular course. Distinguish from *accident* and *event*. What is meant by an *incident* being *preserved*?

**Frontenac's . . administration.**

—*Administration*, management of public affairs. Frontenac became Governor of Canada for the first time in 1672. He was an able and energetic man, but was very haughty and domineering. He quarrelled with his council and the clergy, and was consequently recalled in 1682. His *second administration* began in 1689, at a time when the colony was in great straits on account of the ravages of the Indians; a war, too, had just begun between France and England. He successfully resisted two expeditions against Canada, and made several raids into the English colonies. He died at Quebec in 1698.

**None . . record.**—Express differently. What would be the difference in meaning if *is* were substituted for *are*? Distinguish *rec'ord* from *rē-cord*'.

**Vercheres**—*ver-sharé*—the name of a county and its county town in the Province of Quebec. Point out on the map.

**Seignior**—*sēn'yer*.—The seignior was a vassal or tenant of the French king, who granted him a large tract of land as a favor, or as a reward for some service. The seignior thus became the proprietor of the land at the will of the king, and he let this land in small portions to the *habitants*, or settlers. The feudal system of holding land in Canada was changed by the Seigniorial Tenure Act, in 1854. See *Primer of Canadian History*, chap. xiv.,

sec. 2; also, chap. iv., sec. 9, and chap. vii., secs. 6-8.

**Recital**—narration, story. Show what parts of the lesson are in the heroine's own words. By using direct narration the author brings the scene more vividly before us.

**Block-house**—a strongly built house used as a fortress. It is so named because constructed chiefly of hewn timber. Block-houses were pierced with loopholes for muskets. They were much used in border warfare.

**The inhabitants . . fields.**—At what work, probably?

**On duty . . Quebec.**—The expression "on duty" usually refers to some sort of military service. Most of the seigniors were military officers. Quebec was then, as now, the seat of Government. It had at that time a population of about 7,000.

**Montreal.**—The population of Montreal was then about 3,000. This was fifty years after the founding of the city. See note on "Maisonnette," p. 155.

**Madeleine**—*mā-dē-lān*.

**Landing-place**—a place for the landing of persons or goods from a vessel. Distinguish from *wharf*.

**At . . pistol-shot.**—How far off would this be?

**About my ears.**—Why about her *cars*?

**Made the time . . long.**—Explain how this could be.

**202. Inspect**—examine. Supply any omitted word in this sentence.

**Breaches.**—What other expression is used for this word in the paragraph?

**The two soldiers.**—Why *the*? Write out a comparison between

the conduct of the soldiers and that of the young girl.

**Resolutely**—firmly, boldly.

**Putting on a hat.**—Why did Madeleine exchange her bonnet for a hat?

**Let us . . . death.**—Express otherwise, and give the meaning.

**We are fighting . . . religion.**—Show that this was true. See note on "prayed . . . tongues," p. 156.

**Gentlemen . . . King.**—What is meant? Where else in the paragraph is a similar idea expressed?

**Whom . . . courage.**—Express otherwise.

**Her words.**—What were these?

**Reluctance**—unwillingness. Give the meaning of the whole sentence in other words.

**Chasing.**—Distinguish from "driving" and "following."

**To deter . . . assault.**—Paraphrase, bringing out the meaning of "deter" and of "assault." Distinguish *deter* from *hinder*, and *assault* from *attack*.

203. **She appealed . . . soldiers.**—Why was an appeal necessary?

**Finding . . . attempt.**—Express in other words.

**They put . . . on.**—What is meant?

**Lurking.**—This is a habit peculiar to the Indian. Distinguish from "hiding." Compare its use in *The Prairies*, p. 153.

**Under cover . . . darkness.**—Express by a clause.

**That is to say.**—Give other words or expressions having the same meaning.

**Snares.**—Show how the ordinary meaning of this word would suggest its meaning here.

**Surrender**—to give up or yield to an enemy. What meaning has this word in common language? Compare its use on page 204.

**Bastions**—*bas'tyon* (Stormonth's Dictionary); *bas'ti-on* (Imperial Dictionary).—A *bastion*

is properly a huge mass of earth faced with sods, brick, or stone, standing out from a fortified place to protect its walls, and to command the ground before the fort. The use of the bastion is to bring every point, both in front and along the walls, under the guns of the fort. For an illustration of the bastion, see Webster's *Dictionary*. The *bastions* of the lesson, however, were merely towers projecting at the corners of the rude fort, to enable the defenders to see the whole outside of the walls. Why did Madeleine not place the two soldiers on the bastions?

**The Iroquois . . . deceived.**—Explain how the Iroquois were deceived.

**Kept . . . bastion.**—Put another word for *kept* here and in the next sentence.

204. **Speedy succor.**—Give the meaning in other words.

**Lieutenant**—*lɛf-tən'ant*—a commissioned officer next in rank to a captain.

**Sentinel**—a soldier on guard, a sentry.

**Placed a sentinel there.**—Why?

**Saluted.**—The military *salute* is the mark of respect shown by a soldier to an officer, or by an officer to his superior in rank, by raising the hand to the cap.

**Gallantly.**—Show the meaning of this word from the answer itself. The corresponding adjective would be *gallant'*; distinguish from *gal'lant*.

**A sentinel . . . bastion.**—Who were the sentinels on the bastions?

For "Iroquois," "palisades," "ammunition," "loop-holes," "garrison," "canoe," see notes on *The Heroes of the Long Sault*.

Compare these two lessons, and account for the greater simplicity of the language used in *The Heroine of Verchères*.

Why does Madeleine deserve to

be called a *heroine*? Compare her claim to this name with that of Daulac and his companions to be called *heroes*.

Refer to passages that show Madeleine's presence of mind, forethought, courage, firmness, heroism, and piety.

I. Analyze the following words, giving, when possible, the meanings of the prefixes, suffixes, and Latin roots:—preserve, defend, recital, inspired, assault, encourage, saluted, miserable, connected; and point out the compound words in the lesson, showing why a hyphen is in some, and not in others.

II. Write out the following sentences, expanding the italicized phrases into propositions:—*I went to inspect the fort. Finding their courage not equal to the attempt, she herself went to the landing-place. After sunset a violent north-east wind began to blow, accompanied with snow and hail. We were a week in constant alarm, with the enemy always about us. At the gate I found two women weeping*

*for their husbands* who had been killed.

III. Write out the first paragraphs on pages 202 and 203 in indirect narration.

IV. Expand the following into a paragraph:—The seignior of Verchères had gone to Quebec. There were left on his estate his three children, some servants, and some settlers. Unexpectedly the Indians made an attack upon the estate. They came near to the fort. All who could do so took refuge in the fort. There were but two soldiers, an old man of eighty, and some women and children. One of the soldiers lighted a match to blow up the fort. He did not wish any of the people to fall into the hands of the Indians. Madeleine, the seignior's daughter, forbade this. She took command of the fort. They made a great show of defence. They deceived the Indians. For a week they were in constant dread of attack. Then relief came. The Indians fled.

V. Give the substance of this lesson in your own words, using indirect narration throughout.

## LXIX. THE CHANGELING.

205. **And she . . . knee.**—An allusion to the gentle, softening influence which the presence of children in a home generally produces. It is a common doctrine that in religious life affliction is an important, if not a universal, corrective, and in support of this view reference is often made to David's experience (Psalm cxix., 67). This does not accord with the poet's view, which is, at any rate, more agreeable to human nature, and not contrary to divine law. Note the childlike attitude which the poet here assumes.

**The force of nature**—the power of love, natural affection.

**Dim wise**—slight degree.

**Divine**—estimate. See note on "divine," p. 178.

**His infinite patience.**— "His great love wherewith He loved us." Compare 2 Peter iii., 9.

**Wayward soul.**—Explain. Show how the same thought is expressed elsewhere in the stanza.

**I know . . . her.**—Express differently.

**Wholly fair**—altogether fair, perfect in her loveliness.

**And the light . . . hair.**—This is

a beautiful thought, beautifully expressed. Compare Wordsworth's sentiment, "Heaven lies about us in our infancy."—*Intimations of Immortality*, st. 5. Compare also the sentiment in the third sentence of the *Death of Little Nell*, p. 100.

**As many changes took**—assumed as many shades.

**Sun-gilt ripples.**—What is meant by *sun-gilt*? Explain in what way *ripples* might cast *shadows*. Note the beauty of the comparison made in these beautiful lines, and see if the three points of the comparison are clearly brought out.

**Yellow bed.**—What would cause the *bed* to be *yellow*?

**How it . . . over.**—A beautiful description of a child's smile full of innocence and glee.

**Hands smiled.**—Explain. Note "dimpled" above.

**Very heart.**—What is the force of *very*?

**Sending sun**—sending joy and strength. Explain the three last lines.

206. **And it . . . day.**—What made the time seem so short? Contrast Madeleine's experience, p. 201, "made the time seem so long."

**A troop . . . away.**—Compare Longfellow's poem, *The Reaper and the Flowers*:

"'Twas an angel visited the green earth,  
And took the flowers away."

**Zingari**—zing'gär-e. *Zingari* or *Zingani* is the Italian name for *gipsies*. This name, with slight variations, is applied to the *gipsies* in many countries of Europe. It is probably a corruption from their own name *Sinte* or *Sind*, and this is from *Sindhu*, the Sanskrit word for a *river*, but particularly applied to the river *Indus*, which gave India its name. In their own tongue they are also called *Rom*, and their language, *Romany*. The

*gipsies* are now generally believed to be the descendants of some obscure tribe of Northern India. How is the name *Zingari* applied here?

**The hampering strings.**—As if the body were the cage or prison-house of the soul. Point out the application of the beautiful metaphor contained in the four last lines of this stanza.

**Changeling.**—This name is suggested by the old notion that fairies often stole young children from their cradles and left instead their own ugly little elves. The children so left were called *changelings*, and were known by their peevishness, and their backwardness in walking and speaking. The *changeling* of the poem is the picture of the poet's dead child which is indelibly impressed upon his memory. See Longfellow's *Haunted Houses*.

**Angel child.**—The child left by the "wandering angels."

**Like her bud . . . blossom.**—The "angel child" is represented as more perfect than the one that died; or, the poet may in imagination see his child growing and her charms expanding. Compare the tenth and eleventh stanzas of *Resignation*.

**Awful sky.**—Why *awful*? Give the full meaning of the last two lines of the stanza.

**As weak . . . also.**—The poet feels his own weakness as he thinks of the awful mysteries of dreaded death, but he has faith in the goodness and love of his Heavenly Father, who "doeth all things well." For a similar sentiment see the third and fourth stanzas of *Resignation*, and compare Cowper's *Light Shining out of Darkness*:

"Judge not the Lord by feeble sense,

But trust Him for His grace;  
Behind a frowning providence  
He hides a smiling face."

**For the whole year . . . violet.**—The poet here shows his trust in God, and his belief that "all things work together for good to them that love God."

**Wonders . . . Nature.**—What are these? What is meant by *Nature* being *faithful*? Why is "Nature" written with a capital?

**This child . . . was.**—Explain what is meant.

**Bliss**—caress or soothe with marks of tender affection.

**Transfigures**—gives a glorified appearance to. What other lines in the poem resemble the two last lines of this stanza?

There are few other poems in the language that, with such tenderness and pathos, show the power of parental love.

Read in pure tone, and with gentle, subdued force, especially in the four last stanzas.

St. 2. Contrast "others" and "me." Dwell on "lingered" and "gleamed" in the fourth line.

3. Read in a more animated strain.

5. Pause after "smiles" and "alone," and read the last line with a feeling of awe.

7. Contrast "this" and "first."

## LXX. A CHRISTMAS CAROL.

**207. Scrooge . . . heard.**—Show that the name "Scrooge" is adapted to his previous character. What was the cause of his *transports*? Why should he be checked by the peals of the church bells?

**Lustiest peals.**—What does "lustiest" mean here? Observe the order of the onomatopoeic words. Show that these different words accurately represent the sounds made by the bells.

Notice the hurried, disjointed sentences of the first and second paragraphs, quite in harmony with the sentiments they express.

**Jovial**—merry, jolly.

**Stirring cold**—Express *stirring* by a clause.

**Cold piping . . . to.**—An allusion to Luke vii., 32. Show the force of the metaphor in this expression. Give the grammatical relation of "piping."

**What's to-day?**—Supply the ellipsis.

**Loitered in.**—*Loiter*, to walk along slowly, occasionally stopping. Give synonyms.

**With all . . . wonder**—with all

the astonishment that he could express in tone and look. Why was the boy astonished?

**Christmas.**—*Christ's mass*; that is, the holy day or festival of the Christian Church observed annually on the twenty-fifth day of December, in memory of the birth of Christ. On this day a particular religious service is held in the Roman Catholic and most Protestant churches.

**Poulterer's.**—A *poulterer* is one who makes it his business to sell fowls for the table.

**I should hope I did.**—Show clearly what the boy means.

**An intelligent boy—a remarkable boy.**—Scrooge is not to be understood as saying this to the boy, but *aside* to himself; he is thinking aloud. Notice any other "asides" in the lesson.

**As big as me.**—Correct or justify "me."

**208. "I'm in earnest."**—Why should Scrooge say this?

**Tell 'em.**—*Em* is used for *them*. Point out other shortened everyday forms in the lesson. These forms are in good keeping with

the free and easy style of the narrative.

**Half-a-crown.**—What is the value?

**He must . . . fast.**—Rewrite this sentence, expressing fully the meaning of "a steady hand at a trigger."

**Bob Cratchit.**—This was Scrooge's clerk. Scrooge in his dream had seemed to visit Cratchit's home, where he found the household in great grief on account of the death of Tiny Tim, Cratchit's little son. Tim was not dead, however, as the lesson shows.

**He never . . . bird.**— . . . te the unusual construction.

**Irresistibly pleased.**—The use of *irresistibly* here is peculiar. The meaning really is that Scrooge's joy was infectious; he looked so pleased that the fellows *could not help* saying, "Good morning," etc.

**Blithe**—*blith* (*th* as in *the*)—cheerful, merry.

**Everything . . . pleasure.**—Why? Give proofs of this statement from other parts of the lesson. Note the lively description of the actions of a man who is beside himself with joy.

209. **He had never . . . happiness.**—Explain how this statement could be correctly made of the old man.

**Disowned.**—Refused to acknowledge as his nephew. What is meant by *marrying imprudently*?

**He passed the door.**—See how strange and bashful the old man feels under the influence of the new and unusual feelings of kindness that were filling his heart, as if, in his new character, he were a stranger to himself.

**Thankee.**—Short for *thank you*, originally *thank ye*.

**Sidled . . . in.**—*Sidle*, to move sideways, or side foremost. Why does Scrooge act thus?

**In great array.**—Because

Christmas Day was a special occasion, and for the reason stated by the author.

**Dear heart alive.**—This is merely an exclamation—a variation of *O dear, sakes alive*, etc.

**Let him in.**—Expand this into a declaratory sentence to express fully the meaning here applied.

**His niece . . . same.**—To get at the meaning of "just the same," we must remember that Scrooge was in a frame of mind to be pleased with everything and everybody, so of course he was pleased with his niece. Note how the author in this paragraph shows the bewildered joy of Scrooge.

**Unanimity**—one-mindedness, likeness or agreement in thought and opinion.

**Won-der-ful happiness.**—The author intends that great stress should be placed upon *won-der-ful*, to show that the happiness of Scrooge had reached a climax, that it was incapable of being more fully described by any further use of words.

**But he was early . . . come in.**—Observe how well the author in this paragraph shows the exuberant or excessive joy and gladness of Scrooge. The old man seems to be overflowing with kindly feelings, and he is as full of animal spirits as a bright, good-natured boy.

210. **His hat . . . too.**—This touch throws a flood of light on the relations that previously existed between Bob Cratchit and his employer. The poor, brow-beaten clerk, not knowing of the sudden change in his master's character, did all he could, before coming in, to shorten his delay in getting to work.

**Comforter**—muffler, wrap for the neck.

**Jiffy.**—Give synonymous expressions.

**To overtake nine o'clock.**—As

if nine o'clock were some person with whom he was to go somewhere, but who had started off without him.

**O'clock.**—This is a contraction for *of the clock*.

**"Hallo!" growled Scrooge.**—Why should Scrooge pretend to feelings that he did not really have towards his clerk?

**Feign**—pretend, counterfeit.

**Momentary**—lasting but a moment.

**Strait waistcoat.**—The strait-waistcoat, or strait-jacket, is a garment made of strong material, used to confine the hands and arms of lunatics and other violent persons, to prevent them from hurting themselves or other people.

211. **Struggling family.**—Give the full meaning of *struggling* as used here.

**Discuss your affairs.**—What does Scrooge mean?

**He did it all.**—Did what?

**Infinitely**—to a great extent or degree.

**He was a second father.**—What is meant?

**Borough**—*bur'rd*.—In England, a town with a properly organized municipal government. If it sends a representative to Parliament, it is called a *parliamentary borough*.

**In the good old world.**—The goodwill and kindliness of the whole lesson seem to centre and condense in this sentence, where the author applies the kindly epithets in succession to the single man in his various relations, to the town or city where he lived, and, finally, to the whole world.

**Alteration.**—Substitute a simpler word.

**Nothing . . . outset.**—Notice the veiled sarcasm in this sentence, directed against those who oppose reforms and desirable changes of any kind, with laughter, instead of assisting in the good work.

**Outset**—beginning.

**Blind.**—That is, *blind* to the good that was done.

**Malady**—disease. What *malady* is meant? Explain how one might have it "in less attractive form."

**His own heart laughed.**—Express otherwise. Point out passages in the lesson which illustrate the meaning.

What act of Scrooge's, best shows that "he knew how to keep Christmas well"?

In the lines by Alice Cary at the end of the lesson find any passages that may serve to point the moral of the lesson.

Refer to passages which prove, (1) that "the benevolent man can find a source of pleasure in anything"; (2) that it depends very much upon the state of one's own mind whether surrounding objects have a bright or a gloomy appearance.

This lesson should be read in a very lively manner, except the last paragraph, which requires a more subdued, yet cheerful tone.

It contains a great deal of animated dialogue; the reader should try to understand the mental attitude of each speaker, and to make the words his own.

207. "Clear . . . stirring."—Emphasize, increasing from "clear" to "stirring."

"Cold piping."—Pause after "cold."

"An intelligent boy."—Read this and all other "asides" in a low tone, approaching a whisper.

208. "Eh!"—Expresses incredulity, or strong unbelief. The boy thinks that Scrooge is trying to humbug him.

"He went to church . . . pleasure."—Read with the rising inflection, except the last clause, "found . . . pleasure."

209. "That anything."—Strongly emphasize "anything."

"As Scrooge thought."—Paren-

thetical. What change in modulation?

"Dear heart . . . started."—Read in a rapid, startled manner.

"Wonderful . . . happiness."—Read with increasing emphasis, and prolong the sound of "wonder-ful."

"Oh, he was early there."—Prolong the sound of "Oh." Strongly emphasize "early."

"If he could . . . late."—Emphasize "he," "first," "Cratchit," "late," with rising inflection. Note other emphatic words in the paragraph, and mark the inflection.

210. Try to enter into the spirit of the whole scene between the clerk and his employer—Bob's dread of Scrooge's anger, his surprise at his master's unusual liberality in offering to raise his salary, and his passing fear that his master must be out of his mind, much increased by the "dig in the waistcoat," given him in fun by Scrooge.

I. (i.) Analyze transport, imprudently, unanimity, infinitely,

alteration, malady, attractive, courage, reply. (ii.) Add to each of the following words one of the suffixes, *able, ly, ous, or, er, ness*, and show how the change affects the meaning:—run, glory, quick, laugh, kind, nerve, happy, office.

II. Expand into compound or complex sentences:—Running to the window he opened it. He watched the people hurrying to and fro. In the afternoon he turned his steps towards the house of his nephew. Some people laughed to see the alteration in him.

III. Write out in indirect narration Scrooge's conversation with the boy who ordered the turkey, and with the servant at his nephew's house.

IV. Paraphrase the last paragraph in the lesson.

V. (i.) Reproduce in your own words the scene between Scrooge and Bob Cratchit on the morning after Christmas. (ii.) Write a letter to a schoolfellow giving an account of Scrooge, and how he spent his first merry Christmas.

## LXXI. THE HERITAGE.

212. **The rich . . . son.**—What is the force of "the"?

**Inherits**—possesses by descent from an ancestor.

**And piles . . . gold.**—What is meant? How would the meaning differ if the comma after "brick" were removed?

**And he inherits . . . cold.**—Show how the meaning of *inherits* here differs from its meaning in the first line.

**Nor dares . . . old.**—Why does it require courage to wear an old garment? Compare, "We dare be poor for a' that," p. 92.

**Heritage**—that which one inherits. Compare the use of this

word on page 108, and see note thereon.

**Scarce.**—What would this be in prose?

**To hold in fee.**—To hold an estate *in fee*, or *in fee-simple*, is to have absolute, unrestricted possession of it, and the fullest power of disposing of it which the law allows.

**Inherits cares.**—Show how this is true. What connection in thought with that which follows?

**The bank may break.**—The use of "break" with the meaning, *to fail in business*, is supposed to have originated among the Italians. On the revival of commerce in the



twelfth century, the Italian cities became important commercial centres. The money dealers in those cities conducted their dealings on benches in the public markets, and when one of these dealers or bankers failed, his bench was broken to signify that the person to whom the bench belonged was no longer in a condition to continue his business. Hence the origin of the term *bankrupt* applied to such a person, spelled in old English, *bankeroute* (Italian, *banco*, a bank, *rotto*, broken).

**A breath . . . shares.**—When a business enterprise is started by a number of persons, it is usual to divide the amount of the required capital into equal parts, called *shares*. If the enterprise is got up to benefit the promoters at the expense of others, the shares may properly be called *bubble shares*. Mention any such enterprise noted in history. The term *bubble* may here refer to the risk attending any speculation, however well-intentioned. Explain the force of the metaphor employed.

**And soft . . . turn.**—Show the connection in sense with what precedes.

**Serve his turn.**—What is meant? Point out and explain the antithesis or contrast between the idea conveyed in this expression and that in "soft white hands."

**Inherits wants.**—How do the wants referred to here differ from the wants that every one inherits?

**Dainty fare.**—Explain. Give the meaning of this line in other words.

**With sated . . . chair.**—Observe carefully the two pictures presented in these lines; on the one hand the rich man's son in possession of all that heart can desire, and on the other, the poor laborer so exhausted by his toil that his very breathings may be heard by the

rich man as he wearily iolls in his easy-chair. The expression, "he hears the pants," brings out the contrast in an especially vivid manner.

**Sated**—fully satisfied, satisfied beyond the natural desire.

**Hinds**—peasants, laborers.

**Brown arms bare.**—With what other expression in the poem may this one be contrasted?

**Sinewy**—strong, vigorous. What is the primary meaning of *sinewy*? Compare with "sinewy heart," "the will to do, the soul to dare," in Scott's description of Fitz James, *Lady of the Lake*, canto i, stanza 21.

**A hardy . . . spirit.**—This line has nearly the same meaning as the preceding line. Show where they differ in meaning. Note the imperfect rhyme in "inherit," "spirit," and point out other imperfect rhymes.

**King . . . hands.**—Explain. The rich man has also two hands; what makes the difference?

**He does . . . art.**—What is meant? Is this statement true of every poor man's son?

**A king . . . fee.**—Why a "king"?

**Wishes . . . things.**—His wants are few and easily satisfied. Compare Goldsmith's village preacher, who was "passing rich with forty pounds a year." With "overjoyed" contrast "sated" in the third stanza.

213. **A rank . . . merit.**—Any rank or position in life that the poor man attains is generally gained by hard work and real worth.

**Adjudged**—awarded.

**Content . . . sings.**—Show how *content* may spring from *employment*. What is meant by the *heart singing*? Give the meaning of these two lines in other words.

**A patience . . . poor.**—Poverty accustoms one to do without many things that are very desirable;

but it does not always make one patient.

**Courage . . . it.**—Is this the same kind of courage that the soldier needs in battle? Put the line in prose order.

**A fellow-feeling . . . door.**—What is a *fellow-feeling*? For a similar sentiment, see Goldsmith's description of the village preacher, p. 81.

**There is a toil.**—Describe this toil.

**That . . . stands.**—Express otherwise.

**Large charity.**—What does *charity* mean here? Give other meanings. In what sense does charity whiten the hands? The color *white* is an emblem of purity.

**This . . . lands.**—Paraphrase, showing clearly what is meant by *crop* and *lands*.

**Scorn . . . state.**—Why is this addressed to the poor man rather than to the rich man? Distinguish *scorn* from *despise*.

**There . . . great.**—Paraphrase, bringing out the force of "merely." Compare, "A weary, wretched life is theirs, who have no work to do." Point out a parallel passage in the poem.

**Toil . . . shine.**—*Gives* here means *causes*, *enables*, as in the expression, *He gives me to understand*. This line sets forth the truth that there is dignity in labor which elevates the soul. Compare the sentiment in "Honest labor bears a lovely face."

**And make . . . benign.**—Rest after toil is sweet and blessed, but it requires toil to make it so. Describe the heritage mentioned in this and in the preceding stanza, and show that it is worth *being rich* in the one case, and *being poor* in the other, to hold such a heritage in fee.

**Both heirs . . . past.**—The well-known truths in these lines have been expressed in many ways since

Solomon wrote, "The rich and poor meet together: the Lord is the Maker of them all." Man is here referred to in his two-fold nature—the mortal and the immortal; and both in the presence of death and before God all distinctions are levelled.

**Some.**—What is the force of this word?

**Prove**—establish.

**Title**—claim, right. Give other meanings.

**Heirship vast.**—*Heirship*, privileges of an heir. See Romans viii., 16, 17; and compare 1 Peter i., 3-5. Each one—the rich man as well as the poor man—must prove his title to this *vast heirship* by faithfully doing his duty in his own sphere, and making the best use of the talents God has given him.

**Worth a life.**—See Romans viii., 18; and compare 1 John iii., 2.

Make a comparison between the *heritage* of the rich man and that of the poor man, and point out the advantages of each state, as brought out by the poet.

Refer to passages which prove that "to be idle is to be miserable."

The language of this poem is not so poetic as that of *The Changeling*. It is intended to instruct rather than to please.

What useful lessons may we learn from the poem? Lessons of a similar character may be learned from the following poems found in the *Fifth Reader* (Old Canadian Series): *Labor, My Own Place*, and *What is Noble*?

Read in ordinary pure tone. In the three last stanzas the language is more elevated; what change in tone therefore?

Read the last line of the three first stanzas as if disdaining the heritage.

St. 2. Pause after "breath." Emphasize "his," l. 5.

4. Read the first line with the falling inflection. In the two following stanzas the question is repeated for rhetorical effect; hence the rising inflection on "poor" and "inherit." Emphasize "king" in this and the two following stanzas.

7. Avoid the verse accent on "is" in the first line. Pause after "others." Emphasize the contrasted words in the third and

fourth lines. Group "worth being rich" and pause after "rich." See also "worth . . . poor" below.

8. Bring out the force of "merely" by properly emphasizing it.

9. Slower time. Why? Increasing emphasis on "well . . . life." Pause after "life."

The strongly-marked emphasis which prevails throughout this poem requires careful attention.

## LXXII. THE TWO BREATHS.

214. **Breathe—breath.**—Distinguish in pronunciation, and give similar pairs of words.

**Anatomical details**—minute accounts of the structure of the human body as revealed to us by anatomy. Anatomy is the science which treats of the shape, position, and mutual relations of the organs of which the human body consists.

**In place.**—Express by a single word. Why are *anatomical details* not in place here?

**Habitually**—constantly. Is this the ordinary meaning of the word?

**Nervous**—easily agitated.

**Depressed**—sad, cast down in spirits.

**Tempted.**—Give the grammatical connection.

**To resort to.**—Express differently. Distinguish the different uses of "to" here.

**Stimulants**—medicines, drugs, or food and drink that *stimulate* or excite a person, but do not cause any permanent increase of strength. Name the more common stimulants.

**Be allowed.**—Notice the correct use of the subjunctive mood. Point out other instances of its correct use in this lesson.

**Assuredly**—certainly.

**Medical men**—men skilled in the science and practice of medicine, doctors or surgeons.

**On record**—recorded, mentioned in books.

215. **That you may . . . stimulant.**—Explain the grammatical connection of this clause.

**Smelling-salts.**—These are generally prepared by mixing carbonate of ammonia and spirits of camphor. The mixture is not so strong, and is therefore not so dangerous as the liquid ammonia; it is used chiefly to revive fainting persons.

**The fire . . . life.**—For an explanation of these lines, see pages 216, 217.

**Highland.**—See note on "Highlanders," p. 190.

**Tragedy**—an event in which human lives are lost by human violence. Is this strictly the meaning here?

**Sir James Simpson.**—An eminent professor in the University of Edinburgh; born 1811, died 1870. He is the author of many valuable medical works. He was the first to find out the use of chloroform as an anæsthetic—a substance whose vapor, when inhaled, produces insensibility.

**Noxious**—poisonous, injurious.

**Typhus fever**—*tifus*.—A highly contagious fever lasting from two to three weeks, and attended with a rash, like that of measles. In some of its symptoms it resembles the more common, and less dangerous, disease, called *typhoid fever*.

**Grotto del Cane**—or, Grotto of the Dog—a noted cave near Naples, Italy. It is about ten feet deep, four wide, and nine high, and is so full of carbonic acid gas that little animals introduced into it soon die.

**Stupefied**—made stupid or insensible.

**Carbonic acid gas**.—A heavy, colorless gas which extinguishes ordinary flame, and destroys animal life. It is breathed out from the lungs of all living animals, and is formed when anything is burned in air, or in oxygen.

**The torments** . . . **Calcutta**.—See Lesson LXXV.

216. **Oxygen—nitrogen**.—Oxygen gas is the great supporter of life and combustion. It is mixed with nitrogen, in the proportion of one to four, to form the air we breathe.

**Experiment**—some trial or test made to establish a principle, or to prove the truth of a theory.

**Scientific terms**—terms used in the discussion and treatment of science subjects, such as Chemistry, Botany, etc.

**Perpetually**—continually.

217. **Alight**—lighted up.

**Average**.—Expand into a clause.

**Happily escapes**.—Why "happily"?

**Ventilated**—supplied with fresh air.

**Fumes**.—Distinguish from *vapor* and *smoke*.

**Competing**—contending, striving.

**Inhale**—to breath in. Give the opposite word.

218. **When he had** . . . **acid**.—Supply the ellipsis in this sentence.

**It is merely** . . . **waste**.—Notice the force of "merely" in these questions.

**God forbid**.—A strong way of denying the previous questions.

**Ay**—yes. Distinguish from *aye* in pronunciation and meaning.

**Crater**—the mouth or opening of a volcano, from which issue the smoke, ashes, lava, etc.

**Eruption**.—Here, a sudden outburst of smoke, ashes, etc., from a volcano. Name some volcanoes which have eruptions of this kind, and others from which the flow of lava, etc., is continuous.

**Physical truth**.—What is meant? Distinguish from other kinds of truth.

**Transformations**—changes.

**Atoms**—very small indivisible particles of matter.

**Which shall lie** . . . **elements**.—See Lessons LV. and LVIII. Paraphrase so as to bring out the meaning clearly.

**Elements**—substances which cannot be resolved or separated into simpler parts.

**Primeval**—*pri-mē'val*—original, belonging to the early ages.

**Transmuted**—changed.

**Magically**—in a manner like magic. See note on "magic wand," p. 162.

219. **Absorbs**—takes in.

**Courteously**.—Note the use of this word here.

**Geranium**—*jē-rā'ni-um*—a common flowering house-plant.

**Constituted**—made, appointed.

**Mutual**—affecting two or more together. Distinguish from *common*.

**Working** . . . **good**.—See Romans viii., 28.

**Universe**—the whole creation. *Physical* is here opposed to *moral*.

For explanation of the terms, "carbonate of lime," "oozes," "charcoal," "carbon," "strata," see notes on *The History of a Piece of Coal*.

I. Distinguish between **different** and *unlike*; **habitually** and *usually*; **depressed** and *dispirited*; **serious disease** and *dangerous disease*; **presently** and *directly*; **support** and *maintain*; **transmute** and *transform*; **similar** and *same*; **beseech** and *request*; **universal** and *general*; **ceiling** and *sealing*.

II. Analyze lecture, composition, different, effects, active, assuredly, disease, require, description, inflicting, according, similar, carbonic, inhale, experiment, produce, exhausted, primeval.

III. Change the following sen-

tences from the interrogative to the declarative form, and show how the change affects the force of the sentence:—Does our breath produce a similar effect upon animal life as upon a lighted candle? Is it merely harmful, merely waste? Were we not, how could we be always warmer than the air outside us? What becomes of the breath that passes from our lips? Is it not carried away and purified?

IV. Write a short sketch of the difference between the breath we *breathe in* and the breath we *breathe out*.

### LXXIII. THE THREE FISHERS.

220. **Fishers.**—What other word has the same meaning?

**Went . . West.**—Express differently. What is the grammatical relation of "out"? Why is "West" written with a capital?

**Each thought on.**—Why *on* rather than *of*, the more common word?

**Out . . town.**—Is this phrase connected with "watching," or with a verb understood? Give the meaning of the line with each of the constructions suggested.

**For men . . moaning.**—Point out the grammatical connection of "for" and "though." Note the contrast between the different spheres of men and women, as suggested here. Note, too, how the poet prepares us for the fate of the fishermen.

**And there's little . . moaning.**—Give the meaning in other words.

**Harbor bar.**—A *bar* is a bank of sand, gravel, or earth at the mouth of a river or harbor, obstructing entrance, or rendering it difficult. The word "moaning" fitly describes the peculiar sound made by the waves breaking on a beach or over a bar before a

storm. What did the *moaning* mean to the fishers? Compare "And the breakers . . making moan," p. 74.

**Three wives.**—Notice the change from "women" to "wives." How does this increase our interest in the fortunes of the fishers?

**The lighthouse tower.**—Or, simply, *the lighthouse*. "Tower" is really the descriptive word; lighthouses are usually lofty, tower-like structures. The lamps are trimmed in the *lantern*, or upper part of the lighthouse, where the light is shown.

**As the sun went down.**—The lamps are generally lighted at sunset.

**Squall . . shower.**—*Squall*, a sudden and violent gust of wind, often accompanied by rain or snow. Note that the clearness of the picture depends upon the natural order of the details.

**Night-rack**—dark, heavy clouds, which break up and scud across the sky

**But men must work.**—Why "but" and not "for," as in the first stanza?

**Shining sands.**—Why would the sands be *shining*?

**In the morning gleam.**—Compare "From a shoal of richest rubies, breaks the morning clear and cold," p. 76.

**As the tide went down.**—What is meant? Does the tide ebb always at the same hour?

**It's . . . sleep.**—"It" here refers to human life which the poet represents as made up of *working* and *weeping*. Death is often compared to sleep, as in *Macbeth*, act iii., sc. 2:

"After life's fitful fever, he sleeps well."

See also Acts vii., 60. Supply the ellipsis before "to sleep."

**Good bye.**—A contraction of *God be with ye*.

Observe how the poet gradually develops this remarkably graphic and impressive picture of the gloomy side of human life. Notice, too, the rhythm of the poem, especially in the sad, touching refrain. The *moaning*

sadness is sustained in every stanza, not merely by the use of the word "moaning" itself, but also by the frequent recurrence of the *ō* and *ow* sounds.

To give a sympathetic reading of this poem, the reader should try to bring clearly before his mind the picture presented in each stanza.

Love and sympathy should mark the reading of the first stanza. In the second and third stanzas respectively, give suitable expression to the anxious fear of the three women, and to their deep, despairing grief.

Bring out the force of the contrasted words.

Do not pause after "out" in the third stanza, but make a very short pause after "lay."

The tone of sadness increases as the poem proceeds. The words used to heighten the feeling of sadness should be uttered with a full tone, and be slightly prolonged in their utterance.

#### LXXIV. SONG OF THE RIVER.

221. **By laughing . . . pool.**—Give the grammatical relation of "by." *Pool*—a deep collection of water—is here opposed to *shallow*. Note how beautifully this line describes the rippling of the river over its shallow, stony bed, and then its quiet, undisturbed flow in the still pool. Point out the aptness of the epithets, "laughing" and "dreaming." Compare the third stanza of Tennyson's *Brook*.

**Shingle**—round, water-worn, and loose gravel and pebbles found on the shores of rivers or of the sea. Why *shining*? Compare "shining sands," p. 220.

**Wear**—*weir*—a dam in a river; also, a fence of twigs or stakes set

in a stream for catching fish. Written also *weir*. Why *foaming*?

**Crag**—a steep, rugged rock.

**Ousel**—*ōōzl*—a poetical name for the blackbird, a species of thrush.

**Ivied wall**—a church wall overgrown with ivy—a common sight in England.

**Undeiled . . . undeiled.**—The *undeiled* river for the *undeiled* mother and child. The pure, sparkling river is a fitting emblem of the purity of childhood and womanhood.

**Dank**.—This word is nearly synonymous with *damp*. It has the added notion of *offensive*, *unhealthy*, and this is its chief mean-

ing here. Give synonyms of *foul*, as used here.

**Murky**—dark, gloomy.

**Cowl**—a sort of hood worn by monks. To what is it compared?

**Sewer**—*sū'er*—a large underground drain.

**The richer I grow**.—Richer, in a commercial sense, because its greater breadth and volume affords greater facilities for commerce; richer, also, in an agricultural sense, for the sediment it brings with it enriches the land that it waters. Name any river whose overflow enriches the land.

**Who dare . . sin-defiled**.—What is meant?

**Flood-gates**—gates to be opened for letting water flow through, or to be shut to keep it back; hence, any opening or passage. What is meant by the expression, "The flood-gates are open"?

**Cleansing . . along**.—Moving water purifies itself.

**Golden sands**.—Examine the correctness of the epithet "golden." Shakespeare speaks of "yellow sands."

**Bar**.—See note, p. 220. The epithet is transferred; it is the water that leaps over the obstructing bar. Compare "foaming wear" above.

**Taintless tide**—the purified waters of the ocean.

**Infinite main**.—Express otherwise.

**Like a soul . . again**.—The whole poem may be regarded as a representation of human life. We have first the purity of childhood; then the sin and pollution which advancing years so often bring; and then the repentance and pardon that sometimes follow in later life. As every stream does not become foul, so no life need become impure.

Compare this poem with the preceding one, and point out any resemblances in style and in manner of treatment.

The sounds of the words in this, as in the preceding poem, are intended to harmonize with the sense; and this correspondence of sound and sense should be properly brought out in the reading.

The first stanza should be read in a bright, lively manner, to resemble the rapid motion of the merry, laughing brook. In the second stanza, the words have a dull, heavy, cheerless sound, suggestive of the slowly-moving river, foul with the refuse of mills and factories. The third stanza presents to us the strong, impetuous energy of the unobstructed river, as it rushes onward to the ocean.

## LXXV. THE CONQUEST OF BENGAL.

222. **From a child**.—Express otherwise.

**Surajah Dowlah**.—This man had in 1756 become Governor or Viceroy of India, in the twentieth year of his age. He was of weak intellect, vain, selfish, and cruel. "It had been early his amusement to torture beasts and birds; and when he grew up, he enjoyed

with still keener relish the misery of his fellow-creatures." After the battle of Plassey he was deposed by the English, and afterwards put to death by his successor, Meer Jaffier.

**Whim**—fanciful notion, for which one can give no reason.

**Exaggerated**—enlarged beyond truth or reason.

**Feeble — uncultivated.**—Contrast the meaning of these two epithets.

**Incapable of perceiving.**—Give a synonymous expression.

**Compensate**—make up for.

**Pretexts**—excuses, reasons not justifiable or sufficient.

**Nabob**—*nā'bob*.—The title given to a governor or viceroy of a province in India. These nabobs were at first subject to the *Great Mogul*, or Mongol emperor of India, but they gradually assumed an independent sovereignty, and became either allies or dependants of the East India Company. The term is used in England to signify a person who has acquired great wealth in India, and it is also applied to a wealthy and luxurious man, however his wealth has been acquired.

**The Company.**—This was the East India Company, which was at first composed of some London merchants, to whom a charter was granted, in 1600, by Queen Elizabeth, giving them the sole right of trading in the East Indies.

A company for the same purpose was formed by the French, in 1664. Their central station was at Pondicherry, south of Madras. Dupleix became Governor of Pondicherry in 1742. He was a crafty, restless, ambitious man, and conceived the design of driving the English from India, and of founding a French empire on the ruins of the Mogul monarchy. Just when he seemed to be on the highroad to empire, the tide of fortune was turned against him by the valor and genius of Clive.

**Mere traders.**—Contrast with *statesmen* and *soldiers*. Explain why the servants of the Company at Madras had become *statesmen* and *soldiers*, while those of Bengal remained *mere traders*.

**Bewildered**—thrown into confusion. Distinguish from *terrified*.

223. **Frightened . . wits.**—Express in other words.

**Wits**—senses, mental powers.

**Commandant.**—The officer in command of a fort or garrison. See also p. 155.

**Regal pomp**—display becoming a sovereign.

**Insolence.**—Give synonyms.

**Memorable**—worthy of being remembered.

**Atrocious**—great wickedness.

**Tremendous**—*trē-men'dūs*.—Give synonyms.

**Retribution.**—Distinguish from *revenge* and *vengeance*.

**For the night.**—June 18th, 1756.

**Black Hole.**—This is the name commonly given to the place where soldiers are confined for minor offences. The episode here related has made the name proverbial for any filthy place of confinement where prisoners are ill-treated.

**Malefactor**—evil-doer, criminal. The term is more commonly applied to one under sentence of death.

**Obstructed**—partly blocked up.

**Summer solstice**—the time when the sun is directly overhead, at a distance of  $23\frac{1}{2}$  degrees north of the equator. On what day is this? When is the *winter solstice*?

**Tolerable**—capable of being endured.

**Waving of fans.**—The waving of large fans, called *punkahs*, is the plan commonly adopted in India to produce a constant current of air in a room.

**Expostulated**—argued against, resisted by words, not by actions. Distinguish from *entreated*.

224. **Fiction.**—Writings having little or no foundation in fact.

**Recounted**—related.

**That extremity.**—Explain.

**Presence of mind**—a calm, collected state of mind.



**Mad.**—Give synonyms.

**Pittance**—beggarly small portion.

**Cruel mercy.**—Why was the mercy of the murderers *cruel*? Note the contradiction in terms. Compare "living dead," p. 103. Notice the alliteration in this clause, and the absence of conjunctions between its numerous verbs.

**Blasphemed**—used profane language.

**Frantic**—crazy, violent.

**Tumult**—great noise, uproar.

**Debauch**—fit of intemperance, drunkenness. Macaulay says of the Nabob, that "he indulged immoderately in the use of ardent spirits, which inflamed his weak brain almost to madness."

**Loathsome**—disgusting.

**Ghastly**—ghostly, unearthly-looking.

**Charnel-house**—a building in a grave-yard for the temporary reception of dead bodies, or of bones dug up in preparing new graves.

**Promiscuously**—in mixed fashion, without order.

Notice the shortness of the sentences in this paragraph, and the absence of conjunctions, two devices employed to aid the vividness of the description, and, as it were, to hurry the reader through its horrors.

**Lapse**—the gradual passing away.

**Eighty years.**—This essay was written for the *Edinburgh Review*, where it appeared in January, 1840.

**Remorse . . pity.**—*Remorse* implies self-reproach for the part one has played in something wrong, as well as pity for the objects of the wrong. *Pity* is simply sorrow for the condition of others.

225. **Execrable**—*ek'sē-cra-bl*—detestable. Give other synonyms.

**Reproached**—reviled. What

is the more common meaning of this word?

**Sent up . . irons.**—Give the meaning in other words.

**Intercessions**—prayers or pleadings to one party in behalf of another.

**Harem**—*hā'rem*.—This word means in the Arabic *anything prohibited*, and is the name applied to the women's apartments in Mohammedan families, from which men are strictly excluded. Written also *haram*.

**Nominal sovereign**—a sovereign in name, but not in reality. This was the Great Mogul, whose capital city was Delhi.

**Late conquest.**—Express "late" by a clause.

**Pompous**—boastful.

**Garrison.**—See note, p. 155.

**Resentment**—anger, desire for revenge.

**Intelligence**—news, information.

**Hooghly**—*hoog'li*.—A branch of the river Ganges. It is formed by the junction of two smaller branches, the first that the Ganges sends off. On the first, or western branch, are the city of Moorshedabad, the fort of Cossimbuzar, and the village of Plassey. Calcutta is on the Hooghly proper, about one hundred miles from its mouth.

**Clive.**—Robert Clive, born 1725, became a clerk in the service of the East India Company in the eighteenth year of his age. After serving in this capacity for a few years, he gave up a commercial life and entered the army. He was one of those servants of the East India Company whom Duplex, by his intrigues and his aggressive policy, "forced to become statesmen and soldiers." His military genius soon showed itself in the capture and defence of Arcot. He was then twenty-five years of age, and had attained the

rank of captain. Two years afterwards he returned to England. Failing to obtain a seat in Parliament at the general election in 1754, he returned to India in the following year as Governor of Fort St. David, with the rank of Lieutenant-Colonel. It was while holding this position that he was appointed to the command of the expedition against Surajah Dowlah. For his great success at the battle of Plassey, he was created Lord Clive, on his return to England in 1760. He became Governor of Bengal in 1764, and succeeded in carrying out many reforms, but not without making many enemies. In 1767, he finally returned to England. In 1773, his conduct in India was made the subject of a Parliamentary inquiry. He was acquitted, but the disgrace implied in the trial affected him so deeply that he committed suicide in the following year. Clive was one of the greatest warrior-statesmen of whom England can boast. Lord Chatham described him as a "heaven-born general, who, without experience, surpassed all the officers of his time."

**Armament**—a body of forces equipped for war. The term is used either of a land or of a naval force.

**Sepoys**—native Hindoo soldiers in the British army in India.

226. **Louis XV.**—King of France at that time.

**Empress Maria Theresa**—of Austria. France and Austria were at that time the leading powers of Europe.

**Adverse**—*ad' vers*—contrary.

**December.**—This was in 1756. The events recorded in the remaining part of the lesson took place in June, 1757, the battle of Plassey being fought on the twenty-third of that month. The intervening time was spent in negotiations between the English and the

Nabob, in which each party was trying to outwit the other. Clive met craft with craft, and proved himself more than a match for the wily Hindoos.

**Meer Jaffier.**—This man was the chief commander of the Nabob's troops. He plotted against the Nabob, and offered to assist the English on condition that he should be placed on the throne of Bengal instead of Surajah Dowlah. After the battle of Plassey he became Nabob of Bengal.

**His division**—the part of the army commanded by him.

**Decisive moment**—the time which was to decide the success or failure of the conspiracy.

**Conspirator**—one who conspires or plots against another.

**Overpowered . . . ambition.**—What is meant?

**Power**—force, army. Not a common use of the word in prose.

**Evasive**—intended to put one off and leave him in doubt.

**Remonstrances**—strong reasons urged against any measure or proceeding.

**Clive . . . situation.**—Paraphrase so as to bring out clearly the force of "painfully."

**Sincerity**—honesty of purpose.

**Confederate**—ally. Who was this?

**Valor—discipline.**—Show that both these are necessary to the success of an army in battle.

**It was . . . thing.**—Express the same thought affirmatively.

**A river**—the Bhagrutti, on which Plassey is situated. See note on "Hooghly" above.

**Dauntless**—bold, daring.

**Responsibility**—the state of being responsible for a trust. In what respect was the responsibility *fearful*? Paraphrase the sentence.

**Council of war**—an assembly of the chief officers of an army to consult with the commander-in-chief on matters of great import-

**ance.** Clive used to say afterwards that "he had never called but one council of war, and that, if he had taken the advice of that council, the British would never have been masters of Bengal."

**Concurrence**—agreement.

**To put . . hazard.**—Express otherwise.

227. **Mango-trees**—a species of tree widely cultivated in tropical Asia.

**Cymbals.**—See note, p. 51.

**Stout heart.**—Compare "dauntless spirit," p. 226.

**Against what odds . . prize.**—Explain.

**Weak—stormy.**—Give in other words the force of these two epithets.

**Apprehensions.**—Distinguish from *fears*.

**Appalled**—impressed with fear to such a degree that the mind loses its firmness.

**Crisis**—the decisive point or turn in affairs, on which depend all results.

**Haunted . . furies.**—The ancient Greeks had the idea that one guilty of murder was haunted or persecuted by three ghastly beings—the *Furies*—sent at the summons of the murdered one's spirit to goad the murderer to agony and remorse. Contrast the state of mind of the two leaders on the night before their great contest.

**Firelocks.**—The *firelock* was a gun, having a lock furnished with a flint and steel, by means of which fire was produced in order to discharge it; distinguished from the *matchlock*, which was fired with a match.

**Pikes.**—The *pike* was a weapon consisting of a long wooden shaft with a flat steel head, pointed, formerly used by foot-soldiers.

**Ordnance**—artillery, heavy guns. Distinguish in pronunciation and meaning from *ordinance*.

**Auxiliaries.**—This word, in the plural, is generally used to mean foreign troops in the service of a nation at war. Distinguish from "reinforcements," p. 158.

**Were . . formidable.**—Why?

**Effeminate**—womanish, weak.

**Carnatic.**—A district on the east coast of Southern India.

228. **Conspicuous**—prominent, easy to be seen.

**Regiment**—a large body of soldiers commanded by a colonel. The number of men in a regiment may vary greatly. It is customary to distinguish regiments by certain numbers, as here.

**Colors**—the small flags, generally of silk, forming the standard of each regiment. Soldiers make it a point of honor to save the colors from falling into the hands of the enemy, and many deeds of daring have been performed in defending and rescuing the regimental colors. It is customary to place on the colors the names of the battles in which the regiment has taken part.

**Wellington.**—Arthur Wellesley, Duke of Wellington, born 1769, was the greatest British soldier of modern times. He won military glory in India and elsewhere, but his successes on other fields are scarcely remembered in comparison with the series of brilliant victories gained by him over the French, terminating in the signal defeat of Napoleon at Waterloo, in 1815. Like Clive, he was a statesman as well as a soldier. He became Prime Minister in 1828. He died in 1852, and was buried in St. Paul's Cathedral, by the side of Nelson.

**Gascony**—the former name of a district in the south-west of France, where Wellington gained several victories.

**Primus in Indis**—*primus in Indis*—"first among the men of India."

**Cannonade**—continuous firing of cannon.

**The artillery . . . execution.**—Express otherwise.

**Field-pieces**—field-guns, small cannon carried along with armies and used on the battle-field.

**His conspirators**—those secretly working against him but pretending friendship.

**Expediency**—propriety under the particular circumstances of a case.

**Insidious**—treacherous, plausible but ill-meant. Why was the advice *insidious*?

**Dispirited.**—Why was the army of the Nabob *dispirited*?

**Disciplined valor.**—Abstract for concrete. Metonymy. Paraphrase the sentence. Note how the spirited activity of these operations is well brought out by the short, hurried sentences by which they are described.

**Regular soldiers.**—What difference is there between *regulars* and *volunteers*?

**To confront**—to oppose. Distinguish from *to face*.

**Power.**—Compare the meaning of this word here with that on p. 226.

Point out on the map all the places mentioned in the lesson.

Read the whole of Macaulay's essay on *Lord Clive*.

I. Distinguish between **expectation** and *hope*; **resistance** and

*opposition*; **insolence** and *impertinence*; **cell** and *cave*; **remorse** and *repentance*; **procured** and *purchased*; **separate** and *scatter*; **fear** and *doubt*; **dispersed** and *divided*.

II. Analyze exaggerated, uncultivated, fortify, fugitive, regal, commit, retribution, malefactor, survivor, despair, decisive, ambition, evade, confidence, sincerity, concur, insidious, dispersed.

III. Change the dependent sentences in the following to phrases, explaining and showing the effect of change:—The Governor, who had heard much of Surajah Dowlah's cruelty, was frightened out of his wits. He promised to spare their lives, before he retired to rest. He gave orders that all should be in readiness for passing the river on the morrow. His stout heart sank now and then when he reflected against what odds he was in a few hours to contend. He had formed a very exaggerated notion of the wealth which would be obtained by plundering them. As our allies are absent, we **must** depend on our own exertions. When the troubles began, most of the Company's servants supposed there would be little danger. Clive resolved that he would risk an engagement.

IV. Sketch (i.) The Capture of Calcutta by Surajah Dowlah; (ii.) The Battle of Plassey.

## LXXVI. LANDING OF THE PILGRIMS.

The *Pilgrims*, or *Pilgrim Fathers*, were a body of English Nonconformists, who emigrated to America to escape religious persecution. In the latter part of Elizabeth's reign they had taken refuge in Holland, but finding it difficult to maintain themselves there as a separate community, they resolved to quit Holland and find a home in the New World. In July, 1620, they sailed from Holland to Southampton, and

there embarked on two small vessels—the *Speedwell* and the *Mayflower*—for their new home. At Plymouth, the *Speedwell* was pronounced unfit for the voyage, and the *Mayflower*, with the whole party on board—one hundred and two—set sail alone. She reached the coast of Massachusetts in November, 1620, and in the latter part of December, the Pilgrims selected the site for their settlement, which they called Plymouth, in memory of the last English port at which they touched. They suffered great hardships, and half of their number died before the following spring. A huge boulder of granite, called *Plymouth Rock*, is still pointed out as the spot where the Pilgrims landed to form their settlement, and it is held in great veneration by their descendants.

**229. The breaking waves . . . tossed.**—On November 21st, the *Mayflower* cast anchor in Provincetown harbor, just inside the extreme point of Cape Cod and nearly due east of Plymouth. There is scarcely any part of the New England coast to which the description in these two lines is less applicable than to the inside of this sickle-shaped peninsula. It is a succession of low sand-hills, and the trees that grow on them are not at all giant-like in size.

**Stern and rock-bound.**—Explain. These epithets describe well, not only "the wild New England shore," but also the whole coast-line to the north. Compare *Jacques Cartier*, st. iv., l. 1.

**Woods.**—Why not *trees*? Which is the more suitable word for poetry?

**And the heavy night . . . o'er.**—Was the *night* heavy? Write this line in prose.

**Exiles.**—See note, p. 192.

**Moored**—anchored.

**Bark.**—See note, p. 133.

**New England.**—See note, p. 132.

**True-hearted**—faithful to their religious convictions.

**Stirring drums.**—Explain the force of "stirring" by a clause.

**The flying.**—Contrasted with *conqueror*. Express in such words as to bring out this contrast more clearly.

**They shook . . . cheer.**—Para-

phrase, bringing out the force of "desert's gloom" and "lofty cheer."

**Amidst the storm . . . free.**—Note how expressively these lines indicate the lonely, desolate condition of the Pilgrims, and the deep solemnity of the occasion, when, with gratitude for the past and hope for the future, they sang their song of thanksgiving.

**Aisles.**—Properly, passages in a church or other building. What is the meaning here? Why *sound-ing*?

**Dim woods.**—Compare "dim old forest," p. 31.

**Anthem . . . free.**—See the same expression on page 162, and compare the meaning.

**Ocean eagle.**—This bird differs from the true eagle in its habits, and slightly, also, in appearance. It frequents the sea-coast and the shores of lakes and rivers to feed on fish. This eagle is the chosen symbol of the United States.

**White wave's foam.**—Compare the first line of the poem.

**This was . . . home.**—Compare the conqueror's welcome in the second stanza.

**Childhood's land.**—What *land*?

**Fearless eye.**—*Fearless* is an unusual epithet to apply to a woman's eye. Its use may be justified here, as referring to the firm faith in the future which these women possessed.

**Deep love's truth.**—How was this shown?

**Serenely high.**—This may refer to man's confidence in his own powers when he is in the prime of life.

**Fiery . . youth.**—Express in a more concrete form.

230. **What sought . . war?**—Notice the rhetorical effect of these questions.

**A faith's . . shrine.**—A place where they could worship God according to their own religious convictions.

**Ay.**—See note, page 218.

**Holy ground.**—See Exodus iii., 5.

**They have . . God.**—They allowed to others the same "freedom to worship God" which they claimed for themselves. This is true of the Pilgrim Fathers, but not of the Puritans, who subsequently settled in Massachusetts, with whom they are often confounded.

The descriptive details of the first stanza, though not strictly in accordance with the facts, are, nevertheless, necessary as an introduction to the poem, and serve to excite our sympathy for the Pilgrims.

There is frequent use of alliteration in the poem. Point out instances.

Observe that the sentiment becomes more elevated as the poem proceeds, reaching a climax in the last stanza.

What great principle is taught in the poem?

This poem is a good selection for school recitation.

While each line has the proper number of poetic accents—six and seven alternately—there is a pleasing variety in the number of syllables, and in the position of the accents.

The emphases and pauses are easily determined.

Do not declaim. Find out the spirit of each stanza, and then express it naturally.

Emphasize "not" in the three first lines of the second stanza. In the third stanza pause after "woods" and emphasize "rang"; pause also after "soared," and strongly emphasize "this."

With what inflection must the questions in the last stanza be read?

## LXXVII. TO FLORENCE NIGHTINGALE.

Florence Nightingale, daughter of William Shore Nightingale, was born at Florence, Italy, in 1820. She early showed an intense devotion to the alleviation of suffering, which led her to give attention to the condition of hospitals. In 1854 she went to the Crimea as superintendent of a staff of voluntary nurses, many of whom were ladies of rank and fortune. She organized the nursing departments of the hospitals in the Crimea and at Scutari, on the Bosphorus; and, although prostrated by fever, she refused to leave her post till the close of the war. She, to whom many a soldier owed life and health, returned to England with her own health gone—the result of her unremitting toil and anxiety for the sick and wounded soldiers. "Her devotion to the

sufferers can never be forgotten. She has stood twenty hours at a stretch in order to see them provided with accommodation and all the requisites of their condition."

**230. Verse.**—Here, the whole poem. Give other uses of the word.

**Whereto . . . life.**—What is the grammatical relation of this clause? Not only did her tender nursing save men from death, but even in her look there was a kindly sympathy which seemed to inspire the wounded soldiers with new life.

**Think not . . . name.**—The poet has not chosen her name because of its melodious sound, or because he is in want of a subject for a poem; nor has he chosen it because of her popularity, for this would be mere *time-serving*—"to fit the time."

**True victress.**—Her's was moral heroism. For a lady, highly educated and accomplished, as she was, it required greater heroism to endure the sad, toilsome routine of hospital life, with all its sickening details, than is required by the soldier who faces the enemy upon the battle-field. What *strife* is referred to in this line?

**But let it serve . . . go.**—These lines show what feelings prompted the writing of the poem. Everybody loves her for her noble deeds, and this poem is the *poet's* tribute of affection to her.

**Serve**—suffice, be sufficient.

**Thine ear . . . know.**—How can an *ear* be said to *know*? Show clearly what is meant.

**Thy gallant deed.**—What was this? Why *gallant*?

**For God . . . need.**—This tells us what prompted her to undertake the work. The hospitals were crowded with sick and wounded, and their unhealthy condition soon became apparent in a rate of mortality to which the casualties of the fiercest battle were as nothing. "In this crisis Miss Nightingale

offered to go out and organize a nursing department at Scutari."

**'Tis good . . . things.**—The poet now shows that her name is suited to her character.

**A stately . . . bird.**—Explain the allusions. Note the epithets used.

**'Tis good—'tis well.**—Can these expressions be interchanged here?

**'Tis well that . . . heard.**—Which "that" may be omitted without changing the sense?

**Thy sweet story.**—To what is "thy" equivalent?

**Brave eyes.**—Transferred epithet. To what does the epithet properly belong?

**O voice! in . . . hill.**—Note how these lines prepare us for the introduction of her name. Explain all the allusions.

**Like city . . . hill.**—See Matthew v., 14. Show the force of the comparison.

**Large work and will.**—A reference to the greatness of the work she undertook, and to her willingness in undertaking it.

**Glad of thee.**—What different meaning would "proud of thee" convey?

**Charity—love.**—Give other meanings.

**Take thee . . . still.**—This line expresses a wish. Give the meaning in other words.

Mr. Arnold, in this poem, has given us an illustration of the expressiveness and power of the English monosyllable.

The idea of the poem is very prettily conceived. Its most beautiful thoughts are suggested by the lady's name itself, forming a climax which ends with the line, "Good Florence Nightingale."

The poem was written in 1855.

## LXXVIII. RIDING TOGETHER.

**231. Steady.**—For *steadily*, as in the second stanza.

**East.**—Why written with a capital letter?

**Hot grew.**—That is, *continued growing hot*. How is the same idea expressed in the second stanza?

**Lady's Feast.**—This was the name of a feast celebrated on the 25th of March—Lady-day—to commemorate the angel's announcement to the Virgin Mary. See Luke i., 26–38.

**Hotter and clearer.**—In the first stanza, hot weather is mentioned as the effect of the east wind blowing, which is the case in the tropical countries of the East. In this stanza we have an effect of both wind and heat—the weather *clearer* as well as *hotter*.

**Clear-cut.**—The outline, showing the clearness of the atmosphere, and the shadow, the brightness of the sun. This heightens the ideas expressed by "hot" and "clear."

**As freely . . . slack.**—They were riding on at an easy pace—"with bridles slack," without interruption, and had their "helms unlaced" on account of the heat. A *helm*, or *helmet*, was said to be *unlaced* when the visor, or part that defended the face, was raised, or loosed.

**Looking down . . . stream.**—They were riding in the direction in which the stream flowed. This fresh scenery is very relieving amidst the heat, and appears like an oasis in the desert.

**Bream.**—A fresh-water fish of a deep, compressed form, belonging to the carp family. It has a fondness for coming to the top of the water: hence, the epithet—"bubble-making."

**Rood.**—See note, p. 40. This word suggests *Crusaders*, and this again calls up *Saracens*, so that we have the whole history before us. Why was the *rood* hung above their heads?

**Night-long.**—The tedious length of the night is shown much better by this compound than by using the phrase, "in the night," as in the first line.

**Dewy.**—In tropical regions, where the heat is great, and rain seldom falls, dew is abundant. The use of such words and allusions makes the tale life-like, and marks it out as the story of one who was an eye-witness.

**The while**—during the time. An old and poetic expression for "while."

**Watch.**—This word is suggested by "watched" in the third line. Notice the literal and the metaphorical use of the word. Paraphrase the two last lines of the stanza.

**Our spears . . . together.**—Paraphrase, bringing out the force of "bright and thick."

**Banners.**—See note on "standards . . . pennons," p. 86. These were more properly *pennons*, or small streamers attached to the spears.

**Wind.**—In poetry, this word is pronounced *wind*, when made to rhyme with words having the long *i* sound. See note, p. 81.

**232. Downsank.**—Their spears were couched or levelled for the attack.

**As thick . . . ride.**—At the time of the Crusades, the name *pagan* was applied to the Saracens; incorrectly, however, for it properly means worshippers of false gods, those who were neither Christians, Jews, nor Moham-



medans. To what does the epithet "thick" refer?

**His eager face.**—The face of his companion, eager for the fray. This is further emphasized by the word "shone" in the last line of the stanza. Note that the supposed speaker always refers to his friend with much tenderness.

**Up the sweep . . . spears.**—Observe how the impetuosity of the attack is expressed by the rhythm of these lines.

**Down rained . . . weather.**—Express differently.

**The elm-tree . . . tears.**—This falling of buds and flowers may have been caused by the shaking of the boughs in the conflict; but it is more likely that, after the manner of the older poets, Chaucer, Spenser, etc., the author intends to represent nature as shedding tears of sorrow for the brave Christian knights who are falling in the battle.

**We rolled . . . writhed.**—Observe how vividly the close, hand-to-hand struggle is expressed by this line.

**I threw . . . head.**—His arms are thrown up in horror at the death of his friend, but immediately seized with a desire to revenge his death, he rushes upon the slayer.

**He waited . . . place.**—This line well expresses the suddenness of the avenging blow.

**With thoughts . . . weather.**—"The lovely weather" seems by contrast to make the conflict all the more cruel.

**Gapingly mazed.**—His furious rage so appalled his foe that the latter seemed paralyzed and incapable of defending himself.

**The pagans drowned.**—What is the subject of "drowned"?

**As in stormy . . . land.**—Show

from the comparison here expressed that the pagans had the advantage, (1) in numbers, (2) in position. What added notions does the phrase, "as in stormy weather," convey.

**They bound . . . side.**—Compare the incident in Mrs. Hemans' poem, *Bernardo del Carpio*.

**Cymbals.**—See note, p. 51. This is a common musical instrument in the East. The *clash of cymbals* denoted the victory of the pagans.

**We ride no more . . . together.**—The repetition of "no more" makes the line more pathetic, and excites our sympathy for the speaker. He has lost all interest in the world around him, and more particularly in the weather, to which he had seemed to give much heed when he and his companion rode on together. His friend is now dead, and he is a prisoner. Life is no longer desirable.

Notice the different epithets applied to the weather in this poem, and show for what effect they are chosen.

Why is the poem called *Riding Together*?

When, and under what circumstances, may the events be supposed to have taken place?

What tone, pitch, time, etc., does this poem require?

In the first six stanzas there is but little variety; the reading goes on quietly like the riding. The seventh stanza is more animated, but ends with a tone of sadness. In the first two lines of the eighth stanza, imitate the dash of the horsemen "up the sweep of the bridge," and "the crash of the meeting spears"; the two last lines should be read in a sad tone.

Note any change of modulation in the last five stanzas.

## LXXIX. THE CAPTURE OF QUEBEC.

The war which gave Quebec to the English began in a quarrel between the English and French colonies in India and in America. They disputed about the boundaries of their territories, and for a time waged war with one another independent of the mother countries. In 1756 war was declared between the two countries. It is known in history as the *Seven Years' War*, and it ended in the triumph of the English in 1763. This lesson gives an account of the crowning event of the struggle in America.

**233. The closing . . . Canada.**—The capture of Quebec. Lower Canada, now the Province of Quebec, was discovered by Jacques Cartier (see note, p. 161). It remained a colony of France until Quebec was taken by Wolfe in 1759.

**Circumstances . . . interest.**—Why of *peculiar* interest to us? Gather some of the *circumstances* from the lesson.

**Romance**—fiction. Compare "fiction," p. 224, and see note thereon.

**Episode**—an incidental narrative, separable from the main subject, but naturally arising from it. Why *striking*? Compare "peculiar," above.

**Battle of Quebec.**—By what other name is this battle known? "Quebec" is said to be an Indian word—*kepec*—meaning *strait*.

**Execution**—carrying out. Give other meanings.

**Unparalleled**—without parallel, unequalled.

**The contending armies . . . numbers.**—How could two armies be equal in military strength if unequal in numbers? Paraphrase the sentence.

**Chiefs**—leaders; Wolfe and Montcalm.

**Chivalrous**—gallant. Distinguish from *heroic*.

**Montcalm.**—Louis Joseph, Marquis de Montcalm, was born

in the South of France in 1712. At the age of fifteen he entered the army, and two years afterwards became captain. In 1756 he was made major-general, and entrusted with the command of the French forces in North America. By his singular powers of administration he attached the bulk of the Indian tribes of Canada to the cause of his nation, and by his activity he extended the French dominions along the great lakes towards the Ohio and the Mississippi. He gained several successes over the English generals who preceded Wolfe, and was in all respects a worthy antagonist of the English general. He was mortally wounded in the Battle of Quebec, and died on the following morning. A monument within the citadel of Quebec perpetuates the memory of Montcalm and that of his victorious rival.

**234. Wolfe.**—James Wolfe, born 1726, was the son of a major-general in the British army, and from childhood "he had dreamed of the army and the wars." So rapidly did he rise in the service that, at the age of twenty-three, he was a lieutenant-colonel, stationed with his regiment at Inverness, and entrusted with the difficult task of keeping in order the disaffected Highlanders. He served with distinction in the Continental wars carried on against

France; and at the capture of Louisbourg, in 1758, where he commanded a division under General Amherst, he greatly increased his reputation as a bold and dashing military leader. Pitt, discerning the genius and heroism of the young general, chose him to command the expedition against Quebec.

His nature was a compound of tenderness and fire. He was subject to fits of irritability on account of his habitual ill-health; for he inherited a weak constitution from his mother. "In spite of his rigorous discipline he was beloved by his soldiers, to whose comfort he was always attentive."

Find in the lesson an illustration of the statement here quoted.

**France trusted . . . Wolfe.**—Note the different epithets applied to Wolfe and Montcalm, and show that the adverbs "firmly" and "hopefully" are aptly used here.

234. **Magnificent stronghold**—the citadel of Quebec. See note on "fortress cliff," p. 163. Compare "strongholds," p. 153.

**Staked . . . strife.**—Bring out the meaning of "staked" and "issue" by a paraphrase. The use of the word "staked" in this sense is borrowed from the language of the gaming-table. Compare "put to the hazard," p. 226.

**Close at hand.**—Less than a mile distant.

**Prospect**—view.

**Rejoiced . . . man.**—Express differently.

**Ideal**—fanciful; also, approaching perfection. The writer regards the picture of the city and the natural scenery around it as almost too beautiful to be real.

**Eminence**—height. What additional meaning does "lofty" give?

**Left bank.**—What bank is this?

**Plains of Abraham.**—So called from Abraham Martin, a pilot,

known as *Maitre Abraham*, who had owned a piece of land here in the early days of the colony. The Plains were a tolerably level, grassy tract of land, studded with clumps of bushes and interspersed with patches of corn-fields.

**Precipice**—a steep descent. Compare note, p. 191.

**Decisive.**—Express by a clause. See note, p. 226.

**The plans . . . secret.**—Why?

**Division.**—See note, p. 226.

**Embarked**—went on board. Give other uses of this word.

**In high spirits.**—Express otherwise.

**Flotilla**—a fleet of small vessels. Here, the "flat-bottomed boats." The boats were piloted by James Cook, an officer of one of the British ships, who afterwards became the famous navigator, Captain Cook.

**Ebb-tide**—the tide as it *ebbs* or recedes from the land. Give an opposite term.

**Midshipman.**—See note, p. 25. This was John Robison, afterwards Professor of Natural Philosophy in the University of Edinburgh. The ninth stanza of the "Elegy" has always been especially associated with this incident. "One noble line—'The paths of glory lead but to the grave'—must have seemed at such a time fraught with mournful meaning."

**Vent**—expression. Give other meanings of this word.

**Intensity . . . feelings**—strong excitement of feeling, great mental strain.

235. **Dark outline.**—Explain.

**Hurrying past**—being carried down with the tide.

**Recognized**—perceived, knew.

**Company**—a subdivision of a regiment, consisting of from sixty to one hundred men, and commanded by a captain. The terms "light" and "heavy" applied to a company have reference partly

to the men, but more particularly to their arms and accoutrements—light companies being employed in military enterprises requiring rapid movements.

**Highlanders.**—See note, p. 190. What is meant by "78th"? See note on "Regiment," p. 228.

**Woody precipice.**—Expand "woody" into a clause.

**Path—track.**—Distinguish.

**Sentinel.**—See note, p. 204.

**Unconscious.**—Distinguish from *unaware*. Which is the better word here?

**Scrambled.**—Distinguish from *climbed*.

**Half . . won.**—Express differently. According to Parkman, the English were first challenged while still on the river. His account of this incident is as follows:—

"As they neared their destination, the tide bore them in towards the shore, and the mighty wall of rock and forest towered in darkness on their left. The dead stillness was suddenly broken by the sharp *Qui vive?* of a French sentry, invisible in the thick gloom. *France!* answered a Highland officer of Fraser's regiment from one of the boats of the light infantry. He had served in Holland, and spoke French fluently.

*"A quel régiment?"*

*"De la Reine,* replied the Highlander. He knew that a part of that corps was with Bougainville. The sentry, expecting the convoy of provisions, was satisfied, and he did not ask for the password."

**"Qui vive."**—See note, p. 123.

**"La France."**—France—literally, *The France*. Some historians regard this as the password.

**Self-possession.**—Give a synonymous expression.

**They hastily . . panic.**—Paraphrase.

**Panic**—fear for which a reason cannot be given. The ancient

Greeks believed that sudden fear was inspired by *Pan*, the god of flocks and shepherds.

**Summoned to surrender.**—Express in other words.

**Assailants.**—See note, p. 158. Who were the *assailants*?

**Intrenched**—defended with a trench or ditch, and an earthwork. See note on "earth-works," p. 148.

**Post**—a position held or occupied by soldiers.

**Monckton—Murray.**—Two of the three brigadier-generals who commanded under Wolfe at the taking of Quebec. The other was George Townshend. Monckton was an energetic and skilful officer, who had seen much service, especially in the wars by which Acadia was won from the French. Murray was made Governor of Quebec after the capture of the city, and Governor-General of Canada in 1763. He was a friend to the French-Canadians, and incurred the enmity of the English officials, whose complaints against him led to his recall in 1766.

**Reinforcements.**—See note, p. 158.

**236. Of disembarkation.**—Express by a clause.

**Battalions.**—A *battalion* is a body of infantry, varying from 300 to 1,000 men, and usually forming a division of a regiment.

**Formed**—arranged themselves in military order, as if ready for battle. Distinguish from *completed* in the next line.

**Plied**—made regular passages between the ships and the landing-place.

**Alacrity**—cheerful readiness. Notice the force of "ready." Compare "lofty eminence," and "steep precipice," p. 234.

**Whole . . force.**—The army altogether numbered 4,828 men, officers included, but Wolfe's front line, which alone met and turned the French attack, numbered, offi-

cers and men, only 3,265. Express "disposable" by a clause.

**Array**—order of battle.

**Cove**.—The *Anse de Foulon* of the French, now called Wolfe's Cove, one mile and a half from Quebec. Compare the meaning of "coves," p. 198. Paraphrase the sentence so as to bring out fully the meaning of "above."

**One gun**.—What is meant?

**Incredible**.—See note, p. 191.

**Demonstrations . . . fleet**.—

The fleet was under the command of Admiral Saunders, and it was agreed between him and Wolfe, that "while the General made a real attack, the Admiral should engage Montcalm's attention by a pretended one."

**Worsted . . . general**—out-generalled. Show from the lesson itself that this statement is true.

**Order of battle**.—Express differently?

**Steadily—promptly**.—What meaning is conveyed by each of these words?

**Column**—a formation of troops, narrow in front, and deep from front to rear; thus distinguished from *line*, which is extended in front, and thin in depth. Note on next page the difference between the French and English order of battle.

**Regular troops**.—Compare "regular soldiers," p. 228. Distinguish from *volunteers*.

**"Field state"**.—A "tabular return," showing the number of officers and men engaged as here stated, was prepared by Captain Knox, of one of the British ships. George Townshend, who succeeded Wolfe in the command, gave the entire number at 4,441.

**Skirmishers**—small detachments, or bands of soldiers, sent out in advance either to attack the enemy and thus bring on a battle, or by their fire to draw off atten-

tion from the movements of the troops in the rear.

**Incessant**—unceasing, uninterrupted.

**Disabled**—rendered unfit for service.

237.—**Exhorting**—encouraging, counselling.

**To reserve . . . fire**.—Give the meaning in other words.

**Matchless . . . trial**.—Paraphrase, expanding "with matchless" into a clause.

**Wavered**—hesitated, became less resolute.

**Parade**—the assembly and orderly arrangement of troops for show, inspection, or the like.

**Ghastly gaps**.—See note on "ghastly," p. 224. Distinguish from its use here.

**At once . . . levelled**.—What is meant?

**Shivering . . . storm**.—Express differently. For "pennons," see note on "standards . . . pennons," p. 86.

**Long-suspended blow**.—Show what this refers to.

**Elapsed**.—Compare "lapse," p. 224.

**Line of battle**.—What is meant?

**Dismayed**—daunted, affrighted.

**Dauntless bearing**.—Express otherwise.

**Redoubt**.—See note, p. 158.

**At first they . . . French**.—Recast this sentence, bringing out the meaning, and showing by the new arrangement that they did not *receive* the volleys of the French "with deadly interest."

**Ardor**—zeal.

**Restraints**—restrictions, hindrances. How does discipline *restrain* a body of troops?

238. **Grenadier**.—Formerly, a soldier that threw *grenades* (see note, p. 160); now, one of a company of tall, stout soldiers.

**Carnage**—great slaughter.

**Which death . . . scattered**.—Notice the force of "death" here.

Note, too, the natural order of events as denoted by the words, "disordered," "broken," "scattered."

**Wreck of hope.**—What is meant?

**Veterans**—old or well-seasoned soldiers. What name is given to newly-enlisted soldiers?

**Galloped . . battle.**—Paraphrase, bringing out the meaning of "made head against," and "show a front."

**Colonel Burton.**—This brave officer had seen much service in America under General Braddock and others. He held a command under Braddock in the expedition against Fort Duquesne, in 1755.

239. **Webb's regiment.**—This was the strongest regiment in the battle. Daniel Webb, its colonel, came to America in 1756 as commander-in-chief of the English forces, but soon resigned his position in favour of General Abercrombie.

**Proclamation**—a public notice, an official public announcement or declaration. Compare note on "and, with . . proclamation," p. III.

**When the sounds . . rose.**—A quotation from Campbell's *Battle of the Baltic*. Show how the sentiments of this line are expressed throughout the paragraph that follows.

**Embalmed.**—To *embalm* a body is to subject it to a process which preserves it from decay.

**The army . . beach.**—Paraphrase, bringing out the meaning of "solemn state."

**They mourned . . bravely.**—Note the structure of this sentence.

**Their attachment . . toils.**—Compare the sentiment in "Love lightens labor."

**Their confidence . . disasters.**—How could this be?

**Momentous**—very important, of great consequence. What was the

*political question* referred to in this sentence?

**Emigrants.**—Distinguish from immigrants.

**Virginians.**—See note on "Virginia," p. 179.

**British flag.**—See note on "flag," p. 193.

**Citadel**—a strong fortress or castle in or near a city, generally built on some lofty commanding position. See also note on "fortress cliff," p. 163.

**Providence.**—Why written with a capital letter?

**Anglo-Saxon.**—Why is this name given to the race to which the English belong?

**Destiny**—fortunes. Distinguish from *fate*, *lot*, and *doom*.

Note that the battle of Plassey was fought just two years before the taking of Quebec. For the importance to Britain of these two victories, see Green's *History of the English People*, book ix., chap. i.

I. Distinguish between **prospect** and *view*; **access** and *approach*; **decisive** and *critical*; **silently** and *quietly*; **author** and *creator*; **appointed** and *selected*; **incessant** and *perpetual*; **rout** and *defeat*.

II. Analyze the following words:—contend, magnificent, precipice, ascend, preparation, embarked, motionless, related, concluded, intensity, convey, alarmed, alacrity, incredible, incessant, proclamation, political.

III. Change the italicized words in the following to phrases or clauses, fully explaining the changes:—His efforts were *vain*. A *grenadier* officer called out: "See! they run!" At length he recognized the *appointed* spot. After a *spirited* advance made by a swarm of skirmishers, their main body approached. The soldiers sat *motionless*. *Wolfe's* plan was to ascend the path secretly. France trusted *firmly* in *Mont-*

calm. He seized the opportunity of the hesitation in the *hostile* ranks.

IV. Write out in indirect narration Wolfe's remark upon the "Elegy," his request for assistance when wounded, and the conversation between him and the grenadier officer.

V. Write out the story of The

Capture of Quebec from the following heads:—

1. Introduction.

2. { The voyage down the river.  
The landing and capture of the heights.  
The battle.

3. Wolfe's death.

4. Conclusion.

## LXXX. WATERLOO.

*Childe Harold*, from which this selection is taken, is regarded as Byron's greatest poem. It consists of four cantos, of which the first two were published in 1812, the third in 1816, and the fourth in 1818. The term *Childe* is a title of honor; it is nearly equivalent to *knight*. *Childe Harold*, the hero of the poem, is introduced, as Byron himself says, "for the sake of giving some connection to the piece, which, however, makes no pretension to regularity." *Harold*, usually identified with Byron himself, is "a man sated of the world, who roams from place to place to flee from himself." Byron left England for Italy in 1816, and on his way there he stopped in Brussels, where he wrote the famous description which forms the lesson.

240. **Empire's dust.**—What Empire? Is the word "dust" used here in its ordinary sense? This opening stanza is addressed to an imaginary visitor to the battlefield.

**Earthquake's spoil.**—An allusion to the momentous results of the battle of Waterloo. The overthrow of the French Empire is here compared to an earthquake. "Spoil" is nearly synonymous with "dust" in the preceding line.

**Sepulchred**—buried. Distinguish between the ordinary meanings of "sepulchred" and "buried."

**Colossal**—of great size. The word is derived from "Colossus," a name applied to a gigantic statue, and especially to the huge brazen statue of Apollo, which was supposed to have stood at the mouth of the harbor of Rhodes.

**Bust**—a piece of statuary representing the human figure from the breast upward.

**Nor column . . . show.**—There is an allusion here to the custom of erecting pillars to commemorate a victory.

**Trophied**—erected as a trophy, adorned with trophies. The word "trophy" is derived from a Greek word meaning "a turning about," because the memorial of victory was commonly erected at the spot where the enemy had turned to flight.

**Moral's truth**—the moral to be learned from the overthrow of Napoleon; that is, the vanity and weakness of human ambition. The poet thinks that the force of this moral comes to us in a more direct and simple manner than if the defeat were recorded on a monument.

**Red rain.**—Explain.

**And is this all.**—"This" seems to refer to the thought in the preceding line. To what does "thee" in this line refer?

**Thou first . . . fields.**—The greatest of all the world's battlefields. Is this true?

**King-making Victory.**—Victory is here personified, and by metonymy is used in reference to the battlefield where the victory was won. Discuss the appropriateness of the epithet, "king-making."

**Revelry**—noisy festivity. This was the night before the engagement at Quatre Bras, not the night before the battle of Waterloo. Waterloo is situated about twelve miles south of Brussels, and ten miles farther south is Quatre Bras (*kät'r-brä*), a village at the intersection of two leading highways; hence the name, which means Four Arms. On the same day as the battle of Quatre Bras, Napoleon himself engaged and drove back the Prussians, under Blücher, at Ligny, a few miles south-east of Quatre Bras.

**Chivalry**—knights or warriors collectively. Compare its use on p. 114. Note the Metonymy in this line.

**Bright.**—What would this be in prose?

**Fair women . . . men.**—How else expressed in this stanza?

**Thousand.**—Explain the figure.

**Voluptuous**—pleasure-giving, delighting the senses.

**Soft eyes . . . again.**—Express this in prose language.

**Merry . . . bell.**—Point out the aptness of the comparisons in this line and the next.

**Kneli**—the slow measured stroke of a bell to denote a death or a funeral; contrasted with the merry marriage bell of the preceding line.

For the sake of poetic effect, the poet in this stanza departs from the facts of history. On the afternoon of the 15th June, Wellington had already learned that Napoleon had crossed the river Sambre, and was marching on Brussels. As he did not wish to alarm the people, however, he arranged that his officers should attend the Duchess of Richmond's ball, but leave the ball-room at an early hour to march for Quatre Bras. The Duke of Richmond was at that time the British ambassador at Brussels.

**241. Or the car . . . street.**—Note the Onomatopœia. *Car* is here used for a carriage of any kind.

**Unconfined**—free, unbounded, unrestricted.

**No sleep . . . feet.**—Point out the poetic beauty of these lines, showing the expressiveness of the words used.

**Breaks in.**—Show that this is a suitable expression here.

**As if . . . repeat.**—An allusion to the repeated echo of the thunder among the clouds during a storm.

**Deadlier.**—How does *deadly* differ from *mortal* in meaning?

**Cannon's opening roar.**—Explain. What figure in this line? Were the French cannon within hearing distance?

This stanza is a fine instance of Climax; the words gather strength at each line until the full force of the dread summons to arms breaks in on the reader, as it did on the dancers that night in Brussels.

**Niche**—*nich*—a small recess in a wall, generally intended to receive a statue, a vase, or some other ornament. *Window'd niche* is simply a bay-window.

**Brunswick's . . . chieftain**—Frederic William, Duke of Brunswick, a brave soldier and skilful leader, who was killed at Quatre



Bras. Wellington, in his despatch of June 19th, 1815, says, "I have particularly to regret His Serene Highness, the Duke of Brunswick, who fell fighting gallantly at the head of his troops." His father, to whom reference is made in this stanza, was mortally wounded at the battle of Auerstadt, where he led the Prussians. This battle is frequently not mentioned in history, as it is eclipsed by the greater battle of Jena, fought on the same day (October 14th, 1806), at a distance of only twenty miles. Napoleon himself commanded at Jena. About 130,000 Prussians and nearly the same number of French were engaged in these two battles.

**Festival**—banquet.

**And caught . . . ear.**—The poet intimates that the Duke had a presentiment that he should be killed in the coming battle, but this is probably a mere poetic fancy. Observe how the poet in the following lines shows the strength of the conviction that had taken possession of the Duke's mind.

**His heart . . . bier.**—Explain the figurative language. Note the force of the adverbial expressions.

**Bier**—a carriage for conveying the dead.

**Vengeance.**—Distinguish from *revenge* and *retaliation*.

**He rushed . . . fell.**—What poetic ornament in this line?

**Then and there was.**—How can the singular use of the verb be justified here?

**Which . . . repeated.**—What does the poet mean?

**Mutual eyes.**—Compare the seventh line of the second stanza. Show the difference in meaning between *mutual* and *common*.

This stanza presents a vivid picture of the confusion and distress caused by the prospect of approaching battle.

**Mustering**—gathering, and falling into order.

**Squadron.**—Squadron, in its primary sense, means a body of troops drawn up in a square. It is now technically applied to a division of a regiment of cavalry, but in the lesson it is applied to the general body of troops, whether cavalry or infantry.

**Clattering car**—the ammunition-waggons, etc.

**Impetuous**—headlong, furious.

**Ranks of war**—the army in proper marching order.

**And the deep . . . afar.**—What is meant?

242. **Alarming.**—Here, warning, calling to arms. *Alarm* is from the Italian *all'arme*, to arms.

**"Cameron's gathering."**—This is the name given to the war-song of the Cameron Highlanders, or 79th Regiment, which was raised by Allan Cameron of Erroch in 1793. It was called the "war-note of Lochiel," because the Camerons of Lochiel were the chiefs of their clan.

**Albyn's hills**—the hills of Scotland. Albyn was the ancient Celtic name of Scotland. Before the invasion of Cæsar (55 B.C.), this name was applied to the whole island of Great Britain.

**Have heard . . . foes.**—The reference in this line is to the part taken by the Camerons in support of the Stuarts.

**Noon of night.**—Observe the poetic beauty of this phrase.

**Pibroch**—*pē-broch* (*ch* guttural, as in *loch*)—a wild, warlike Highland air performed on a bagpipe, and especially adapted to arouse a martial spirit among troops going to battle. The pibroch produces by imitative sounds the different phases of a battle. See Scott's vivid description of the pibroch in *The Lady of the Lake*, canto ii., st. 17.

**With the breath . . . years.**—The reputation of the Highland regiments for fighting is due in no

small degree to the playing, during action, of their national music. The piper can accompany his corps into action, and cases are known in which the fortunes of the day have been retrieved by his striking up at the right time some inspiring war-song which rallied the failing troops.

**Mountain-pipe.**—Explain.

**Mountaineers.**—By what other name known?

**Which instils.**—What is the syntax of "which"? *Instils*—pours in.

**Stirring memory.**—What is the force of "stirring"? Distinguish *memory*, *remembrance*, and *recollection*. Which would be the most correct word in this place?

**Evan's, Donald's.**—Sir Evan Cameron, who was remarkable for his valor and integrity, fought under Claverhouse at Killiecrankie in 1689, and also took part in the Stuart rebellion in 1715. His grandson, Donald, called "the gentle Lochiel," was the first to join the standard of the Young Pretender in 1745, and was severely wounded at Culloden in 1746. He afterwards escaped to France, entered the French service, and died abroad in 1748. He is the Lochiel celebrated in Campbell's *Lochiel's Warning*.

**Ardennes**—*ar'den*.—The wood of Soignies, which lies between Brussels and the field of Waterloo, is supposed to be a remnant of the ancient forest of Ardennes, famous as the "Forest of Arden," in Shakespeare's comedy, *As You Like It*. Byron says that he adopted the name because it was connected with nobler associations than those of mere slaughter.

**Dewy . . drops.**—Note the beauty of the idea that the rain-drops shaken upon the troops from the leaves were the tears of

Nature shed at the thought of the loss of life soon to occur. Compare "The elm-tree . . tears," p. 232, and see note thereon.

**As they pass.**—As the soldiers hurry on to the battle field.

**Inanimate.**—Distinguish from *lifeless*.

**Unreturning.**—Express the full meaning of this word by a clause

**Which now . . them.**—What word is to be supplied?

**In its . . verdure.**—Express by a clause.

**Fiery mass . . hope.**—Point out and explain the force of the metaphor which the poet uses to show the bravery and impetuosity of the English troops.

**Moulder**—to crumble away into mould. Distinguish from *smoulder*.

**Lusty**—strong, vigorous.

**Last eve . . gay.**—Supply necessary words.

**Signal-sound of strife.**—What is meant?

**The morn . . day.**—Supply "brought" after "morn" and after "day."

**Battle's . . array.**—This noble, stirring line forms a fitting conclusion to the summary which is contained in the first part of the stanza.

**Thunder-clouds.**—What comparison is made here?

**Which . . rent**—and when these are rent. Note the continuative force of "which." See Mason's *Grammar*, art. 413.

**Other clay**—the bodies of the slain. Observe how the contrast is brought out with "her own clay" in the following line. The poet employs a similar device in the sixth and seventh lines of the preceding stanza, "Which now . . verdure."

**Heaped and pent.**—Many bodies are buried in one grave. Point out the grammatical relation of these words.

**Pent**—penned, confined.

**Red burial.**—Compare "red rain" in the first stanza.

**Blent**—blended, mingled.

Scott praises the stanzas that compose this lesson in the following terms: "I am not sure that any verscs in our language surpass in vigor, and in feeling, this most beautiful description." Point out lines which are especially deserving of this praise.

The prevailing tone of the extract is one of deep solemnity, naturally softened in such passages as the second stanza, sinking into sadness in the fifth, rising into excited haste in the sixth, and so on; and the voice must be so modulated as to give proper expression to these different feelings.

Read the last line of the second stanza very slowly and deliber-

ately, with a full, deep tone, in imitation of the funeral bell; and read with gradually rising pitch, and increasing force and emphasis, the eighth line of the third stanza.

Change from the orotund to the aspirate quality in reading the last line of the sixth stanza.

Read the eighth stanza in a gentle, subdued tone.

In the ninth stanza, increase the force and emphasis to the fifth line, which should receive very full force with strong initial stress; then gradually soften the force to the end of the stanza.

I. Write sentences containing the following words:—chivalry, knell, niche, peal, bier, mutual, pent.

II. Write out a paraphrase of the second and fourth stanzas.

## LXXXI. AGRICULTURE.

243. **Repulsive**—tending to repel or drive away.

**Youth.**—What other use of this word?

**I glory . . . fact.**—Why?

**Alacrity**—readiness, cheerful activity.

**The be-all . . . end-all.**—Give the meaning in other words.

**Career**—course in life.

**Periodicals.**—Why is this name applied to magazines, newspapers, etc.?

**Intelligent**—inspiring—refining.—Show the force of these three epithets as here used.

**Aspirations**—longings after higher things.

**Progenitor**—forefather, ancestor.

**Intellectual life . . . him.**—Expand so as to bring out the full force of the expression, "intellectual life."

**Achievements**—things performed or accomplished.

**Senate.**—This word is here used in a general sense for any legislative body.

244. **Diffuse**—*dif-fūz'*—scatter, spread abroad. Distinguish from *dif-fūs'*.

**Latest . . . civilization.**—Name some of these; also, some of a date later than this article.

**Irradiated**—lighted up as with the sun's rays, enlightened.

**Sages**—wise men.

**Rusty.**—To what sort of books is this word properly applied?

**Floral evidences.**—What are these?

**Corrupted**—depraved.—Distinguish between the meaning of these words.

**Aristotle**—one of the ablest philosophers of Ancient Greece, lived 384–322 B.C. He propounded

original theories in logic, political science, and philosophy, and wrote also on natural history.

**Pliny**—*plīn'-e*.—There were two distinguished Romans of this name, uncle and nephew. They lived under the early emperors in the first century A.D., and both were polished courtiers and men of letters. The reference here is probably to the elder Pliny, who was an indefatigable student and naturalist.

**Attained**.—Substitute a more appropriate word.

**Power-press**—a printing-press worked by steam, water, or other power

**Disparage**.—Literally, to make unequal, to belittle.

**Pamper**—indulge to excess, gratify.

**Thrall**—slave, bondman.

245. **Caprice**—*ka-prēs'*—whim, fancy.

**Tornadoes**—*tor-nā'-dōz*—violent, whirling winds or tempests.

**Eccentricities**—oddities, departures from the ordinary or regular course.

**Appreciation**—rise in value; here opposed to *depreciation*.

**Fecundity**—fruitfulness.

**Commercial fertilizers**.—Name some of these.

**Irrational**—contrary to reason.

**Such products** . . . **exhaustive**.

—Explain this from what follows.

**Genuine**.—Give synonyms, with their distinctions.

246. **Investment**.—Give the common meaning of this word.

**Rational**—agreeable to reason, wise.

**Embellish**—adorn, beautify.

**Lavished**—spent unnecessarily or foolishly.

**Baleful**—evil. Read the story of "The Prodigal Son" in Luke.

**Abscond**—to run away. Give synonyms.

**Docile**—*dōs'-il*—ready to learn, teachable.

247. **Capacities**—abilities, of hand and brain.

**Proffering**—offering for acceptance.

**Short . . . opulence**.—Explain the metaphor.

**Opulence**—great wealth.

**Frugal**—saving, economical.

**Provident**—foreseeing, prudent.

**Competence**—sufficiency for necessity and comfort.

**Accessory**—*ak'-sēs-sū-rī*—that which is added to or accompanies anything.

The literary style of this selection is thoroughly American and journalistic; the sentences are generally short and abrupt, and give expression to positive assertions.

The lesson is a plea in favor of farming. The writer presents the dignity and advantages of farm life, and shows how such a life may be made attractive. If, as the writer alleges, the rush of our youth to the cities is due to the monotony and unattractiveness of farm life, the remedy is in the hands of the farmers themselves; and teachers can greatly aid the intelligent farmers to make life on the farm more attractive, and to encourage the boys to remain there. Mr. Greeley has also said: "Our farmers' sons escape from their calling whenever they can, because it is made a mindless, monotonous drudgery, unintellectually pursued. Could I have known in my youth what a business farming sometimes is, always may be, and yet generally shall be, I would never have sought nor chosen any other."

I. Distinguish between **rush of**, and **rush for**; **compare with**, and **compare to**; **provide with**, and **provide for**; **die of**, and **die by**; **confide in**, and **confide to**; **confer on**, and **confer with**; **impatient at**, **impatient with**, **impatient of**.

II. Analyze:—repulsive, education, attractions, multiples, enablers, telegraph, agriculture, animal, productive, ignorance, structure, paternal, parental, independence, proffering.

III. Point out the prefixes in the following words, and explain their force:—irradiated, enriching, irrational, disadvantage.

IV. Transform the italicized phrases to words, clearly explaining the transformations:—That which has been called farming has repelled many of the youth of our day. He will do these *with alacrity*. He may not listen to our ablest orators *in the senate or in the pulpit*. A small library of *well selected books* has saved many a youth from wandering into the baleful ways of the prodigal. We wait *with great anxiety* for the harvest. The school-house is the

one structure impossible to do without.

V Explain the punctuation of the first and seventh paragraphs.

VI. Combine the following statements into a paragraph:—Constant cropping wears out soil. Its fertility must be renewed. This renewal is done by manuring. It is assisted by rotation of crops. Each kind of crop takes from the soil the material required for its growth. We can so arrange that the same materials will not be taken from the soil year after year. This is done by planting different kinds of grain each year. Rotation of crops does not improve the soil. It simply lengthens the period from which crops may be taken from it. Rotations generally extend over four, five, six or seven years. Every farmer should follow some such plan.

## LXXXII. THE OCEAN.

This splendid address to the ocean is from the fourth canto of *Childe Harold*.

247. **Rapture** — extreme joy. The poet finds pleasure and society in solitude. How do you account for this?

**I love . . . interviews.** — To whom does "our" refer? Explain fully the meaning of the passage.

**In which . . . Universe.** — In his interviews with nature, particularly with the ocean, the poet seems to go out of himself, to lose his own individuality.

**All.** — An adverb, equivalent to *altogether*. This stanza is addressed to the reader, as if half in apology, at least in explanation of the rather cynical, misanthropic mood in which he writes.

**Roll on . . . roll.** — Note the repetition of the same word, and the recurrence of similar sounds.

**Ten thousand.** — What figure?

**Sweep.** — Compare "Sweep through the deep" in *Ye Mariners of England*, and see note thereon.

**In vain.** — Why *in vain*? Explain the thought.

**Man marks . . . ruin.** — How does man mark the earth with ruin? This statement is too sweeping. Show that man's rule on the earth is not always ruinous in its effects.

**His control . . . shore.** — Read the story of Canute, *Public School History (English)*, chap. ii., sec. 11.

**Upon . . . deed.** — Explain, showing the force of "all."

**Man's ravage** — the destruction caused by man; **his own** (ravage), the destruction of man himself by the ocean. Note the change from

the active to the passive construction.

**For a moment.**—Observe how these words denote the suddenness of the disappearance—"a moment here, then gone forever."

**Like a drop of rain.**—This simile heightens very much the effect of the last three lines of this stanza.

**Bubbling groan.**—Byron, in describing a shipwreck, speaks of "the bubbling cry of some strong swimmer in his agony." The ocean destroys men with the same ease and unconcern with which it absorbs a drop of rain.

**Without a grave.**—Reconcile this statement with "Ocean was their grave," in *Ye Mariners of England*.

**Unknelt**—without a funeral knell.

**248. Steps.**—Here, footprints. The ocean does not show any paths or marks where men have passed, as the land does.

**Thy fields . . . him.**—What is meant by the *fields* of ocean? What figure is employed? Discuss the truth of Byron's statement here.

**Shake him from thee.**—What way?

**Vile strength.**—Probably an allusion to the evils wrought by war. Find a similar sentiment in the preceding stanza.

**All despise.**—*All*, altogether. *All* is used twice before in this sense.

**Spurning him . . . earth.**—Compare with this whole passage, Psalm cvii. 26, 27. Man's weakness is here contrasted with the strength of the ocean. Man becomes the mere plaything of the ocean, and is tossed about at will. Nor does his appeal to his gods, in his terror and distress, save him from destruction, which overtakes him even when near a port of safety, perhaps his own home.

The obscurity may be removed from this passage by making the clause "where haply . . . lay," depend upon "dashest," as follows,—"and where . . . lay (thou) dashest . . . earth." Point out expressions which show Byron's misanthropy and cynicism.

**There . . . lay.**—*Lay* for *lie*—a common blunder, but no doubt made intentionally by the poet, who is in want of a rhyme.

**Armaments**—warlike fleets.

**Thunderstrike**—strike with the thunder of their artillery.

**Monarchs . . . capitals.**—Give historical examples.

**Leviathans.**—The huge sea-monster, called the *leviathan* in Scripture (see Job chap. xli.), is supposed to be the crocodile, or some other huge animal of the saurian species. Here, the name is applied to war-ships. Would "oak" be a suitable epithet now? Compare "With thunders from her native oaks," in *Ye Mariners of England*.

**Their clay creator**—Explain. Note the implied contrast between man, the maker of the "oak leviathans," and God, the creator of the real leviathans.

**The vain title . . . thee.**—A contemptuous reference to popular sentiments, such as "Britannia, the pride of the ocean," or "Britannia rules the waves," or to England's claim to be Mistress of the Seas (see third stanza of *Ye Mariners of England*). The poet thinks all such claims on the part of man vain and presumptuous. What is really meant by such expressions?

**Arbiter**—one chosen to decide a dispute, also, one whose power of deciding is unlimited.

**Yeast**—*yēst*.—Formerly spelt and pronounced *yēst*. The frothy appearance of the ocean, when agitated, is here compared to the frothing of yeast, which is caused by fermentation. Compare "Now

the wild, white horses play . . . spray," p. 298.

**Mar**—destroy.

**The Armada's pride.**—That is, the proud Armada. Arma'da is a Spanish word, meaning fleet. The Armada was destroyed by storms after Admiral Howard had defeated it. See *Public School History (English)*, chap. xi., sec. 4.

**Spoils of Trafalgar.**—See note on "Nelson," p. 194. During the night following the battle of Trafalgar a storm arose which sent many of the captured and disabled ships to the bottom, with the British prize-crews on board.

**Thy shores are empires.**—Expand the statement, showing clearly the full meaning.

**Changed . . . thee.**—The only thing that remains unchanged in the empires of earth is the ocean that washes their shores. Mention some of the changes that empires undergo, with the causes of these changes.

**Assyria . . . they.**—Assyria proper lay along the Tigris, and eastward from that river. It did not touch any sea; but the great Assyrian Empire at one time extended its power as far as the Mediterranean. Some think that Byron here refers to the Persian Empire, which, at the time of its greatest power, extended from the River Indus to the Western seaboard of Asia, and from the Arabian Sea on the south to the Caspian on the north. This vast empire was conquered by Alexander the Great, who founded the Macedonian Empire, and introduced the language, arts, and literature of Greece into the East.

There was never a Grecian Empire, unless the Macedonian Empire founded by Alexander, who prided himself on his Greek origin, be so regarded. Ancient Greece was always divided into a number of small states,

Rome, or the Roman Empire, was the greatest empire of antiquity. It embraced all the countries of Europe on the coast of the Mediterranean, and extended north to Britain, Germany, and the River Danube. It included also the northern part of Africa, and Asia as far east as the Euphrates.

Carthage was a city in the north of Africa, which at one time ruled over Northern Africa and the south and west of Spain, and had important colonies in Sicily and elsewhere. This city fought against Rome in three wars, called the Punic Wars, the last ending in the total destruction of Carthage, B.C. 146.

**Thy waters . . . them.**—Explain how this could be.

**And many . . . since.**—Many a tyrant has wasted them since they were free. What difference between the *wasting* by the tyrants, and the *wasting* by the ocean?

**The stranger . . . savage.**—Which of these words does the poet mean to apply to each of the four ancient nations mentioned?

The Turks rule a large part of what was once the Assyrian Empire, and in Byron's time they ruled Greece also. Italy was in the possession of the French and Austrians in the time of Byron. The half-civilized tribes of Northern Africa hold much of the country once ruled by Carthage.

**Their decay . . . deserts.**—An allusion to the fact that many countries, that were once populous and highly cultivated, have, through neglect, become waste and barren. The northern part of Africa, which was once subject to Carthage, and the Roman Campagna, a low plain, lying along the Mediterranean coast, to the west of Rome, are good examples of this decay.

**Not so thou.**—Complete the sentence.

**Unchangeable . . play.**—Explain.

**Time writes . . brow.**—Explain the poetical figure employed in this line.

**Azure**—*ā'zhūr*—blue. Why this epithet?

**Glasses**—reflects as in a glass or mirror. *Mirrors* would be a more ordinary term. How is the Almighty's form reflected in the ocean? Compare Psalm civ. (Lesson XCVII.)

**In all time.**—The ocean at all times, in all its aspects, may be regarded as the image of Eternity, "boundless, endless, and sublime."

**Icing the pole . . dark-heaving.**—Explain. Point out the contrast.

249. **The throne . . Invisible.**—Displaying the force of an unseen but fearful power. Compare Psalm civ., "Who layeth the beams . . waters."

**Even from . . made.**—A mere poetic fancy, or perhaps an allusion to the story of the creation. Some modern scientists profess to have found in the slime of the ocean the germ from which all animal life has been evolved. The name *Bathybius* (from two Greek words meaning *deep* and *life*) was given to this slime by Professor Huxley, who assumed that "it was in the past, and would be in the future, the progenitor of all the life of the planet."

**Each zone . . thee.**—Name the zones, and give their boundaries. We have here an allusion to the influence of the ocean upon climate. See Lesson XLIII.

Byron's praise of the might, majesty, and unchangeableness of the ocean reaches a climax in this stanza.

**My joy . . sports.**—Show clearly what the poet means. Write the whole sentence in prose order.

**Wantoned**—played, sported.

**Breakers**—waves broken on the rocks.

**A pleasing fear.**—An example of Oxymoron—the two feelings, pleasure and fear, not being usually associated.

**Thy mane.**—Compare the lines of *The Forsaken Merman* referred to above. The poet calls the foaming crest of the wave its *mane*. The metaphor, however, includes more than that, the idea being that of a child playing with a maned lion—taken probably from Isaiah xi. 6.

**As I do here.**—The meaning may be metaphorical—that in thus writing of the ocean he has asserted his control over a subject so great. In writing this last stanza, the poet evidently has in mind his own abilities as a swimmer, and perhaps his feat of swimming the Hellespont in 1870, in imitation of Leander, a young man who is said to have swum the Hellespont nightly to visit his lady-love. Swimming was almost the only athletic exercise to which Byron's club-foot was not an impediment.

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I. Both metre and sentiment require deliberate, distinct, impressive reading. See remarks on Lesson LXXX. In reading the run-on lines, that is, those lines which have no mark of punctuation at the end, the final pauses must be very slight, and the voice must not be lowered, but must be kept at the pitch required to begin the line that follows in each case.

II. Distinguish between *pleasure* and *rapture*; *lonely* and *solitary*; *spoil* and *prey*; *lay* and *lie*; *realm* and *desert*.

III. Paraphrase the second and fourth stanzas.



## LXXXIII. THE INFLUENCE OF BEAUTY.

**249. A joy.**—Not the emotion, but that which produces it; the cause or object of joy.

**Nothingness**—non-existence or worthlessness; not a usual form.

**But still . . . breathing.**—By its soothing and elevating influence on the spirit.

**A flowery band . . . earth.**—Show, from the extract, what this "flowery band" is, and how it binds us to the earth.

**Despondence.**—Distinguish from *discouragement* and *disappointment*.

**Inhuman.**—Not cruel, or savage, but unnatural, contrary to the proper nature of human beings.

**The unhealthy . . . searching.**—the dark and sinful ways of men which try our faith in humanity, and almost make us despair of the ultimate triumph of good. The metaphor seems to refer to unhealthy employments, many of which cause not only physical, but also moral degradation.

**250. Shapes of beauty.**—These shapes are enumerated below.

**Pall**—a black cloth used for covering the bier, or coffin, at a funeral; compared here to some trouble which hangs over and darkens our minds, as a cloud darkens the sun. Darkness is frequently compared to a pall. Pall-bearers are those who carry the coffin with its covering pall.

**Sprouting.**—*To sprout* is usually intransitive; here it is transitive.

**Shady boon.**—Explain.

**Simple**—harmless; perhaps, also, with the added meaning of *silly*.

**Daffodils**—a common flower of the narcissus family, of a bright yellow color. The word is a corruption of *asphodel*, through the French.

**The green world.**—What is meant?

**And clear rills . . . season.**—How do the rills make a covert for themselves?

**Brake**—a species of fern. See also note, p. 169.

**Blooms**—blossoms.

**And such too . . . dooms.**—*Doom*, fate, lot after death and judgment—a happy one. The word is not here used in the sense of *condemnation*.

**The mighty dead**—men who were mighty, or renowned, before their death.

**An endless fountain.**—"Fountain" is in apposition with "dooms" and "tales," or better, perhaps, with all the preceding subjects from "sun." "Endless" is, to say the least, an unusual term to apply to "fountain."

**Immortal drink**—drink that produces immortality, or that is suited to immortal natures; or, possibly, drink that is immortal, as coming from an "endless fountain." An allusion to the nectar of the Greek mythology, the drink of the gods which made immortal any one who tasted it.

**Essences**—impressions resulting from lofty thought on subjects so pleasing as those the poet has just mentioned. The idea of essential, but immaterial, *existence* is also implied. Thoughts, though immaterial, without form or shape, are none the less real. We talk of the *creations* of the brain, though they are not such as any of our physical senses can grasp or realize.

The list of subjects for pleasing, lofty thought, enumerated by the poet in the preceding lines, is comprehensive; objects in nature around us, in sky and forest and stream, in the world of thought and imagination, in poetry and

fiction and philosophy, are all included.

**Trees that whisper.**—What figure?

**So does the moon . . . us.**—The construction here is irregular, the change of *number* in the three subjects not being met by a corresponding change in the verb "does haunt."

**The passion poesy**—the passion for poetry-writing; the poetic impulse that comes on and compels the poet to write.

**They always . . . die.**—These things in which we delight become inseparable from our own lives, a part of ourselves, as it were.

"The first line of this poem has become familiar as a 'household word' wherever the English language is spoken." Name qualities likely to be found in lines that have become household words, and show that this line has some of these qualities. See also the biographical notice of Longfellow, p. 105, and of Tennyson, p. 121.

#### LXXXIV. KING RICHARD AND THE NUBIAN.

##### FIRST READING.

257. **The Nubian**—a native of Nubia, a province of Upper Egypt, of which Khartoum is the capital.

**Surveyed.**—Express differently, giving the full meaning.

**Exquisite**—delicate, of the very finest quality.

**Prometheus**—*pro-mē' thūs*—one of the most celebrated of the mythical heroes of Greece. According to Hesiod's legend, he stole fire from heaven and gave it to men, when the gods had taken it from them in anger. His part in securing the life-giving fire gave him the reputation of being able to inspire any animate object with life.

**Emphatically.**—Show clearly the full force of the word.

**A MAN.**—Why printed in capitals?

**Thews**—muscles, muscular vigor. Before the sixteenth century, this word was employed in the sense of manners, qualities of mind and disposition. Shakespeare and other writers apply the word to bodily qualities.

**Sinews**—tendons, tough fibrous tissue which unites the muscles to the bones.

**Symmetry**—due proportion; here, well-proportioned frame.

**Lingua Franca**—a mixture of Italian and French, spoken on the coasts of the Mediterranean.

**Pagan.**—This word originally meant a villager, a countryman. As the people in villages and rural districts continued idolatrous practices long after Christianity had been established in cities and large centres of population, the name *pagan* became synonymous with *idolater*. *Heathen* has a similar origin, the word meaning originally a dweller on a heath.

Distinguish between *pagan* and *heathen*, as the words are now used.

**Posture**—position; used, however, only of animate objects.

**Motionless humility.**—Where else do we find the same idea expressed?

**A Nubian Christian.**—Christianity was introduced into north-eastern Africa in the fourth century, and a corrupt form of the Christian religion still prevails in Abyssinia.

**Mutilated . . . speech.**—Express otherwise.

**Mute.**—What is a deaf-mute?

**Thou dost suffer . . . man.**—Explain clearly what the king means.

252. **Chivalrous**—partaking of the character of a chevalier, or knighted gentleman—the two main traits in such a character being bravery in the face of the enemy, and gallantry to the opposite sex.

**Nicety of address.**—Explain clearly, in relation to what follows.

**Knave.**—This word originally meant a boy, later a servant, and now a rogue. It is here used more in the second sense, though, perhaps, with a tinge of contempt.

**Soldan**—a corruption of Sultan, meaning, in mediæval romance, the Saracen King.

**Provoke me . . . sudden.**—Express differently.

**Unsullied**—undefiled, unspotted.

**Winded**—blown, scounded. This verb is formed from the noun *wind*, which used to be, and is still often in poetry pronounced *wind*.

**Melancholy enthrallism.**—Note the apparent contradiction between the terms—sadness and enthusiasm not being usually associated. What caused this mingled feeling in Richard?

**Beset**—hard-pressed.

**Forward**—bold, prompt, eager

**Feuds**—petty quarrels.

**Absorbed.**—Show that the meaning of *absorb* here naturally arises out of its primary meaning, *to drink in*.

**Melancholy details.**—Explain the full force of the epithet "melancholy."

**Factions**—political parties which promote discord for selfish ends.

253. **Geoffrey**—*jef'-froy*.—This was the father of Arthur whom John is supposed to have murdered. See Lesson CI.

**Justiciary**—also *justiciar*.—This officer was the greatest subject in

England at this period. He was *ex-officio* regent of the kingdom in the king's absence. Longchamp—*Long-shay* (N, nasal)—bought the office from Richard when the latter was raising money for the Third Crusade.

**Effusion**—out-pouring, shedding.

**Derogatory**—tending to lessen or take away from.

**Details . . . authority.**—Express in simpler language.

**Presently.**—Here used in the old sense of *immediately*, as in Matthew xxi, 19.

**Of which . . . Scotland.**—The pupil should familiarize himself with the history of this reign, and with the contemporary history of Scotland and of France; he should read the history of the Crusades also, particularly of the Third Crusade.

**Ill-omened**—having unfavorable omens or signs, bearing bad news.

**Totally insensible** him.—Account for Richard's state of mind.

**Pavilion**—same as *tent* above; a large tent, or a building of light structure

**Hauberk**—*haw' herk*—a coat of mail, without sleeves, formed of small steel rings interwoven

**Brigandine**—*brig'-an-dine*—a coat of mail made of thin, jointed scales of iron.

**Pavesse.**—This was a large shield which covered the whole body. It was so managed as to protect the man who carried it and an archer stationed behind him.

**Reconnoitring.**—The military term for surveying or examining a place in possession of an enemy, with a view of afterwards attacking it, if possible

**Missile**—This word is generally used as a noun. A missile is a weapon *thrown*, as an arrow

or a javelin, not one used in the hand, like a sword or a spear.

**Royal lions.**—See note on "three lions," p. 39.

254. **In which he seemed.**—For this use of "which" see Mason's *Grammar*, art. 413. Re-write the sentence, substituting the words for which the relative stands.

**Yeomen.**—See note, p. 164

**Pensive . . . occupation.**—Explain by reference to the preceding narrative.

**Wont**—*wunt*—custom

**It was not, however.**—Of what use is "however" in this sentence?

**Hazard.**—Suggest a simpler word.

**Warders**—guards, watchers. Compare "watch and ward."

**Puny**—weak, stunted, insignificant.

**Marabout**—a wandering, fanatic prophet or sorcerer of northern Africa, held in great veneration by the common people

**Santon.**—an eastern priest, regarded by the people as a saint.

**Enthusiast**—*en-thū'zī-ast*, not *-ist*, as it is often pronounced by careless speakers— a religious zealot, one carried away by excitement on a particular subject

**Contumely**—*con'tu-me-ly*—rudeness, contempt.

**Motley**—strangely mixed.

**Concourse**—an assembly; literally, a running together. Explain the cause of this concourse.

**Copts**—descendants of the ancient Egyptians. Their religion is a corrupt form of Christianity, and their church is allied with that of Abyssinia.

**Caftan**—a long under-garment worn in Eastern countries, tied round at the waist with the girdle, and having very long sleeves.

**Turban**—an Eastern head-dress, consisting of a long strip of cotton wound several times around the head.

**Alarming.**—Why should such a sight be alarming?

255. **A professed buffoon**—one who makes it his business to amuse others by low tricks, antics, jokes, etc

**Fantastic**—very strange or odd-looking

**Writhen**—*rithen* (*th* as in *the*)—twisted or distorted; an old form of the participle of *writh*.

**Behests**—commands

**Agility**—*a-jil'i-ty*—activity, rapidity of motion.

**Diminutive**—of small size.

**Genie**—*je'-ne*—a fabulous being, regarded as capable of assuming any form, or becoming invisible at pleasure. According to Eastern superstition, it attached itself to an individual for a longer or shorter period of time, and influenced all his actions.

Note the vividness of the picture drawn here, greatly heightened by the metaphor of the withered leaf, and by the suggestion of the genie's assistance.

**Vagaries**—*va-gā'riz*—wild freaks, extravagant actions.

**Imperceptibly**—gradually, and without its being perceived.

I. Write sentences to illustrate the difference in meaning between the following:—**statue** and **statute**; **forward** and **froward**; **conveyed** and **convoyed**; **peasant** and **pheasant**; **effusion** and **diffusion**; **ingredients** and **accidents**; **advice** and **advise**; **councillors** and **counselors**; **couched** and **crouched**; **luxury** and **profligacy**; **refuse** and **refuse'**; **object** and **object'**; **survey** and **survey'**.

II. Analyze:—appearance, resumed, infliction, beset, concerning, disunion, effusion, insensible, transferred, refuse, professed, nevertheless, between, imperceptibly.

III. Change the infinitives and participles in the following to any other kind of word or phrase

element, explaining the change:—  
He returned, disguised as a Nubian slave. I see a speck of dust darkening on that shield. Richard took much time to peruse the letters from England. They had come to the Holy Land to drive both Caftan and Turban

from it. The letters told of the oppressions practised by the nobles on the peasantry. The pavesse was used to protect the king from special notice.

IV. Write out in indirect narration all the direct narration on page 252.

#### LXXXV MARMION AND DOUGLAS.

Marmion, the hero of this poem, is a purely fictitious character. Scott represents him as a brave, but unscrupulous knight, loved by Constance de Beverley, a nun, whom he enticed by false promises from a convent, and afterwards abandoned with the hope of marrying Lady Clara de Clare, daughter of the Earl of Gloucester. This lady was betrothed to Ralph de Wilton, but Marmion, by means of forged letters, implicated De Wilton in a charge of treason, and in the trial by combat which ensued, the latter was overthrown and supposed to be slain by Marmion. De Wilton recovered, however, went on a pilgrimage to foreign lands, returned to England, and in the guise of a palmer or pilgrim, became Marmion's guide through Scotland. Clara rejected Marmion's suit, and took refuge in the convent of St. Hilda, in Whitby.

Constance, who had aided Marmion in his conspiracy against De Wilton, was afterwards condemned to death for her apostasy but before undergoing punishment she gave to the Abbess of St. Hilda papers which proved Marmion's guilt and De Wilton's innocence. The abbess afterwards entrusted the papers to the palmer, De Wilton, for, by a strange coincidence, she and Clara, while on their way from Holy Isle to Whitby were captured by the Scotch and brought to Edinburgh at the very time that Marmion and his train arrived there. The King of Scotland sends Clara back to England under escort of Marmion, and while Marmion and his train are detained at Tantallon, De Wilton reveals himself to Douglas, and afterwards to Clara. Douglas dubs him knight afresh, and he leaves the castle for Flodden Field at dawn on the morning of Marmion's departure. Marmion is killed in the battle of Flodden, and De Wilton is restored to favour, wins back his rank and lands, and is happily married to Clara.

The Douglas of the poem was Archibald Douglas, sixth Earl of Angus, surnamed *Bell-the-Cat*. This name was given to him on account of his action at a meeting of the nobles assembled to consult how to get rid of the unworthy favorites of the king, James III. One of the

nobles related the fable of the mice who resolved to tie a bell round the cat's neck, so that they might hear her coming, but no mouse was found bold enough to bell the cat. "I understand you, I will bell the cat," said Douglas. He accordingly seized the chief favorites and put them to death. Douglas was a very old man at the time of the battle of Flodden. His two eldest sons were slain in the battle, and he himself died the following year

**256. Morning day**—An unusual phrase, meaning, probably the morning or early part of the day, though "morning" may possibly be used in the sense of "morrow," the next or following day. Marmion had heard the day before that the English and Scottish armies were facing each other near Flodden, in Northumberland, so he gave orders that his band should be prepared "for march against the dawning day"

**Troop**.—The troop is described in Canto i, 7, 8. It consisted of two squires, four men-at-arms, and twenty yeomen

**Array**—to place in order, as for battle, or for marching as here.

**Surrey**—Thomas Howard, Earl of Surrey, commander of the English army at the battle of Flodden

**Safe-conduct**—a pass or warrant against molestation. Compare *passport*—an order for permission to travel unhindered

**Beneath . . . hand**.—Explain

**Ancient**.—Used poetically for *old*. See note, p. 101.

**Would . . . place**.—*Would* is here a principal verb, expressing strong desire or determination. The dignified courtesy of the olden time is well described by the words "stately grace."

**Palfrey**—*paw'fri*—an ordinary saddle-horse, as distinguished from a war-horse.

**Whispered . . . undertone**.—Why does Douglas not speak aloud?

**Stoop**—a technical use of the word, denoting the swooping down of the hawk to seize its prey. By

the *hawk* Douglas means Marmion, whose emblem was a falcon; the *prey* is De Wilton, who, unknown to Marmion, had already left the castle. Show that these epithets are appropriately used of these two men.

**Train**.—Form sentences to show the different meanings of this word.

**Adieu**—*ä-dü'*—the French word for *farewell*, meaning literally, *to God*, that is, *I commend you to God*. Compare *good-bye*, a contraction of *God be with you*.

**Something**—somewhat.

**Plain**—complain. Douglas treated Marmion coolly after he had discovered his true character.

**Behest**—command. Marmion had been charged by his king to stay in Scotland while there was any hope of peace so James commanded him to be entertained by Douglas at Tantallon Castle. This castle was situated on the east coast, about two miles east of North Berwick, in Haddingtonshire

**Towers**—What figure?

**Part we**—let us part. Imperative mood, or subjunctive used imperatively.

**Manors**—the lands occupied by a nobleman. *Hall* is a term frequently applied to the residences of noblemen. See note on "halls," p. 295. Give other uses of the word.

**Bowers**.—See note, p. 80.

**Lists**—pleases, chooses. Compare "The wind bloweth where it listeth."—John iii., 8.

**Unmeet**—unfit, unworthy.

**Peer**—equal.

**257. My castles . . foundation-stone.**—Douglas, in these and the four preceding lines, strongly asserts the feudal principle that the absolute ownership of all landed estates is vested in the sovereign. It is still a legal fiction that the sovereign owns all the land, the owner being merely a tenant.

**Alone.**—This word seems to be used as if modifying "king's," giving the meaning, "My castles belong to my king, and to no one else." But the meaning probably is, "Only my castles are my king's; my hand is my own, not his, and he cannot order me to grasp your hand." The poet may have been purposely ambiguous, so as to suggest both ideas.

**Turret**—a small tower rising from the roof of a castle.

**The hand . . clasp.**—Account for the manner and speech of Douglas.

**Swarthy**—dark. See the poet's description of Marmion in canto i., 5, 6, and see if it agrees with what is said of him here.

**His very frame.**—What is the force of *very*? Notice the inversion of words in this and the preceding line.

**Ire**—furious anger, wrath; a poetic word

**This to me.**—Supply all the words necessary to show fully what Marmion means.

**An**—an old conditional particle, meaning *if*. See Prince John's speech, "An thou suffer," etc., p. 166. The two words were sometimes used with the force of *if*, as in Arthur's speeches, p. 308.

**Such hand as Marmion's.**—Why does Marmion use these words?

**Spared to cleave.**—Express differently.

**Haughty peer.**—Compare the different meanings of "peer" in this lesson.

**He who . . here.**—What name

is now usually given to the man who "does messages" for a country?

**Although . . state.**—What difference in meaning whether "he is" or "he were" be supplied after "although"? Which of the two expressions should be supplied to give Marmion's meaning?

**Mate.**—What word of similar meaning in the selection?

**Thy pitch of pride**—the height of thy pride and power—in thy stronghold, surrounded by thy vassals.

**Vassals**—dependants, feudal slaves.

**Nay, never . . sword.**—To whom are these words addressed? Why are they used? Account for the use of the parenthetical marks.

**Defied**—set at defiance; or, perhaps, challenged to mortal combat.

**On the earl's . . age**—Express in the language of prose

**To beard . . den.**—What does Douglas mean?

**Unscathed**—*un-skāthd'* (*th* as in *the*)—unhurt, safe.

**Saint Bryde**—or Saint Bridget—a saint revered by the Douglas family. There was a shrine of this saint at Bothwell, a castle on the Clyde belonging to the Douglasses.

**Drawbridge**—a movable bridge across the moat or deep trench by which ancient castles were surrounded. This bridge was hinged at the end nearer the gate, and *drawn* up by ropes or chains leading from the outer end to the castle wall; hence its name.

**Grooms**—Here used for *attendants*.

**Warder.**—The keeper of the gate, porter, guard.

**Portcullis**—a strong grating of iron, or of timbers with the lower ends tipped with iron, hung over the gateway with chains, and made to slide in vertical grooves,

so that it could be let down in a moment to prevent the entrance of an enemy. There was generally a succession of portcullises in the same gateway.

**258. Well was his need.**—That is, well might he, for he had sore need—a compression of two sentences or thoughts into one.

**Rowels**—the little wheel's of his spurs, formed with sharp points.

**Ponderous**—massive, heavy.

**Plume**—the crest or feather on the top of his helmet.

**On the rise.**—What is meant?

**Brim.**—Distinguish from the ordinary meaning of the word.

**Reached — halts.**—The poet changes his tenses somewhat freely for the sake of the metre.

**Gauntlet**—a warrior's glove, with plates of metal on the back to protect the hand. To throw down the gauntlet at an opponent's feet was to challenge him to fight; to pick it up was to accept the challenge. Marmion shakes his gauntlet at the towers as a gesture of wrath and defiance.

**Fury's pace.**—Fury is compared to a horse—a metaphor derived apparently from the preceding line. Point out parallel expressions in the selection.

**A letter forged.**—For explanation see the first note.

**Saint Jude to speed.**—"To speed" joined with the name of some saint was a common form of oath. It is not clear why Saint Jude should be invoked. Some suppose that Judas Iscariot is meant, but that would imply great ignorance on the part of Douglas, without making the meaning much clearer.

**It liked me ill.**—I liked it ill, I disliked it—an impersonal use of the verb *like*. *Me* is the dative case, like *me* in *methinks*.

**Clerkly**—clerk-like, scholarly. *Clerk* meant at one time an educated man, a writer, as ability to

write was in early times one of the best proofs of a man's learning. There seems to be an allusion here to a supposed conversation about Marmion between King James and Douglas.

**Thanks . . . line.**—Note the sentiment of these two lines, thoroughly in harmony with the spirit of those rude times, when skill in arms was a gentleman's only necessary qualification, and education was regarded as an unmanly thing.

**Saint Bothan.**—There was a convent of St. Bothan in Berwickshire, but it is not very clear why this saint is here invoked as the patron saint of ignorance.

**Gawain**—or Gavin—third son of Douglas. He translated Virgil's *Æneid* into Scottish verse, and wrote other poems of merit. He became Bishop of Dunkeld; but political events compelled him to leave Scotland, and he died in England in 1522.

**Saint Mary.**—The Virgin Mary. Douglas invokes the saints quite freely in this stanza.

**Mood—blood.**—Note the imperfect rhyme. Point out other bad rhymes in the selection.

**'Tis pity of him too.**—Complete the expression of the thought which Douglas has in his mind.

We cannot but admire the old Earl's manly, generous recognition of the better qualities of his unscrupulous guest, and his effort to crush down his sudden passion at the defiance Marmion had cast in his teeth. The hot-headedness of younger days is tempered now by the sense and experience of age, though his imperiousness and lofty spirit still assert themselves.

**Mandate**—order, command.

Point out poetical words and phrases in the extract, and substitute for them the language of prose.



The easy and lively flow of the metre is in keeping with the stirring incidents described. The extract should be read with animation, but with careful attention to emphasis, pause, and inflection, else there will be danger of falling into a sing-song tone.

I. Construct one or more sentences containing the words:—behest, prey, peer, unmeet, turret, vassal, plume, mood, scathe.

II. Construct short sentences to

bring out the different meanings and uses of the words:—bower, list, band, cleave, clerk.

III. Distinguish between **palfrey** and **steed**; **pride** and **vanity**; **rain** and **reign**; **heart** and **hart**.

IV. Reproduce the lesson from the following heads:—Marmion taking leave of the Douglas. Marmion defying the Douglas. Marmion's escape from the castle. The Douglas orders a pursuit. The Douglas changes his purpose, and recalls his mandate.

## LXXXVI. KING RICHARD AND THE NUBIAN.

### SECOND READING.

259. **The incident related.**—Refer to Lesson LXXXIV. for the details of this incident.

**Mused.**—Thought over in silence the news he had received. Distinguish from *ponder*. Compare the expressions in Lesson LXXXIV. which denote the king's state of mind.

**Burnished**—polished, brightened the surface of.

**In silence.**—Why?

**Esplanade**—*es-plan-ād'*—a clear open space; here, a space left before the commander's tent as a parade ground, or for other purposes.

**Mirror**—*mīr'ror*.—Usually synonymous with *looking-glass*, but applied also to any polished surface which forms an image by reflecting the rays of light.

**Alarm**—**surprise**—Distinguish. Why these feelings?

**Moving** . . . **precaution.**—Describe the Marabout's movements which justify the use of these words.

**Which seemed** . . . **ebriety.**—The coolness and deliberation of the Marabout's motions seemed too well calculated for one who

was in a state of such exhaustion and semi-insensibility as he feigned when he fell there. See last four lines of Lesson LXXXIV.

**Ebriety**—*ē-brī'e-ty*—drunkenness; same as *inebriety*. Used here to denote the giddiness and subsequent stupor which might be supposed to have resulted from the rapid, whirling motion described in Lesson LXXXIV.

**Couched**—laid down close to the ground; an archaic use of the verb, due probably to the author's intimate knowledge and frequent use of Norman-French and heraldic terms. Wordsworth uses the same verb intransitively in *Yarrow Unvisited*, p. 185.

**Collapses**—falls in a heap, as if lifeless. Note the vividness and appropriateness of this comparison; how clearly it places before our eyes the creeping, treacherous murderer in his efforts to reach his intended victim.

**Species**—kind, class, or character.

**Ethiopian.**—Ethiopia was the former name of the country lying to the south of Egypt, including Nubia, Abyssinia, and other states.

260. **Interfere** — meddle, interfere to prevent any result intended by another.

**Imperceptibly**. — So slowly that the movement could not be perceived, or at least would not attract attention.

**Brandished**. — *To brandish* is to swing or move about in preparation for dealing a blow.

**Poniard** — *pōn'yard*. The cangiar, or Oriental poniard, is a straight, sharp-pointed weapon, or small dagger, used only for stabbing; the scimitar is a large sword with a curved blade.

**Not the . . . monarch**. Why is the negative placed at the beginning of the sentence?

**Fanatical** — marked by a kind of frenzy or mad religious zeal.

**Charegite**. — By this name Scott probably means one of the Kharijites, a fanatical Mohammedan sect which arose about twenty-five years after Mohammed's death. Mohammed is reported to have said: "My community will separate itself into seventy-three sects;" this prophecy has been largely fulfilled.

**Intrusive** — entering without permission or welcome.

"**Ha, dog!**" — "Dog" is sometimes used with us as a term of reproach or contempt, but in Eastern countries it is one of the most contemptuous epithets that one person can apply to another.

**Assassin**. — Distinguish from *murderer*.

**Once in a loud . . . tone**. — Why the change of tone?

**Allah** — Literally, "The Adorable" — the Arabic name of the Supreme Being. This paragraph presents Richard to us in a characteristic light. He was the very model of a feudal knight, and became a favorite figure in romances. Wonderful stories are told of his great bodily strength,

and of the prodigies of valour performed by him in contests with the Saracens. The head of his battle-axe is said to have weighed twenty pounds.

**Hangman's work** — The common hangman, or executioner, in early days had to execute all sentences of flogging or maiming, as well as the death-sentence. Observe the irony in Richard's speech.

261. **Carriion** — *kār'ri-on* — the dead and decaying flesh of animals.

**Mecca**. — One of the oldest cities in Arabia, the birthplace of Mohammed, and hence the sacred city or religious capital of the Mohammedans, to which\* every faithful follower of the prophet must make at least one pilgrimage, either personally or by proxy. The Mohammedans turn their faces towards Mecca while performing their devotions.

**The foul impostor**. — An impostor is a cheat, one who imposes on, or deceives, others. King Richard here calls Mohammed by this name, and suggests that the Turk was instigated by the false prophet, though the latter had been long dead.

**Sped** — prospered, succeeded.

**Swart** — swarthy, dark, sunburnt.

**So weak an animal . . . hide**. — Develop the metaphor.

**Raze**. — What is the usual or proper sense of this word? In what sense does it seem to be used here?

**The venom . . . blood**. — The use of poisoned weapons was quite common at one time, and is not uncommon in our own day among savage or half-civilized tribes. Animal poisons are considered inert, or productive of no effect, when introduced into the stomach. What Queen of England saved her husband's life by sucking the poison from his wound?

**Confusedly**—with ashamed or confused looks.

**Sirrahs**—an old form of *sirs*. See note on "Sirrah," p. 167.

**Dainty-lipped**.—What does the king mean by this?

**Dally**—delay, waste time.

**Methinks**—it seems to me, I think; an old impersonal form, rare except in poetry.

**Chattel**—any article of merchandise, with the exception of houses or lands; especially applied to cattle as the chief wealth in an early stage of society—here used in contempt of the black slave. *Cattle* is but another form of the same word.

**Martlemas**—usually *martinmas*—the eleventh of November the day of the feast of St. Martin. Martinmas was the slaughter-time among the early English; hence the proverb: "His Martinmas will come as it does to every hog,"—that is, all must die.

**Go to**—an old phrase used in encouragement or exhortation; like our "come, now." The "to" is used adverbially, as in "heave to."

**Ceremony**—ado, formality. Give other meanings of this word.

**King of England . . slave**.—Note the contrast.

**Ridicule**.—Distinguish from *scorn* and *contempt*.

262. **Resistance**.—Distinguish from *expostulation* and *remonstrance*.

**Intermitted**.—Distinguish from *ceased*.

**By gestures**—Why?

**Treatment . . kind**.—What other phrases are used in this paragraph to express Richard's act?

**Make not . . lost**.—What does the king mean by this? What common saying has a similar meaning?

**Had dealt**.—That is, would have dealt. What mood?

**Orvietan**—*or-vi-e'-tan*—an antidote, supposed to counteract the effects of poison; first used at Orvieto, in Italy. "*Orvietan*, or Venice treacle, as it was sometimes called, was understood to be a common remedy against poison."—*Scott*.

**Though sanctioned . . gratituted**.—Explain clearly the meaning of this clause.

**Prithee**.—See note, p. 60.

**Ignorant . . knaves**.—See note on "knave," p. 252. Richard's language is characteristic of the time, and shows the estimation in which the lower classes were held.

**Caitiff**—*kā'-tif*—a mean, base fellow; from the same word as *captive*.

**Sarbacanes**.—These were probably a species of catapult. In Brachet's *French Dictionary*, *sarbacane* is defined as a pea-shooter, or air-cane.

**Hark . . ear**.—A rhetorical pause is necessary between "hark" and "in." These words, and those that follow, are spoken to Neville in an undertone.

**So that . . camp**.—*So that* is not used here in the ordinary way, indicating *purpose* or *consequence*; it stands for the more usual expression, "provided only," or "so long as."

I. Discriminate, by examples, the uses of:—ample, wide, copious, extended, plentiful, capacious, liberal; alarm, apprehension, terror, fright, consternation; brilliant, bright, radiant; apparent, obvious, manifest, plain; anger, wrath, resentment, choler; care, heed, precaution, watchfulness, vigilance.

II. Analyze:—extended, pursuing, ebriety, satisfy, collapses, lifelessness, interfere, arches, opposition, applied, intermitted, degrade, condescension, gratitude.

III. Transform to phrases the

italicized, dependent clauses in the following:—His movements resembled those of the spider, which collapses into apparent lifelessness *when she thinks herself the subject of observation*. Set his face toward Mecca, that he may tell the foul impostor *how he has sped on his errand*. Suck the poison from the wound—the venom is harmless on the lip, though fatal *when it*

*mingles with the blood*. I did it but to show these knaves *how they might help each other when these cowardly caitiffs come against us with sarbacanes and poisoned shafts*. The Nubian beheld *that the marabout raised his head gently from the ground, moving with a well-adjusted precaution, which seemed entirely inconsistent with a state of ebriety*.

### LXXXVII. THE SONG OF THE SHIRT.

263. **Unwomanly**—unbecoming a woman, unfit for a woman to wear.

**Stitch, stitch, stitch.**—Note the repetition, a device used throughout the poem, in some parts with even more striking effect, to indicate the weary monotony of the seamstress's task.

**Dol'orous pitch**—*dōl'-o-rus*—sad, wailing key *Pitch* means the degree of elevation of the voice, or the key in which a song is written.

**Aloof**—apart, at a little distance. The line means simply "in the morning," and is in contrast with the fourth line of this stanza.

**Shine . . roof.**—The poet indicates, by a clever side stroke, the squalor and poverty of the home. What idea of the length of the sewing-woman's day's work is conveyed in the first four lines of the stanza?

**The barbarous Turk.**—"Barbarous" seems to be used partly in the sense of "barbarian." To other European nations, with their boasted superior civilization, the Turk has always, since the Crusades, been the type of cruelty and coarseness, lacking particularly in chivalrous regard for women, a point referred to in the line, "Where woman has never a soul to save."

**Where woman save.**—There is some doubt as to the kind of Paradise the Mohammedan or Turkish religion promises to women, but it is certainly an immortality of some sort, so that the idea here conveyed is hardly correct.

**Seam . . seam.**—Note how skillfully the drowsy repetition in these two lines prepares us for the sentiment in the two following.

**Gusset**—a small piece of cloth inserted in a garment to enlarge or strengthen some part.

264. **Wearing out . . lives.**—This expression has here both a literal and a metaphorical application. The lives of the sewing-women are represented as if stitched, so to speak, into the linen of the shirt—a most graphic representation. Scott has the same idea in *The Antiquary*, chap. xi., where he represents Maggie Mucklebackit as saying: "It's no fish ye're buying—it's men's lives;" and indeed we seem to be far from that time when such expressions cannot be used with truthfulness.

**A shroud . . shirt.**—This helps out the force of the line, "But human . . lives!" The alliteration makes us think of the shroud and shirt as a couple or pair, and

would indicate the subtle connection in the poet's fancy between the real thread that enters into the make-up of the shirt, and its unreal, imagined companion thread which seems to be stitching away at the shroud soon to envelop the unfortunate worker.

**Phantom**—a fancied or shadowy appearance, a spectre.

**Grisly**—horrible, frightful. The reference of the line is to the common representation of death as a hideous skeleton.

**It seems . . . own.**—A pathetic reference to her own gaunt and bony frame, shrunken: "because of the fasts she keeps."

**Flags**—lessens, ceases.

**That shattered roof.**—Compare with fourth line of the second stanza.

**A wall so blank**—so bare of any ornament or picture that her own shadow falling on it helped to relieve its cheerless appearance.

**From weary . . . chime.**—The bells and clocks in the various towers of the city ring out the hours, but the weary round of time brings her no relief from work.

**For crime.**—On account of, in punishment for, their wrong-doing.

**Till the heart . . . hand.**—How these lines picture to us the stupor which follows a dreary, unceasing round of monotonous toil.

265. **And twit . . . spring.**—A depth of pathos is in this line, as if the swallow, the bird which is frequently represented as the harbinger of spring, were taunting the poor workwoman, whose unhappiness is so much in contrast with the brightness and joy of all else around her.

**And the walk . . . meal.**—So great is her poverty, that if she were to take time for a walk her daily wages would not be earned, and she would be obliged in consequence to go without a meal.

**Respite**—*rēs'pīt*—a putting off for a time, a short delay.

**Blessed leisure.**—Why *blessed*? Note the contrast with the following line.

**A little weeping . . . thread.**—

In this stanza, and especially in the last four lines, the sentiment of the poem reaches its climax.

**Would that . . . rich.**—The point and moral of the poem, a desire to ameliorate the condition of the seamstresses, is well indicated by the repetition of the opening stanza, with this significant addition.

This poem first appeared in the Christmas number of *Punch* for 1843, and was soon afterwards translated into nearly every European language. It was successful in awakening a benevolent interest in the sufferings of the poor London needle-women, and on the poet's monument, erected seven years after his death, in Kensal Green Cemetery, is sculptured the inscription: "HE SANG THE SONG OF THE SHIRT."

In vividness and pathos this poem is a masterpiece, and will repay the most careful study. Pupils should be questioned on the meaning, and required to recast the stanzas in their own words, until they have vivid conceptions of each feature of the inexpressibly sad picture drawn by the poet.

Teachers and pupils would do well to compare the "sweet pity and frowning indignation" of the poem with the same sentiments in the poet's "Bridge of Sighs," and also in Mrs Browning's "The Cry of the Children."

In reading, the repeated words, "Work—work—work!" "Stitch—stitch—stitch!" should be given in a slow monotone. Where the order of words is reversed, as in

"Seam, and gusset, and band, Band, and gusset, and seam," the emphasis will naturally be reversed accordingly. The lines are skilfully constructed to bring out the idea that the only variety in the life of the poor seamstress is the wearisome one presented by the change in the order of these three words, a variety which

makes the killing monotony seem even more dreadful. It is hard to conceive of a more pitiful case than that depicted in the tenth stanza, of the woman who longs for the relief and luxury of being able to weep in her misery, but cannot, because every tear-drop would cause her to lose a stitch—and this she dare not do.

### LXXXVIII. THE DEMON OF THE DEEP.

266 **Recourse**—a going to for help.

**Limpets**—the common name for small univalves, or shell-fish of one shell, found adhering to rocks.

**Cray-fish**—a small shell-fish resembling the lobster, but smaller; spelled also *craw-fish*.

**Gorge**—a narrow passage or entrance.

**Breakers**.—Properly waves *broken* by the rocks; the name is here applied to the broken pieces of rock lying outside the larger mass. In the "gorge" of the main rock caverns had been fashioned by the action of the waves, and in these Gilliat had previously sought his food.

**Prosecuting**—carrying on, following up

**Solitary retreats**.—Give a synonymous expression.

**Cockle**—a small bivalve, or two-shelled fish, with a furrowed or wrinkled shell.

**Sea-urchin**—a sea-animal, having a firm, round shell, covered with spines.

267. **Crevice**—*crēv'-is*—a narrow opening resulting from a split or crack.

**Refuge**.—Distinguish from *shelter*.

**Escarpment**—the abrupt face of a rock or cliff.

**Vaulted**—having the shape of an arch or vault.

**Blind passage**.—Properly, a passage with an opening at one end only, here it appears to be simply a dark passage, as it opens into a larger space.

**Inaccessible**—that cannot be reached.

**Moulded arch**—the arched roof, so worn by the action of the sea as if it had been shaped in a mould

**Grottoes**—caverns, either natural or artificial; here, natural apartments or recesses formed within the larger cavern. See note on "Grotto del Cane," p. 215.

**Horizontal fissure**—a fissure, or cleft, in a direction parallel to the bottom of the crevice

268. **Aperture**—*āp'er-ture*—opening, open space.

**Persistence**—continuance, perseverance.

**Spiral**—*spī'ral*—winding like the worm of a screw, and constantly advancing. Why call the spiral form *mysterious*?

**Recoiled**—started backward in terror or dismay.

**It was supple . . . night**.—Discuss the aptness of the comparisons.

**Elongated**.—Distinguish from *long*.

**Innumerable** --more than could be numbered.

**Undulating** -- wave-like, rising and falling like the waves.

269. **Agony**—intense pain. Note the Metonymy. Express the meaning of the sentence differently.

**Repulsive**—hateful to the sight.

**Ligature**—*lig'-a-ture*—a band or bandage.

**Focus**.—Strictly, the point at which the rays of light are collected by a lens, or mirror; hence the centre at which a number of objects or sensations are collected.

**Singular**—peculiar, unlike others.

**Compression**—the act of compressing or forcing into narrower compass.

**Living thongs**.—Note the different names—thing, form, shape, etc.,—which the author gives to the arms or antennæ of the animal.

**Glutinous**.—Generally, adhesive like glue, tenacious. Here it means covered with a slimy or slippery moisture, or perhaps, jelly-like, having the appearance of glue.

**Nave**.—Name the other parts of a wheel.

**Tentacles**—feelers, or organs of touch proceeding from the heads of many of the lower animals; in this case used to denote the arms of animals of the octopus species. Observe how minutely the author describes the seizure of Gilliatt by the octopus, so that our attention is riveted, and our anxiety aroused for the fate of the poor sailor, as the monster is gradually pictured before us in all its hideous deformity.

**Octopus**—*ok'-to-pus*—also octopod; from two Greek words meaning "eight" and "foot." The devil-fish has eight arms or tentacles. In the chapter of *The Toilers of the Sea* immediately following—Book iv. chap. 2—the author continues his vivid

description of the devil fish. For a long time the existence of these monsters was doubted, but Victor Hugo states, in the chapter referred to, that he saw a very large one at the island of Sark, and they have been caught recently at Newfoundland, and on the Pacific coast. The cuttlefish and the squid belong to the same order of fishes. All these animals move backward through the water with great rapidity, the motion being produced by muscular contraction of the body, which expels, through a sort of tube or "funnel," placed below the head, the water previously drawn in through the gills.

**Vampire**.—The vampire was originally an imaginary dead person, superstitiously believed to leave the grave during night, and wander about the earth in the form of different animals, doing every kind of mischief to the living, especially sucking their blood, and thus causing their death while sleeping; hence, generally, a blood-sucker, an extortioner. The superstition still exists among the races on the lower Danube.

270. **Unfrequented**—*un-fre-quent'ed*—seldom visited.

**Testacea**—*tes-tā'-she-a*—animals having soft bodies and no internal skeletons, mollusks. The term is applied particularly to shell-fish, as here.

**Crustacea**—*krus-tā'-she-a*—animals which, like the crab and lobster, have not only a shelly covering, but jointed limbs, a heart, and other organs belonging to the higher species of fishes.

**Genius**—presiding spirit. See note, p. 64.

**Sombre**—*som'-ber*—dark, gloomy.

**Demon**—*dē'-mon*—a spirit, either good or evil, but generally, as here, an evil spirit.

**The slippery . . . bottom**.—Paraphrase.

**Suckers** — the "flat, rounded points" before described, with which the tentacles of the octopus were covered, and which adhered tenaciously to Gilliatt's body at every point of contact.

**Loathing**.—The horrible repulsiveness of the animal, both in appearance and touch, were as painful as the crushing and sucking. Note the vividness of the description in this paragraph.

**Antenna** — another name for feeler, or tentacle; plural, *antennae*.

271. **Cephalopod** — *sef'a-lō-pod*, or *se-fal'ō-pod*—another name for the octopus, derived from two Greek words meaning "head" and "foot"; so called because the tentacles, which serve the animal as feet, are arranged in a circle around its head. The mouth of the octopus somewhat resembles a hawk's beak.

**Vulnerable**—capable of being wounded.

**Convulsions**—violent muscular movements, spasms.

**Four hundred suckers**. — The author estimates fifty on each arm.

**Gilliatt closed his knife**.—Note the abruptness with which the narrative closes, these being also the closing words of one of the chapters of the tale. It may be observed, too, that this abruptness is characteristic of Hugo's style.

Victor Hugo died May 22, 1885, in the 84th year of his age, having long before his death securely gained for himself a place among the greatest of Frenchmen. The high regard of his fellow countrymen was shown in the vast numbers that flocked to his funeral from all parts of France, so that the funeral procession was seven hours passing a given point.

See last note on Lesson XXVII. p. 90.

The pupil will scarcely fail to feel the masterful power of Hugo's

descriptions, and that feeling will manifest itself in his tones and inflections. The style is often intensely nervous. The short, sharp sentences should be read with corresponding quickness and energy. The longer, more purely descriptive sentences, will require a more deliberate utterance

I. Add as many as possible of the suffixes, *th*, *al*, *ed*, *er*, *ous*, *ness*, *ful*, to the following words, and give the meanings of the derivatives thus formed:—*calm*, *warm*, *thought*, *content*, *noise*, *lonely*, *continue*, *busy*, *lofty*, *centre*, *plenty*, *watch*.

II. Analyse:—*relaxed*, *sustaining*, *describe*, *vulnerable*, *increases*, *attempt*, *difficult*, *opposite*, *repulsive*, *disturbing*, *suspected*.

III. Form sentences to illustrate the meaning of the following words:—*solitary*, *escarpment*, *horizontal*, *spiral*, *pangs*, *nave*.

IV. Transform the following to simple sentences, explaining the transformations fully:—His overcoat, jacket, overalls, and sheepskin, he spread out and fixed with large round stones here and there. Gilliatt held his open knife in his hand, and from time to time scraped a cockle from under the bunches of sea-weed. Gilliatt clutched the projections of the rock, and stretched out to search for it. It seemed as if innumerable suckers had fastened to his flesh. Agony when at its height is mute. It passed over the others, and wound itself tightly round his chest. The movement was rapid as a flash of lightning. When the water is low, the crabs are accustomed to crawl out into the air. These living thongs were pointed at their extremities, but broadened like the blade of a sword towards its hilt.

V. Sketch the lesson, putting yourself in the place of Gilliatt.



## LXXXIX. AFTER DEATH IN ARABIA.

**Azan**—*āz'an*.—This word refers to the hour of Moslem prayer. Every Mohammedan is obliged to pray five times a day, when the prayer call, *Adan* (*Azan* ?), is chanted from the minarets by the *muḥd̥d̥ins* or *muḥzz̥ins*. See note on "minarets," p. 52.

**This**—the message contained in the stanzas following. The spirit of the departed is represented as sending this message of comfort to the friends weeping over his remains.

The first two lines are a brief introduction.

**It lies**.—The body from which the soul has just gone. The use of the indefinite word "it" to denote the lifeless body is expressive, and suggests the universal belief that the real person is no longer there.

Note the various epithets applied throughout the poem to the friends.

**I**—the spirit or soul, which is represented as addressing the sorrowing friends and kinsmen of the deceased.

**Abdullah**—an ordinary Arabic proper name.

**Yet I smile**.—The living spirit smiles to see so much misdirected grief expended over what is merely its cast-off garment, or empty cage.

**That thing you kiss**.—Note the gentle contempt of the language used about the cast-off body, seen also in the expression, "let it lie."

**Mine**.—Notice the studied meaning of "mine" instead of "me," which one might expect in contrast to "I." The speaker would indicate that not even in life is the moving, speaking body the real person, but a mere adjunct or accident of existence, the soul being the real individual.

**Lave**—wash, bathe. Washing the body for burial seems to be an almost universal custom.

**Of the grave**.—A good instance of the appositive use of the possessive. Compare "the city of London."

**Like a hawk**.—The free, strong, upward flight of the hawk makes this metaphor perhaps the most striking of the beautiful series. Note the development of the chain of metaphors in the lines that follow—"the room," "the garb," and "the bars," corresponding to "hut," "garment, and "cage," above.

**Plume**—a feather; here used in the sense of *plumage*, the whole covering of feathers.

**Falcon**—a species of hawk. See note, p. 112.

**Splendid**.—Used in its classical sense of *resplendent*, that is, *shining*.

**Wistful**—wishful. The more ordinary use of the adjective is with the nouns *eye* or *look*.

**'Tis an empty . . . gone**.—Paraphrase so as to bring out fully the comparison between an empty seashell and the lifeless body.

**Pearl**.—This precious stone is, as is well known, found in the interior of certain species of shellfish, especially the pearl oyster. Of course the shell must be broken before the jewel can be obtained, and when the pearl is gone the shell is worthless.

**Shell is broken**.—How can the term "broken" be appropriately applied to the body from which life has departed? Compare Ecclesiastes xii., 6.

273. **The pearl . . . soul**.—Much more forcible than if in the order, "the pearl, the soul, the all," as "soul" thus becomes explanatory of "all."

**Allah**.—See note, p. 260.

**The treasure . . . treasury.**—That is, the best and choicest treasure of his treasury, "a mind that loved him."

**Shard**—a fragment of an earthen vessel; happily used in continuation of the metaphor in "an earthen jar." *Sherd* is another form, as in *potsherd*. Name the different things to which the poet compares the *body*, and show how he illustrates the greater value of the soul. Read Longfellow's poem, *The Slave's Dream*, in which the body is compared to "a worn-out fetter."

**Let the shard . . . more.**—Let it return to the clay of which it was made—an expression applicable alike to the earthen pot, and to the body which is compared to it. See Genesis iii., 19.

**His store.**—That is, His store-house; same as "His treasury" above.

**Thy world.**—Not merely Heaven, as God's own more particular sphere, but His whole Universe with all its mysteries, which, to the enquiring mind, are "a long, long wonder." These last words are a pathetic allusion to the vain efforts of men to unravel the knotty problems so numerous in our present existence, but whose solution, as here indicated, is only to be accomplished in the fuller knowledge that follows after death. See 1 Corinthians xiii., 12.

**My erring friends.**—Why erring?

**Unspoken.**—That is, *unspeakable*, or, perhaps, in a passive sense, *untold, unheard of*. Compare "Eye hath not seen," etc., 1 Cor. ii., 9.

**Instead.**—That is, instead of being dead, as ye call him.

**Lost, 'tis true . . . you.**—The meaning is, I grant that he is lost, judging his state by such light as you have shining around you upon earth, but the clearer, purer light of heaven reveals the glorified

spirit in the enjoyment of the life that never dies.

**Unfulfilled felicity—Enlarging paradise**—These phrases mean much the same thing, and are explanatory of each other; the ever-increasing joy of the state of bliss after death is referred to, the continued growth of the capacity for enjoyment, and the continued enlargement of the sphere in which that enjoyment is found. See note on the two last lines of the eleventh stanza of Longfellow's *Resignation*. *Paradise* is used in an abstract rather than in its usual concrete sense—*happiness*, rather than the *place of happiness*.

**I am gone . . . space.**—Compare the fifth stanza of Longfellow's *Resignation*, and see first note thereon.

**That here . . . naught.**—Paraphrase the line so as to bring out the contrast between "here" and "there," "all" and "naught."

**Fain**—desirous. A rare use of a somewhat rare word.

**Sunshine . . . rain.**—Show the bearing of this line on the sense of the context.

**At death.**—That is, at the time of death, or, perhaps, in prospect of death.

**For death . . . centre.**—Perhaps the most suggestive metaphor of the poem—the soul at death, compared to an infant at birth, enters for the first time upon anything like real life; and by implication the life which the soul lives here in the body is no life at all.

274. **All seems love . . . above.**—See the same thought expressed in *Resignation*, "But oftentimes . . . disguise." Compare, also, such passages as Romans viii., 28, Hebrews xii., 6.

**Your home.**—What is meant?

**La Allah illa Allah!**—This eternal truth, often translated "no god but God," accompanied by that necessary lie, as Gibbon calls

it, "and Mohammed is the prophet of God," forms the funeral dirge of the Arabs, and they repeat it over and over until they reach the grave.

**Thou love . . . always!**—Addressed to the Supreme Being. "Always" seems, at first sight, to be an adjective, but it may be explained as an adverb on the ground that "love" is used more as a predicate than as an address or vocative—"Thou who art Love always."

It may be doubted whether the noble Christian philosophy of this poem is really to be found in the Mohammedan religion, but it must be remembered that several of the Mohammedan articles of belief are based upon the teachings of Christianity. Lines on the

same subject, by an Arabian poet of the twelfth century, seem to have suggested this poem. Mr. Arnold's treatment of the subject closely resembles that of the older writer, both in language and in the metaphors employed.

This poem contains a great number of contrasted words, and it will, therefore, afford the reader good practice on emphasis.

1. Reproduce, in your own language, the thought, or sentiment, of the poem.

2. Construct sentences to distinguish the following pairs of words: **bier**, *beer*; **tear**, *tier*; **naught**, *nought*; **sealed**, *ceiled*; **dies**, *dyes*; **fain**, *fane*; **rain**, *rein*.

## XC. MERCY.

This extract—*from The Merchant of Venice*, act iv., scene i.—is part of Portia's famous speech, in which she tries to move the heart of the unfeeling Jew to pity for the unfortunate Antonio. It is one of the most beautiful and oft-quoted passages in Shakespeare's writings, and should be committed to memory.

274. **Quality of mercy**—the trait or feeling which we call mercy; or, perhaps, the exercise or exhibition of the feeling by some act of benevolence. For the grammatical construction, see note on "of the grave," p. 272.

**Strained**—forced, granted "on compulsion." Portia had previously told the Jew that he must be merciful, and he had replied, "On what compulsion must I? Tell me that."

**It droppeth . . . beneath.**—The metaphor may come from Matt. v., 45, where the kindly impartiality with which the rain falls alike "on the just and on the unjust" is spoken of; or it is possible that Shakespeare had in mind

Ecclesiasticus xxxv, 20: "Mercy is reasonable in the time of affliction, as clouds of rain in the time of drought." *Gentle* is a happy epithet for the rain that comes down quietly, and is all the more welcome and refreshing because unaccompanied by damaging winds.

**From heaven.**—Is this phrase attributive or adverbial? Why?

**Twice blessed . . . takes**—endowed with a double or twofold blessing which it can impart to others, blessing alike him who shows mercy and him that receives it; an instance of the truth expressed in Acts xx., 35: "It is more blessed to give than to receive."

**'Tis mightiest . . mightiest.**—This sentiment is in opposition to the once prevalent notion that the exhibition of the gentler qualities is a sign of weakness.

**Becomes**—suits, befits.

**Throned.**—Expand into a clause.

**Shows**—represents, is the emblem of.

**Temporal power**—power in matters temporal or earthly; opposed to power in matters religious or spiritual. *Crown* and *sceptre*, each being part of the outward insignia of power, are used interchangeably. What is the meaning of "force" here?

**Attribute . . majesty.**—The sceptre is the symbol of that outward respect and honor which is due to kings. "Awe" and "majesty" are used by metonymy for the king, to whom these attributes belong—"majesty" having more particular reference to the dignity and grandeur of kingship itself, and "awe" to the feelings of reverence and fear which the majesty of kings inspires. The former is used subjectively, the latter, objectively.

**Wherein . . kings.**—The sceptre being the outward sign of royal power, the fear that men have for that power is rightly said to settle or centre upon the sceptre. *Of kings* is used objectively --the dread and fear of men for kings. For the singular verb with a compound subject, see *Mason's Grammar*, art. 381.

**But mercy . . kings.**—The royal authority and power of which the sceptre is the symbol,

is, after all, only an accident, resulting from the weakness of humanity; but mercy is above and beyond this man-conferred power; it is a divinely-bestowed quality of the heart, ruling the man who sways the sceptre; it is one of the attributes or qualities ascribed to God Himself.

**Show**—appear, show itself. Compare with "shows" above.

**Likest.**—Shakespeare often compares with *er* and *est* where later usage prefixes *more* and *most*.

**Seasons**—tempers, tones down.

**Though justice . . plea.**—"I stand for judgment," said the Jew before. Legally, the Jew was in the right. Antonio, the merchant, had forfeited his bond, and the Jew could justly exact the penalty; hence, Portia's eloquent appeal for mercy.

**Course of justice.**—If pure, hard justice ran its course—a sentiment borrowed from the teachings of the Bible.

**That same prayer.**—The reference here seems to be to the petition of the Lord's Prayer, "Forgive us," etc. It has been objected that it is out of place to represent Portia as making this appeal to a Jew, who rejects the New Testament.

**Render.**—Here, to give or pay in compliance with duty. Compare *Romans* xiii., 7. It also means *to repay*, as in *1 Thessalonians* v., 15.

State in your own words the argument in favor of showing mercy to others.

Read in connection with this extract, *Lessons CII. and CIV.*

## XCI. ROBERT BURNS.

275. **Burns**.—See p. 91 of **FOURTH READER**.

**Came . . world**.—Express differently. This probably refers to Burns' introduction to Edinburgh society in 1786, after the publication of the first volume of his poems. There he was lionized for a few months; but he was soon neglected by the society to which he had been welcomed at first, and he left Edinburgh, "a saddened and embittered man." See Shairp's *Robert Burns* in "English Men of Letters" series.

**Prodigy**—something out of the ordinary course of nature, a wonder.

**Usual fashion**.—Explained in the next two lines. Point out other instances from the lives of men of genius that would justify the author in calling this the "usual fashion."

**Vague**—not clear. Many join in applauding the hero of the hour without clearly knowing why.

**Tumultuous**—noisy, confused.

**Subsiding**—sinking, falling away.

**His early . . death**.—Burns died in his thirty-eighth year. Why mournful?

**Enthusiasm**—*en-thu'zi-asm*—intense, passionate zeal; an admiration into which the feelings enter largely.

**Nothing . . time**.—Note the Carlylean satire, implying that people are much readier to do justice or honor to another in word than in action.

**"Nine days"**.—Anything that attracts much attention for a short time, and is then forgotten, is spoken of as a "nine days' wonder."

**Vulgar wonder**.—*Vulgar*, commonplace. Although Burns was of the common people, he did not excite their wonder only, but the

wonder of the educated literary class as well.

**Sober judgments**—minds that calmly and dispassionately judge of the merits of any case or person, irrespective of popular prejudice.

**Where**.—Equivalent to *in which*. Compare with its uses in the next paragraph.

**Exclusively**—to the exclusion or *shutting out* of all other considerations.

**His own . . merits**.—Merits that belong to his works as literary productions, apart from any consideration they may have had because of the poet's social standing or other circumstances.

**Casual**—*kaz'h'u-al*—accidental.

**Radiance**—brightness, brilliancy.

**True . . poet**.—That is, not merely as a Scotch poet, or one of only local reputation.

**Considerable**—of importance, not insignificant.

**If the work . . it**.—This metaphorical sentence is partly explained by the one following. Show, from the life of Burns, that the statements in the paragraph are true.

**Materials**.—What were they?

**Metal**.—What was the "metal" on which the poet wrought?

**Moor**—a waste country with a poor, light soil.

**Tools**.—What does Carlyle mean by the "tools" with which Burns fashioned the "metal"?

**Obscurity**.—Properly, darkness. He was without friends or influence.

**Without model . . sort**.—What is meant? Show wherein other British poets have had the advantage of Burns in this respect.

**Arsenal-magazine**—*ar'se-nal—mag-a-zeen*—storehouses for arms

and other military equipments. An *arsenal* is also an establishment for their manufacture. Explain the use of those terms in this connection. Give other meanings of "magazine."

**How different . . . him!**—Change the structure from the rhetorical to the common order. Point out other sentences in this lesson similarly constructed.

276. **Stormed**—attacked by open force, taken by assault.

**Titan**.—The Titans were a race of demi-gods, children of Heaven and Earth, described in ancient mythology as possessed of immense strength. Notice the gradations of power in *steam-engine*, *pick-axe*, *arms*. Explain the sentence fully, and show by means of a paraphrase the meaning of the whole paragraph.

**Criticism**—the art of judging of the merits and faults of a book or a writer.

**Cold business**.—Explain.

**Genial**—enlivening, cheerful. Show from Burns' poem in the FOURTH READER that his poetry is properly characterized as *true* and *genial*.

**Tragedy**.—See note, p. 215, and Introduction to the NOTES, p. 10. What is the meaning of "tragedy" here? What was the tragedy which Burns enacted?

**Brawl**—to wrangle or quarrel noisily, generally about small matters. Another writer says, that "the conqueror at Jena and Austerlitz presents a pitiful sight, squabbling with Sir Hudson Lowe about the quality of his soup, and the length of his rides."

**Sir Hudson Lowe**—a British general who served in the French war, and was afterwards, in 1816, appointed Governor of St. Helena, in charge of Napoleon.

**His rock**—the rocky island of St. Helena, in the Atlantic Ocean, off the West Coast of Africa. See

*Public School History (English)*, chap. xviii., sec. 7.

**Main**—the great deep sea, as distinct from any of its parts; a poetic word.

**"Amid . . . main."**—From Thomson's *Castle of Indulgence*, canto i., st. 30.

**Base entanglements**.—What were they? See Shairp's *Robert Burns*, chapter vii. Is the comparison in this sentence a just one? Observe the metaphorical language employed.

**Excellence**.—Of the excellence referred to here, point out instances in the poems of Burns in the FOURTH READER.

**Indisputable**—*in-dis'pu-ta-bil*—that cannot be questioned or disputed.

**Those scenes . . . resolves**.—Paraphrase, so as to bring out fully the meaning of "beautiful emotions" and "definite resolves."

**Outward call . . . interest**.—What is meant? Contrast with the meaning of the clause that follows.

277. **Susceptibility**—capacity for receiving impressions or emotions.

**Affectation**—false pretence, the assumption of a character or manner not one's own.

**Glitters . . . own**.—Express differently.

Carlyle's admiration for the *sincerity* of Burns, as the chief virtue of the poet, is in harmony with all his teaching. See Biographical Notice, p. 62.

I. Distinguish between **prodigy** and **genius**; **usual** and **general**; **fashion** and **custom**; **vague** and **uncertain**; **censure** and **blame**; **prolonged** and **extended**; **clamor**, **noise** and **cry**; **judgment** and **decision**; **consider** and **think**; **existence** and **being**; **obscurity** and **darkness**; **model** and **example**; **concern** and **business**; **genial** and **kind**; **enacted** and **performed**;

**excellence** and *superiority* ; also between **casual** and *causal* ; **metal** and *mettle* ; **desert** and *dessert* ; **tragedy** and *comedy* ; **main** and *mane* ; **greater** and *grater* ; **plain** and *plane* ; **soul** and *sole*.

II. Write sentences containing the following correctly used :—*averse to, possessed of, possessed by, divided between, divided among, danger of, danger from, taste of, taste for, relieved of, relieved by.*

III. Combine into a connected paragraph :—Robert Burns was born in 1759. He is Scotland's greatest poet. He is the most

popular writer of lyrics in the English language. Most of his poems are written in his native Ayrshire dialect. His serious poems are generally in English. He received no aid from the poetry of other lands. His poetry is purely Scottish. He sprang as it were from the soil. His distinguishing characteristics are great humor, gayety, originality, tenderness, and pathos. "The Bruce" and "A Man's a Man for a' That" are among his finest poems.

IV. Express in your own words the meaning of the third paragraph :—"Let it not," etc.

## XCII. EDINBURGH AFTER FLODDEN.

Flodden Hill is a spur of the Cheviot Range. A short distance to the east is the River Till, a tributary of the Tweed, flowing in a northerly direction. In the plain between the hill and the river was fought the battle of Flodden Field, in which James IV. of Scotland was defeated by the troops of the English King, Henry VIII., commanded by the Earl of Surrey. The battle was most disastrous to the Scots. They lost nearly 10,000 of their best soldiers. The flower of the Scottish nobility and King James himself were among the slain. "Scarce a Scottish family of eminence," says Scott, "but had an ancestor killed at Flodden."

277. **News of battle.**—The introduction is worthy of note for its vigor, and for the directness with which it hurries us into the spirit and meaning of the poem.

**Clang**—an onomatopoetic word ; that is, one which is formed by imitating the sound of the thing to be described. Give other words of this class.

**Our gallant king.**—Who ?

**Beacons**—signal-fires kindled on hill-tops as a means of spreading any expected and important news. For a graphic description of the conveyance of news by signal fires, see Macaulay's Lay, *The*

*Armada*. See also note on "Beacon light," p. 74.

**Northern streamers**—the *auro-ra borealis*—*aw-rō'ra bō-rē-ā'llis*—popularly called the "Northern Lights," a wavy curtain of light seen at night in the sky in northern latitudes ; supposed to be electrical in origin. This phenomenon was superstitiously regarded as a forerunner of some great calamity, as war, famine, the death of some great man.

**Trembling sky.**—The Northern Lights seem to impart to the sky behind them a waving motion. To the mind of the terrified on-

looker the sky might seem to tremble with fear of approaching disaster.

**Beckon.**—Another reading is "beacon." Give the meaning with each reading.

**Save . die.**—Compare Shakespeare's *Julius Cæsar*, act ii. sc. 2:

"When beggars die there are no comets seen:

The heavens themselves blaze forth the death of princes."

278. **Warder**—the gate-keeper, or guardian of the gate.

**Bending crowd.**—Not stooping or bending in the ordinary sense; but surging back and forth, as each one presses forward eagerly to get the first glimpse of the messenger, and hear the news from the battlefield.

**Battered harness**—dinted armor. *Harness* was the name frequently given to the whole accoutrement or equipment of a knight or horseman.

**Wan**—*wēn*—of a sickly hue.

**Hard-stricken**—exhausted, worn out with hard fighting.

**Spearless.**—The pole, or staff, on which a banner or ensign was carried, was usually surmounted by a gilt spear-head. This spear-head was gone, and probably the whole staff, as the banner had been used as a shroud for the king.

**Drooping**—hanging powerless.

**The city-band**—the train-band, or city militia, placed at the king's disposal in this emergency. Every man of any pretension to good breeding was in those days skilled in the use of arms.

**Weal**—*woe*.—Note the effective use of these two alliterative words, particularly as they are monosyllables. *Weal* is still found in *wealth*, and expresses, as an abstract noun, the idea of the adjective *well*, from which it is derived. *Woe*, as a substantive, should always be spelled as here; as an in-

terjection, the spelling *wo* is more correct. This distinction in spelling should be observed, as the words were originally distinct.

**Grisly warrior.**—Not stern only, but pale and ghastly—the result of his wounds, and of the sorrow he felt at the death of his king.

**Helm**—helmet, a piece of armor to protect the head.

**Armed heel.**—How armed?

**Chides.**—An unusual use of the word; it is generally used with the meaning, to reprimand by word of mouth.

**Mischance**—ill-luck, calamity.

279. **Riven**—rent, torn.

**Elders . . city**—the old men who were too old to follow the king; probably refers to the members of the city council. Note the apt change of metre, to assist in impressing the change of scene and subject at this point of the recital.

**Their hall**—the city hall.

**Bide**—remain.

**Maiden Town**—a name popularly given to Edinburgh, from a tradition that the Pictish kings used to send their daughters to this stronghold for protection in time of war.

**Fray**—battle, bloody contest.

**Burghers**—*burg'ers*—inhabitants of a burgh, or borough, more especially in their capacity as citizens. What is the meaning of "stout" here?

**And fight . . way**—fight to the last, fight as long as you can.

**Doffed.**—*Doff*, to *do off*, to put off. What is the opposite word?

**Corselet**—a piece of armor covering the front of the body, a cuirass.

280. **Wistfully**—wishfully, longingly.

**Leaning . . brand**—supporting himself heavily on his sword. *Sorely* does not mean, as *if in pain*; but heavily, as *if in sore need of help*.



**Brand sword**, a poetical name given to a sword, from its glittering brightness, like burning or glowing wood.

**Straight**—straightway, immediately.

**Couched a spear**.—When not in use, the spear was carried perpendicular, with the butt placed in a foot-rest on the right stirrup. To *couch* a spear was to bring it down to the charge, hold it horizontal, with head to the front, in readiness for attack or defence.

**Provost**—*prōv'ust*—the chief magistrate of a Scottish city or town. What is the corresponding English title?

**Chivalrous degree**—*shīv'al-rus*—the degree or rank of a chevalier, or knight serving on horseback. Explain the other descriptive epithets of the Provost.

**Visage**—face, countenance.

**Right bitter . . . aloud**.—The principle of suspense is employed here very effectively. Not only does Randolph decline to answer any enquiries on entering the city, but even after being escorted to the hall where "the elders of the city" are met, he replies only after the third effort to do so.

**Ay**.—Distinguish from *aye* in pronunciation and meaning.

281. **Valiant**—*val'yant*—brave.

**As the archers . . . low**.—English archers were famed for their skill, and they were instrumental in the winning of many of England's victories. See Lesson XXXVI.

**Grinly dying . . . foe**.—What is meant?

**Costly dye**.—Explain.

**Oh the blackest . . . before**.—Note the irregularity in the grammatical construction of these two lines, allowable in order to heighten the effect of the despairing, impulsive cry of the people.

**Southron**—Southerner. To whom is the name applied here? The language of this stanza is

very elliptical. Supply the ellipses necessary to show the construction.

**Till the oak . . . stem**.—A strong expression of impossibility.

**Dunedin**—*dūn-e'dīn*—or Dun Ed'in, the hill or fort of Edwin. It is the Celtic name of Edinburgh (that is, *Edwin's burgh*), and is at the same time descriptive of its site, the words meaning "the face of a rock." The name is often used in Scottish poetry. As *burgh*—the modern *borough*—meant originally a fort or castle, *Dunedin* and *Edinburgh* have the same meaning.

Describe the different pictures which this poem presents.

Conceive the state of excitement into which the whole city would be thrown by the kindling of the beacon-fires on all the surrounding hill-tops, telling the people that husbands, brothers, fathers, sons, were engaged in deadly battle with their enemies. In the midst of the intense strain of anxiety the shout is raised, "News of battle! news of battle!" and all the inhabitants with one impulse go hurrying to the gate to meet the messenger from the battle-field. A vivid conception of the scene will best enable one to read with due animation.

"All night long . . . die" should be read in a tone of awe suited to the superstitious dread indicated, and "Warden! warden!" with tone and gesture of fierce impatience. "Then a murmur," etc., suggests another change, as a feeling of awful dread creeps through the crowd. The picture of the crushed, wan warrior will naturally suggest a sad, plaintive delivery, to be followed by the voice of desperate, despairing entreaty, in which the people, feeling that knowledge of the worst is better than this terrible suspense, eagerly implore him to tell them all.

## XCIII. THE FOUNDERS OF UPPER CANADA.

**282. Declaration of Independence.**—This was a document drawn up by Thomas Jefferson of Virginia, and signed at Philadelphia, July 4th, 1776, by fifty-six of the chief men of the thirteen English colonies in America—New Hampshire, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Delaware, Maryland, Virginia, North Carolina, South Carolina, and Georgia. The Declaration set forth the wrongs which these colonies had suffered from the English government, and declared the independence of the thirteen colonies, under the name of the United States of America.

**United Empire Loyalists.**—This name—usually abbreviated into U. E. Loyalists—was given to those of the American colonists who, in the War of Independence, remained *loyal* to the mother country, desiring to keep the British Empire *united*.

**Party of Independence**—those who opposed the claims of England, and subsequently declared for independence.

**Confessedly.**—Change into a phrase.

**Allegiance**—*al-lē'jans*—the obligation of a subject to his sovereign or government.

**Sovereign.**—Who was King of England at that time?

**Constitution of government.**—A system of laws, whether written or unwritten, which constitutes the basis of government of a state or nation. Name some points of difference between the English Constitution and the Constitution of the United States.

**Avowing . . subjects.**—Give the meaning in other words, and name some of the *rights* referred to.

**Contradistinction**—distinction,

not simply by different, but by opposite, qualities.

**Rights . . people.**—From time immemorial the sovereigns of England had rights which they exercised independent of Parliament. Trace the steps by which the rights of the Crown have been curtailed, and those of the people extended.

**But the Declaration . . parties.**—Explain this statement.

**Exiled**—banished from their native or adopted country.

**Impoverished**—made poor.

**Domains**—*do-māns'*.—The word primarily refers to land or territory under the rule of a sovereign; here, it means the land owned or held by the Loyalists in their own right.

**Compensation.**—Distinguish from *satisfaction*, *amends*, *recompense*, *reward*, by using these words in sentences.

**Appreciation**—valuing according to worth.

**By making . . Country.**—Explain the construction, and bring out the meaning by a new construction, or by a substitution of synonyms.

**Fidelity**—faithfulness.

**283. Civil war.**—What is a *civil* war? In what respect was the War of Independence a civil war?

**Wilderness provinces.**—See *Public School History (Canadian)*, chap. iii., sec. 4.

**Upper Canada . . game.**—By what name is Upper Canada now known? Contrast the condition of the Province then with its present condition.

**Venomous reptiles.**—Probably, *poisonous snakes* are meant. The term "reptile" includes, besides serpents, animals which either crawl or move by means of small,

short legs, as crocodiles, lizards, turtles, frogs, etc.

**Indian tribes.**—See note, p. 156.

**Redeeming feature.**—Give the meaning in other words.

**Colony.**—See note, p. 155.

**Refugee**—one who flees to another country for refuge. Point out a previous reference to these refugees.

**Sorel.**—*S5-re'l*.

**Prosecuted**—continued. Give other meanings.

**Destination**—the place intended to be reached.

**Cataraqui**—*Kat-a-rä'kwë*.—Names of places in Ontario, of French or Indian origin, which formerly had a French pronunciation, are now generally pronounced as English words.

**Bands.**—Distinguish from *company, crew, gang*.

**Military highway**—a road made for military purposes, as Dundas Street, or Kingston Road, in Ontario.

**Lower Canada.**—What is its name now?

**Plattsburg.**—A town in the State of New York, on the west side of Lake Champlain.

**Oneida.**—*O-ni'da*.

**Portage**—a break in a chain of water communication over which goods, boats, etc., have to be carried, as from one lake or river to another, or along the banks of rivers round rapids or waterfalls.

284. **Coasted.**—Distinguish from *cruised, sailed*.

**Quinte.**—Now pronounced *quin'të*. See note to "Cataraqui" above.

**Pursued their course.**—Point out a synonymous expression in a preceding paragraph.

**This journey . . . months.**—Paraphrase.

**Privation**—destitution, want of the comforts and necessities of life. Distinguish from *hardship* and *exposure*.

**Unite . . . company.**—Express differently. Is the phrase "in one company" needed?

**The then wilderness.**—"Then" is here used as an adjective for the sake of brevity—"which was *then* a wilderness."

**Household effects.**—What does "effects" mean here? Give other meanings.

**Pack-horses**—horses employed in carrying packs, or loads of goods, clothing, etc., on their backs.

**Which subsisted.**—Notice the correct use of the relative "which." Why is it preferable to "that" in this connection?

**Pilgrim Fathers.**—See note, p. 229.

**Upper Canada . . . pride.**—Paraphrase.

Point out on the map all the places mentioned in this lesson, and trace the different routes followed by the Loyalists.

I. Distinguish between **allegiance** and **adherence**; **declaration** and **proclamation**; **homes** and **domains**; **close** and **end**; **refuge** and **safety**; **venomous** and **poisonous**; **banished** and **exiled**; **route**, **way** and **road**; **unite** and **join**; **parentage** and **ancestry**; **affection** and **love**; **prosecute** and **persecute**; **effects** and **affects**.

II. Analyze:—**declaration**, confessedly, professing, allegiance, adherence, differing, contradistinction, domains, agents, apply, compensation, appreciation, fidelity, refuge, wilderness, redeeming, except, abundance, contents, hardship, privation, impoverished.

III. Paraphrase:—The Loyalists found themselves exiled and impoverished. They showed a noble appreciation of their character and services by making them compensation for their losses and sufferings. With no redeeming feature except abundance of fish and game Five vessels were procured

and furnished to convey the first colony. They prosecuted their voyage, and reached their destination. Flat-bottomed boats, specially built or purchased for the purpose, were used.

IV. Combine into a connected narrative:—In 1775 war broke out between England and her colonies in America. This war resulted in the independence of the colonies. These colonies are known now as the United States of America. Many of the settlers remained faithful to England. Large numbers of these had to leave the country when peace was made. They settled in

Canada. Many of them settled in Nova Scotia. Many others settled in Ontario. Ontario was then a wilderness. They had to leave good homes in the United States. They had to build homes in the woods. They had to clear land again. Many of them received grants of land to compensate them for their losses and sufferings.

V. Sketch the lesson from the following heads:—Who the U. E. Loyalists were. Why and how they came to Canada. Where they settled. The condition of Ontario then. Why we should cherish their memory.

#### XCIV. THE RIDE FROM GHENT TO AIX.

The reader naturally expects to find that this stirring poem was suggested to the author by some historical fact. This is not the case, it is all purely fanciful.

"The poem was written to illustrate the general spirit of the Spanish war in the Netherlands, as pictured by Motley in his 'Dutch Republic' and 'United Netherlands,' but refers to no particular incident." The following is an extract from a letter of Mr. Browning's, published in 1881 in the Boston *Literary World*:—"There is no sort of historical foundation about 'Good News from Ghent.' I wrote it under the bulwark of a vessel off the African coast, after I had been at sea long enough to appreciate even the fancy of a gallop on the back of a certain good horse 'York,' then in my stable at home."

The poem is usually entitled *How they Brought the Good News from Ghent to Aix*, and the indefinite date [16—], added to the title by Mr. Browning, is no doubt intended to give an air of reality to the mad gallop of the three messengers.

The history of the Netherlands during the period of resistance to Spanish rule—from about the middle of the sixteenth century to the middle of the seventeenth—is full of stirring incidents; and in the civil conflicts of that period as well as in the struggles against Spain, a foremost part was borne by the populous and wealthy city of Ghent, which, on account of its frequent commotions, well deserved to be called an "abode of anarchy," as Mr. Motley has described it.

**Ghent**—*gent* (*g* hard)—the chief town in East Flanders, Belgium.

**Aix**—*āks*.—That is, Aix-lā-Chapelle (*shū-pel'*), a town in Rhenish Prussia, near the Belgian frontier, famous for its mineral springs. Its German name is *Aachen*.

The distance from Ghent to Aix is more than 100 miles in a direct line, and about 125 miles by the route which the imaginary riders take. The towns mentioned are on the route between the two places, in the order in which they occur in the poem: Lokeren (*lō'-kē-ren*—in the reading, accent the second syllable), Boom (*bōm*), Düffeld (*dif'-feld*), Mecheln (*mek'-eln*), Aerschot (*air'-shot*), Hasselt (*hūs'-sell*), Loos (*lōze*), Tongres (*tong'-gers*, or *ton'gr*), Dalhem (*dā'-lem*).

**Stirrup**—*stir'-up*.

**I galloped . . . three**.—Note the Imitative Harmony.

**Watch**.—Make sentences containing this word used in different senses.

**"Speed!"**—Note the accuracy in detail, and the fine effect of the word "speed." Just the last half of the watchman's greeting is echoed by the thick wall, through which the horsemen were galloping, as through a short tunnel.

**Echoed**.—Show that this is the right word to use here. Why were cities surrounded by walls formerly, but not now?

**Postern**—a small side or back gate in a fortified enclosure, by which exit or entrance could be given in secret, or to a small number, without opening the main gates. It is probably used here for the city gate; or perhaps the poet uses this word as if to intimate that the riders were on an important secret mission, and thus to increase the interest of the reader.

**The lights . . . rest**.—Express in the language of prose

**Into the midnight**.—As if the darkness were greatest then. *Midnight* is used, not in its ordinary sense, but for *night*, *darkness*. Compare Longfellow's "into the night are gone."

**Not . . . other**.—"We spoke," omitted. The brevity and abruptness, which characterize the poem throughout, are studied, and are quite in keeping with the headlong haste and intense excitement of the riders. They have no time for talk, and the narrator catches their spirit, and cuts short his sentences.

**The great pace**.—Explain *great*.

**Neck . . . stride**.—The metre is just suited to the subject; the rhythmic rise and fall of the galloping hoofs can be heard throughout, perhaps more plainly here, in the somewhat jerky, disconnected phrases that introduce the hard night-ride.

**Never changing a place**.—What is meant?

**I turned . . . bit**.—The apparently trivial particulars are here introduced skilfully and with good effect. The rider knows that the tremendous ride before him will tax the powers of endurance of his steed to the utmost, and neglects not the most trifling matter that may affect its ease of movement.

**Pique**—the bow of the saddle, or raised part in front of the rider.

**Roland**—the horse he was riding, named after a famous hero of the early French romances, the favorite nephew and captain of Charlemagne. During these preparations by his rider for the long gallop, the horse keeps up his pace without interruption.

**A whit**.—Used adverbially, modifying "galloped." See note, p. 50.

**Lokeren**—a town in East Flanders, north-east from Ghent. All the other towns named follow in

succession, through the provinces of Antwerp, South Brabant, and Limburg, up the valleys of the Dyle and Demer, tributaries of the Scheldt from the East, till the riders cross the Meuse, south of Maestricht, into Prussia.

**Yellow star**—the morning star. Why *yellow*?

**Half-chime**—the bells chiming the half hour. Belis once played an important part in political affairs, being used to summon the people to arms, and to announce the time for carrying out revolutionary projects. The alarm-bell at Ghent bore the following inscription: "My name is Roland; when I toll there is fire, and when I ring there is victory in the land." It is probably on account of their political significance during the civil wars in Holland and Belgium, that the chiming and the playing of bells in those countries have reached a high degree of perfection; "the tinkling called chimes usually accompanies the striking of the hours, half-hours, and quarters, while the playing of tunes comes in as a special divertisement."

**Yet . . . time.**—Why this exclamation? See last part of note on "postern."

**At Aerschot . . . spray.**—Do not fail to note the distinctness with which each picture stands out to the view, though painted in the fewest words. The sudden up-leaping of the sun, the black figures of the cattle brought into relief by the horizontal rays, and the galloping horse butting away the haze with his shoulders, are all drawn to the life.

**Of a sudden.**—Why *of a sudden*? Express differently.

**The cattle . . . black.**—What caused them to look *black*?

**And I saw . . . galloper.**—The darkness and mist had been so dense thus far that the rider could

not see his horse. The warm rays of the sun were now dispelling the mist.

**Resolute**—firm, steady.

**Butting away**—thrusting aside.

**As some bluff . . . spray.**—Supply the ellipsis. We have here a very striking simile; each shoulder of the horse is compared to a bold, outstanding bluff, or steep bank, which scatters into spray the waters of the river that are dashed upon it.

286 **Head and crest.**—What is the grammatical relation? What other words in this stanza have the same relation?

**Pricked . . . track**—erect, and turned forward towards the road in front of him. The picture in this stanza, of the willing, intelligent horse, keen to do just what his rider wants, is a finely drawn one, with great fidelity of detail.

**One eye's . . . intelligence.**—The abstract used in a concrete sense; the epithet "black" is happily transferred from "eye," the noun to which it properly belongs, to "intelligence," the wise expression seen in the eye.

**Askance**—sideways, with side-long look, turned back towards his rider. Why?

**Spume-flakes**—flakes of foam, or froth, tossed up from the horse's mouth.

**Aye and anon.**—For "ever and anon"—every few minutes.

**Dirck groaned.**—Why?

**"Stay spur!"**—Express differently.

**Roos**—*rōs*—the name of Dirck's horse. *Ross* is a common German name for a horse, particularly a saddle-horse. Explain the use of the dash after *Aix*.

**Wheeze**—difficult breathing, gasping.

**Horrible**—painful to behold.

**As down . . . sank.**—Notice how the grammatical order is here interfered with; the phrase,

"down on her haunches," can modify in sense only the verb "sank," but it is written as if modifying both "shuddered" and "sank."

These lines present a vivid picture of an exhausted horse, as it falls under its rider.

**Laughed . . . laugh.**—As if mocking them in their distress. In poetical language the sun is said to smile when his warmth and light are cheering and welcome; but, as in this case his heat was oppressive to the labouring horses, the stronger term is used, and strengthened by the adjective "pitiless."

**'Neath . . . chaff.**—Note the onomatopoeic effect of this line.

**Dome-spire**—the spire or steeple rising from the dome of a church or cathedral.

**"How . . . greet us!"**—Account for the use of these words. See the fourth line of this stanza.

**Roan**—*rôn*.—That is, roan-colored horse—a horse of a sorrel, bay, or dark color, with gray or white hairs thickly interspersed.

**Neck . . . over.**—What would be a more common expression? The croup is the hinder part or buttocks of the horse; hence "crouper" or "crupper," the name given to the part of a harness that is fastened at the *croup*. See also note on "croup," p. 170. In falling, as in lying down, the neck of the horse almost always comes first to the ground.

**The whole . . . news.**—As if the important tidings had actual weight, which was shared among the three, and which became heavier for the one remaining, when the others dropped off.

**With his nostrils . . . rim.**—Describe the appearances denoted in these two lines.

**Buff-coat**—a close-fitting outer garment, with short sleeves, made of buffalo-skin, or some other

thick, heavy material, worn as a defensive covering by soldiers in the 17th century. The coat is so named from its color—*buff*, a light yellow with a dash of pink.

**Holster**—*höl'ster*—a leathern case for a pistol, fastened to the forepart of the saddle in front.

**Jack-boots**—large boots, reaching above the knees, designed to protect the legs.

**Peer.**—Give different meanings. Account for the actions described in the lines, "Then I cast . . . good."

287. **Measure**—cup; used in this sense when denoting a limited quantity of liquor, such as may be drunk at one time. Give other meanings. See *Lockinvar*, st. 4.

**Burgesses**—citizens, inhabitants of a borough who enjoy the franchise and other civic rights. See note on "burghers," p. 279, and on "borough," p. 211.

**Who brought.**—What is the antecedent of "who"?

*Riding Together* (see p. 231), another imaginary poem, may be said to illustrate the spirit of the Crusades, as this poem illustrates the spirit of the Spanish War.

Point out any line in the poem which might suggest the time of the year when this ride is supposed to have taken place.

Trace on a map the course of the riders.

Point out lines in the poem from which the length of time required for the ride may be calculated.

Burns' *Tam o' Shanter* has been called "the maddest and most riotous of gallops," and in this respect Browning's poem deservedly holds a second place. *Paul Revere's Ride*, by Longfellow, and *Sheridan's Ride*, by T. B. Reade, are poems of the same class, but are not so full of dash and vigor; there is some "historical foundation" for these two poems.

This poem is worthy of careful study for the graphic *realism* of its descriptions. Each act of the riders, and each incident of the journey, is so true to the life, that the reader is made to feel as if he were an actual spectator of the ride. In order to read with proper animation and expression, the pupil must be made to realize the picture presented by each line, and thus to feel something of the excitement and suspense of the riders.

The movement of the verse throughout imitates the galloping of the horses, and in the reverberating rhythm of some of the lines we seem almost to hear the beat of the horses' feet; as, for example, st. i., l. 2; st. vii., ll. 1, 4. Observe also how well the first two lines

of the second stanza imitate in their movement the quiet energy of the horses as they settle down to their night's work; the same movement may be noticed in the last two lines of the fourth stanza. These lines should be read in a firm, crisp tone, the voice being clear and ringing, as indeed it should be throughout the poem.

I. Distinguish between **gate** and **gait**; **right** and **rite**; **tail** and **tale**; **weight** and **wait**; **due** and **dew**.

II. (i.) Write an imaginary account of a state of affairs at Ghent and at Aix which might have required the speedy despatch of three messengers bearing good news from the one city to the other; (ii.) Describe the midnight ride of the three messengers.

### XCV. A FORCED RECRUIT AT SOLFERINO.

Solferino (*sōl-fā-rē'nō*) is a town in the northern part of Italy, near which the Austrians were defeated in 1859 by the combined forces of Sardinia and France. The Austrians at that time ruled Lombardy and Venice—the districts north of the Po and east of the Ticino—and exercised a prevailing influence in several of the other Italian states; but Victor Emanuel, King of Sardinia, headed a patriotic movement for the independence of Italy, and for the union of all the petty Italian states into one strong nationality. He declared war against Austria in April, 1859. Sardinia was joined by France, and together they rapidly gained the brilliant victories of Magenta and Solferino. By the peace of Villafranca, in July, 1859, the Austrians gave up Lombardy to Sardinia; and several of the states soon afterwards drove out their rulers who were in sympathy with Austria, and acknowledged the sovereignty of Victor Emanuel, who, in 1860, proclaimed himself king of Italy.

Venetia, the state to which the "forced recruit" belonged, was not freed from Austrian rule till 1866. In the war of that year between Austria and Prussia, the Italians sided with Prussia, and on the conclusion of peace, Venetia became part of the kingdom of Italy. Finally, in 1870, the French troops withdrew from Rome; the States of the Church then



submitted to the rule of Victor Emmanuel ; and thus, by the union of all Italy under one government, with Rome as the capital, the aspirations of the Italian patriots were realized.

287. **In the ranks . . him.**—The recruit is a young Venetian forced to serve in the Austrian army against his fellow-countrymen. Quote lines referring to this *forced* service.

**You found.**—The authoress supposes herself to be addressing the victorious Italians, who retained possession of the battlefield of Solferino.

**With his face . . all.**—What is implied here ?

**Yet . . fall.**—If the patriots found him in the ranks of the Austrians, with his face turned towards themselves, why should they give him a place of honor amongst their own bravest ?

**Venetian**—a native of Venice, or of the Province of Venetia.

**Shot to death.**—For the more usual "shot dead."

**Mere soldier**—one whose business it is to fight. Explain why the recruit's smile might be different from that of a *mere soldier*. What faulty rhyme in this stanza ?

**No stranger . . traitor.**—What is meant ?

**Alien**—foreign, of another country.

**Underneath it . . rest.**—"It" refers, grammatically, to the "cloth on his breast," that is, to the Austrian uniform ; but, to express the writer's sentiment, "it" must have reference to any soldier's uniform. Give the meaning of the two lines fully, expanding "underneath it" into a clause.

**Tortured and goaded.**—Are the hardships of forced service so great as to justify these strong expressions ?

**File**—a row of soldiers ranged behind one another ; opposed to *rank*, which means a row ranged side by side. Hence "rank and

file," the whole body of soldiers.

288. **His musket . . loaded.**—Why not ? What effect is produced by the introduction of "See !" into this line ?

**Facing . . smile.**—An absolute construction. What effect would be produced by changing "that" to "a" before "smile" ?

**Yearn**—to desire with eager longing. The ordinary phrase, *yearn for*, does not express such intense, vehement desire, or longing, as the one used here.

**"Let me die . . hands."**—Why are the quotation marks used ? How could he thus die *for Italy* ?

**Spare me a ball**—spare or spend one *for* me ; not, deliver me from.

**Deliver my heart.**—What is meant ?

**Me.**—Indirect object of "tear"—for me.

**This badge**—the Austrian uniform, which was hateful to him.

**So thought — so died.**—Expand "so" in each case into a clause.

**What then ? . . died.**—Spoken by an imaginary objector to his burial with honors. The reply comes, "Ay, but it is easy for men, when surrounded by friends and sympathizers, to die bravely, to scorn death ; but it is hard to die, cut off from the sympathy of friends, and regarded as a traitor."

**Tricolor**—a national flag of three colors, arranged in equal stripes, or masses, ordinarily assumed by nations which profess to have wrested their liberty from tyrannical rulers. Besides Italy, France, Belgium, and Holland have tricolored ensigns. The Italian colors are green, white, and red, divided vertically. The white stripe bears a device—a

white cross on a red shield, with a crown above it. What other tricolor floated above the combatants at Solferino?

**Struck down.**—Connected with "men" in the preceding stanza.

**Acclaims**—shouts of victory.

**Italy rescued.**—See first note.

**To love them.**—Whom?

**Blazon**—to deck, or adorn, engrave conspicuously, as on a monument or tablet.

**Mixed**—mingled. Parse.

**Shamed . . regard**—disgraced in the opinion of his country, by being found dead in the uniform of her oppressor.

**Faithful and passive.**—He could only *suffer* for his country *passively*, without resistance; his countrymen *actively fought* for her. Show that his was the harder task. How did he show himself faithful?

Observe the contrast expressed between the glorious fate of the patriot soldier and the hard lot of the conscript—the one dying among his comrades, under his own flag, sure of the praise and affectionate remembrance of his countrymen; the other, without any witness of his fidelity, dying among his country's enemies, and wearing their hated uniform, which would brand him as a traitor.

**'Twas sublime!**—To be shot down by his own countrymen, while faithful in heart to his country, shows a spirit more lofty than that of a mere soldier, and a death more sublime; it was the spirit and death of a martyr.

**Restriction**—restraint. He was a *forced*, not a willing recruit. Why *cruel*?

**The guerdon of sons**—*gër'-don*—the reward usually given to sons; here, praise and honor. See the eighth stanza.

**With most . . guns.**—Though he could not enjoy the *reward* of a son, he nevertheless yielded a

son's *obedience*, and with a strong conviction, or sense of duty, he was ready to *die* for his country, though he could not *fight* for her. In the last line of the stanza, the soul of the recruit is represented as gratefully kissing the guns from whence came his death-wound—a beautiful poetic fancy to express his eager longing for death. See the fifth and sixth stanzas.

**That moves . . it.**—Explain. Show clearly to what "that" and "it" refer.

**Grudge not**—be not unwilling.

**The others . . glory.**—By "your poet" is probably meant Horace, who wrote, "*Dulce et decorum est pro patria mori.*" "Sweet and glorious is it to die for one's native land."

Tell the story of the "Forced Recruit" in your own words.

To read this poem with proper expression and feeling, the reader must carefully study it until the whole of the picture is represented clearly to his own mind—the battle-field, the Italian soldiers recognizing their countryman in the enemy's uniform, their excitement and anger, gradually giving way to feelings of tenderness and pity, until they are moved to tears by the words and sentiments of the poem, which are supposed to be addressed to them.

St. 1. Emphasize "to." Why?

3. What inflection on "stranger," and on "traitor"? Very slight suspension of the voice after "greater."

5. What inflection on "ranks," and on "hands"?

7. "What then . . died." Compare in sentiment, "'Tis but . . said," Lesson LXVI., first stanza, and see hint thereon. Falling inflection on "then," and rising on "died."

10. "'Twas sublime!" Read with full force, expressive of admiration.

## XCVI. CANADA AND THE UNITED STATES.

289. **Commercial prosperity.**—How can commercial prosperity be a bond between nations? Would "commercial intercourse" be a more correct expression here?

**Three . . . family.**—the three divisions of the Anglo-Saxon, or English-speaking, race — Great Britain, Canada, and the United States. Canada and the United States are properly the branches, Great Britain herself being the parent stem.

**Theme.**—the subject of discussion. Name it.

**Petty.**—small, trifling, such as those springing from mere local considerations.

**Concerns.**—affairs, interests.

**To come.**—Express by an adjective.

**Different . . . government.**—Name the different systems referred to. Show how each system differs from the others.

**Common origin.**—What?

**Advanced civilization.**—Advanced, chiefly in political liberty.

**Trefoil** — *tre'foil*. — Literally, *three leaves*. The three leaves of the clover spring from one leaf-blade. What comparison does the speaker wish to make by introducing the *trefoil*?

**For nearly . . . family.**—In what respect is this statement correct?

**Hastings.**—See Lesson VIII.

**Curfew.**—Corrupted from the French, *couvre-feu*, meaning *cover fire*. This was the name given to a bell, anciently rung in England at eight o'clock in the evening, as a signal to extinguish fires and lights. This custom probably existed in Anglo-Saxon times as a means of guarding against fires and disturbances at night. It was rigidly enforced by William the Conqueror, who has, therefore, the credit of introducing it from Normandy. The practice of ringing a

bell at sunset, or at some other stated time in the evening, still continued in many places in England, is a survival of the ancient *curfew*. See the first line of Gray's *Elegy*, Lesson CV., and Longfellow's poem, *Curfew*.

**They fought . . . Saviour.**—The reference is to the Crusades, or so-called Holy Wars. These were expeditions undertaken by the Christian nations of Europe with the object of recovering Palestine, or the Holy Land, from the hands of the Mohammedans. They were carried on in the 11th, 12th, and 13th centuries. The English took an active part in several of these Crusades, especially the Third. See *Public School History (English)*, chap. v., sec. 6; also, Lessons LXXXIV. and LXXXVI.

**Sepulchre.**—a tomb, a place of burial. See Matt. xxvii

290. **Common ancestors.**—Express "common" by a phrase.

**Great Charter.**—Commonly called *Magna Charta*. The English Barons wrung this famous charter from King John, and forced him to sign it at Runnymede, in 1215. It is regarded as the foundation of the liberty of British subjects, because, in addition to many clauses or provisions relating to the rights of the Barons and of the Church, it contains the first legal declaration of what has since been a vital principle of English law—that no freeman shall be imprisoned, dispossessed of his property, or outlawed, save by the judgment of his peers (equals), or by due course of law.

**Bill of Rights.**—An Act of Parliament passed in 1689, limiting the power of the king, and giving the people's representatives in Parliament the right to depose him, to change the order of succession, and to set whom they

would upon the throne. It took away all claim of divine right, or hereditary right independent of the law, which the Stuarts had insisted on. See *Public School History (English)*, chap. xiv., sec. 9, and chap. xv., sec. 2.

**Free Parliaments**—Parliaments whose members are freely elected by the people, without the interference of the Crown or the nobles.

**Habeas Corpus**.—An Act passed in 1679. It provides that no sovereign can detain any of his subjects in prison beyond a specified time without bringing him to a fair trial. Every prisoner can by this act demand a writ, compelling his jailer to bring both prisoner and warrant before a court of justice to test the legality of the imprisonment.

**Trial by Jury**.—It has been long supposed that this form of trial was established by Alfred the Great, but there is no evidence that he did more than reduce to a uniform system a practice already common.

**Jurisprudence**—the science of law.

**Coke**—Sir Edward, Chief Justice of England in the time of James I., celebrated for his reverence for the law. He sided with the people in their struggle for political liberty, and took an active part in framing the Petition of Rights in 1628.

**Mansfield**—William Murray—became Chief Justice of England in 1756.

**Marshall and Story**.—John Marshall and Joseph Story were celebrated American judges of the present century. The former was Chief Justice of the United States, and died in 1835; the latter died in 1845.

**Chaucer**—*chaw'ser*.—Geoffrey Chaucer, the first great English poet, lived 1328-1400. His chief

work is the *Canterbury Tales*, a poem remarkable for the picturesque quality of its descriptions and for the knowledge of human nature which it displays. He lived at the court of Edward III.

**Shakespeare**.—See Introductory Notice, p. 306.

**Our literature . . . inheritance**.—Explain what is meant.

**Tennyson and Longfellow**.—The former the greatest living English poet; and the latter the greatest living American poet at the time this oration was delivered. See Introductory Notices, pp. 105 and 121.

**Enriched . . . Atlantic**.—Recast in your own language. Distinguish the use of "either" in this sentence from its common use.

**Navigators**.—Distinguish from *sailors*, as commonly used.

**Cortereal**.—Gaspard Cortereal, a Portuguese navigator, was sent from Lisbon on a voyage of discovery in 1500, and made some discoveries on the coast of Labrador. He set out on another voyage in 1501, but was never heard of afterwards.

**Hudson**.—Henry Hudson, a great English navigator, was first sent in 1607 by some London merchants to discover a north-west passage to China and Japan. This and a second voyage were unsuccessful. In his third voyage in 1609, under the auspices of the Dutch East India Company, he discovered Hudson River in New York State. His fourth and last voyage, in 1610, was rewarded by the discovery of the strait and bay in Northern Canada, which bear his name. He was about to return home when his crew mutinied, and set him, his son, and seven infirm men adrift in a boat; they were never afterwards heard of.

Name some of the navigators who made voyages of discovery "from Cortereal to Hudson."

**Moving accidents . . field.**—A quotation from *Othello*, act i., sc. 3.

**We have . . elements.**—Who are meant by "we" here? Compare "us" in the next sentence. Name the localities in America peopled by the Germans and the French respectively. Is "but" the proper connective in this sentence?

**The Germans . . freedom.**—What is the historical allusion? Is the statement true? Give an account of the most important events by which our freedom has been established, and show in what that freedom chiefly consists.

**They give . . thrift.**—Paraphrase so as to bring out the full meaning, substituting synonymous expressions for "industry," "intelligence," and "thrift." Account for the change of tense in this sentence.

**Fortune . . control.**—Give the date, and name chief events of the war which separated Canada from France. For the last and decisive battle, see Lesson LXXIX. What difference in meaning by substituting "should" for "could"?

**Two wars.**—First, the Revolutionary War mentioned below, by which the thirteen British colonies were separated from Great Britain and formed into a Republic. See first note on Lesson XCIII. The war began in 1775, and lasted eight years. Secondly, the War of 1812, between Great Britain, with Canada, and the United States. See *Public School History (Canadian)*, chap. iv.

**Pictured Rocks.**—These are cliffs of red and gray sandstone extending for about five miles along the southern shore of Lake Superior, 100 miles west of the Sault Ste. Marie, and rising, in most places, abruptly from the water to a height varying from 50 to nearly 200 feet. These rocks have been worn by the action of the

lake into fantastic forms, and large portions of their surface are marked by perpendicular stripes of brilliant colors.

**Keels of commerce.**—Explain this metaphor by a paraphrase.

**Drawn . . heaven.**—How is this done? See Lesson XV. Is it true that the water *forms* the rainbow?

Point out on the map the places mentioned in this paragraph.

291. **Campaign.**—See note, p. 107.

**Civil—national.**—Distinguish between the two kinds of war mentioned. The civil war here referred to was between the Northern and the Southern States of the American Union, 1861–1865. The question as to the extension of negro slavery was the real cause of the war. During the progress of the war, slavery was abolished throughout the United States, by proclamation of President Lincoln, Sept., 1862.

**Two . . elements.**—What is meant?

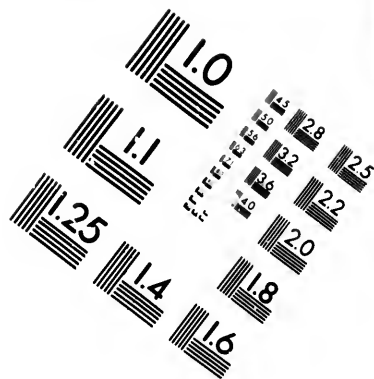
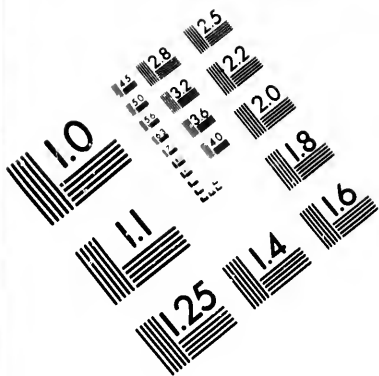
**Recollection.**—Distinguish from *remembrance*.

**I see . . countries.**—The convention being of an international character, the door of the chamber in which this speech was delivered was draped by the British and the United States flags.

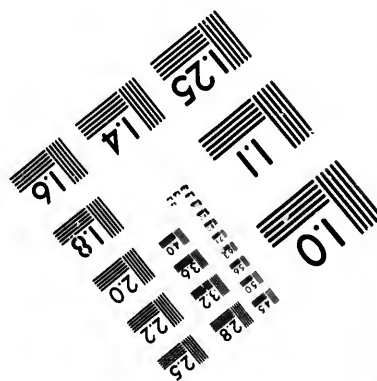
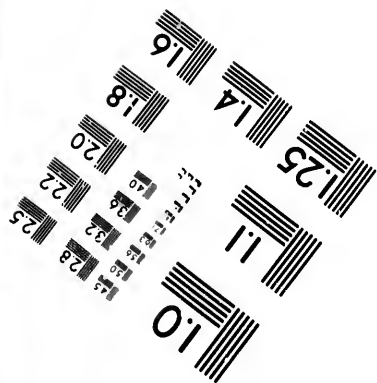
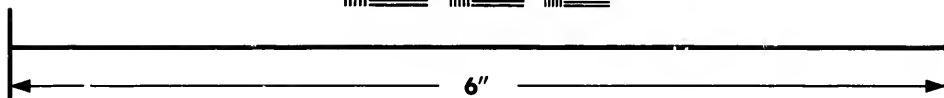
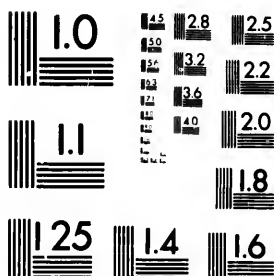
**Draped**—hanging intertwined. Give the ordinary meaning.

I. Distinguish between *theme* and *subject*; *petty*, *small*, and *insignificant*; *flourish*, *thrive*, and *prosper*; *plans*, *methods*, and *systems*; *common*, *mutual*, and *general*; *distinct* and *separate*; *sepulchre*, *tomb*, and *grave*; *established*, *founded*, and *initiated*; *language*, *tongue*, and *speech*; *thrift*, *diligence*, and *industry*; *control*, *govern*, and *manage*; *encircle*, *embrace*, and *enclose*; *unite*, *combine*, and *join*; *rebuke* and *reprove*.





# IMAGE EVALUATION TEST TARGET (MT-3)



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II. Define the following words:—commerce, prosperity, civilization, ancestor, navigator, intelligence, campaign.

III. Construct one or more sentences, illustrating the meaning and use of the following words:—theme, origin, sepulchre, thrift, knell, dirge.

IV. Paraphrase:—In the presence of this great theme all petty interests should rebuked. The clover lifts its trefoil leaves to the evening dew, yet they draw their nourishment from a single stem. From Chaucer to Shakespeare our literature is a common inheritance. The people of the United States hope to draw together the two conflicting elements, and make them one people. I would have the flags draped together, fold within fold, and let

" Their varying tints unite,  
And form in heaven's light  
One arch of peace."

V. Vary the following by changing the voice of the verbs:—We are not dealing with the concerns of a City, a Province, or a State, but with the future of a race for all time to come. Our common ancestors won the great charter. Tennyson and Longfellow write in one language, which is enriched by the genius developed on either side of the Atlantic. It may be said we have been divided by two wars. Since the last war we have had fifty years of peace. I see around the door the flags of the two countries.

VI. Give an analysis of the extract, making as clear as you can the course of the speaker's thought and argument.

### ODE.

The Ode may be defined as a poetical composition which expresses in elevated language the most intense feelings of the poet. It may be written in a great variety of metres, and it usually takes the form of an apostrophe or address to the person or thing that forms the subject of the composition. (See Introduction, to the NOTES, p. 10.)

The odes of William Collins (b. 1721, d. 1759) are among the finest lyrical poems in the language. The ode beginning "How sleep the brave" appears in his collection with the title, "Ode written in the year 1746."

Observe the beauty and melody of the versification, and the frequent use of metaphorical language and of Personification in this ode—the fingers of Spring, the feet of Fancy, Honor represented as a gray pilgrim, Freedom as a weeping hermit. Examine also the epithets—dewy, hallowed, sweeter, etc.; and contrast the happy lot of "the brave who sink to rest," as described by Collins, with Scott's description of the forlorn condition of the selfish, unpatriotic man, who

" Living, shall forfeit fair renown,  
And, doubly dying, shall go down  
To the vile dust from whence he sprung,  
Unwept, unhonored, and unsung."

—*The Lay of the Last Minstrel*, canto vi., st. 1.

## XCVII. THE SUBLIMITY OF GOD.

This sublime psalm is a hymn of praise to the Lord, or Jehovah, as the great Creator and Preserver of all things. The Psalmist seems to follow the order of creation as described in the first chapter of Genesis, with which the pupils should compare the psalm. Verses 2-5 will be found to refer to the work of the first and second days; 6-18 to that of the third; 19-23 to that of the fourth, and 24-30 to that of the fifth and sixth. The notes are mainly intended to direct attention to the beauty of the language and the grandeur of the images, and to help the pupil to appreciate the noble thoughts and sentiments of this inimitable poem.

**292. Light . . garment.**—What grander conception could be formed than that of the Great Jehovah enshrouding Himself in light as in a garment? The creation of light was the work of the first day.

**Stretchest . . waters.**—The Great Architect is poetically represented as spreading out the sky as an overarching curtain, or canopy, supported by pillars or beams resting in the waters of a great sea surrounding the earth, His chamber. This corresponds to the conception in Genesis of the second day's work, the creation of the firmament of heaven, and lifting it up above the waters.

**Who maketh . . fire**—In the new version, "Who maketh winds his messengers; his ministers a flaming fire." Jehovah is represented as creating those subtle but powerful agents, wind and fire, and using them as His servants to do His will.

**Who laid . . earth.**—Compare with Genesis i., 6-8. Compare marginal rendering, Revised Version: "The mountains rose, the valleys sank down."

**He sendeth . . man's heart.**—Compare this beautiful description of the uses and blessings of water with the work of the third day, Gen. i., 9-13.

**293. The trees . . sap.**—The meaning is clearer in Revised Version: "The trees of the Lord are satisfied;" *i.e.*, fed by the waters. By "trees of the Lord" are meant the great forest trees, especially the majestic cedars, which, springing up and growing to such magnificent proportions without man's cultivation, seem as if more immediately planted by His hand.

**Conies.**—The cony of Scripture is thought to be the animal now called a *daman*, still to be found in Syria and other Eastern countries. It is feeble and timid, and hides in the clefts of rocks and mouths of caves.

**He appointeth . . riches.**—A graphic picture of the results of the division of day from night, light from darkness—the work of the fourth day.

**294. Manifold**—great in number and variety.

**So is . . therein.**—"Yonder is the sea, great and wide."—Revised Version.

**Leviathan.**—See note, p. 248.

**That thou givest . . gather.**—Some translate without the *that*: "Thou givest to them, they gather." They gather what God gives, and God gives all they gather.

**He looketh . . smoke.**—If

these expressions refer to the earthquake and the volcano, respectively, no image could more strikingly illustrate God's continued power over His works.

**The glory . . . praise ye the Lord.**—The psalm closes with

celebrating the everlasting glory of Jehovah, and His delight in the works of His creation; expressions of confidence in Him, and a prayer that the defilement of sin may be taken away from His beautiful universe.

### XCVIII. NATIONAL MORALITY.

295. **Permanent**—lasting.

**I do not care . . . live.**—Note the contrast between the two sentences, heightened by their shortness and directness. Mr. Bright here shows his fidelity to the principles of the Friends, or Quakers, of which society he is a member. In 1882, he withdrew from the Gladstone Cabinet when it resolved to bombard Alexandria, because he could not give his consent to the bombardment. What is meant by "the condition of the people"? Is it possible for any one to care for military renown and for the condition of the people at the same time?

**Less likely**—Why?

**Irreverently**—in a manner not reverent or respectful. Note the difference between *reverent* and *reverend*, the first meaning *respectful*, the latter *worthy of reverence*. Mr. Bright advocates the rights of the people. Does such advocacy imply disloyalty to the Crown?

**Crown . . . empire.**—Not referring literally to the objects named, but to what the objects represent—the power and dignity of the sovereign, the nobles, and the clergy. The orator, in this sentence, enumerates those things in which nations take most pride, and contrasts them with that which he regards as the true test of a nation's greatness—the happiness of the people.

**Coronets**—inferior crowns worn by princes and noblemen. There

are distinct coronets for each rank of the nobility.

**Mitres.**—A mitre is a covering for the head of the Pope, bishops, cardinals, and certain other church dignitaries, worn only on special occasions. The mitre is a sort of lofty cap, rising in two points.

**Wide colonies.**—See note on "colony," p. 155. What two meanings may "wide" have here?

**Great body . . . people.**—Who, besides these, constitute a nation?

**Baronial castles**—castles of the nobility. See note on "nobles and barons," p. 84.

**Halls.**—Certain great houses of the nobles are called *Halls*. The name originated in the custom of holding courts in these houses. Compare "My manors, halls, and bowers" in *Marmion and Douglas*, and see note on "halls," p. 256. Tantallon Castle was also called Tantallon Hall.

**The nation . . . cottage.**—Almost a proverb in its triteness and expressiveness. Show what is meant by the statement.

**Unless the light . . . government.**—A plea for such legislation as will benefit the masses, and give them a fair share of recognition and influence in their own government. Show that "light," "beauty," and "excellence," are suitable descriptive words, as used in this sentence. Express the full meaning of the sentence in simpler language.

**Constitution.**—See note on

"Constitution of government," p. 282.

**Legislation — statesmanship.**—Give the meaning of these words. What is the difference between a *legislator* and a *statesman*?

**Duties of government.**—Write a concise statement of what you consider these duties to be.

**I have . . . pleaded.**—Where? Explain.

**Adequate**—sufficient, equal to the necessity of the case.

**Scientific . . . defence.**—What are these at the present time? Are they the same as those to which Mr. Bright refers? Show that means of defence may be *unscientific*?

**Statesmen.**—Name some British and some Canadian statesmen.

296. **Principles**—beliefs, rules which govern one's conduct. Distinguish from *opinions*. What principles are referred to? What are the principles of the other one per cent.? To which class does Mr. Bright belong?

**But . . . efficiency.**—Show that there is sufficient contrast between "moderation" and "efficiency" to require the use of "but."

**Confines**—boundaries. Paraphrase the clause "which . . . kingdom," showing the full meaning of "within" and "on."

**Repudiate**—disclaim, refuse to be responsible for. Distinguish from "denounce." Note the vigor and firmness with which the sentence opens, and show that the views expressed are consistent with Mr. Bright's well-known peace principles.

**Engagement — employment.**—Distinguish in meaning. Could these words be interchanged here?

**Too large . . . statesmanship.**—Explain how this could be. To what peculiar dangers are large Empires exposed?

**The most ancient . . . historians**

—Herodotus, the Greek historian, often called the "**Father of History**." In what sense is "profane" used here?

**Scythians**—the inhabitants of Scythia, the ancient name of the territory lying north and east of the Black Sea and the Caspian. They were a pastoral people and *nomadic* in their habits, that is, roaming about with their flocks and herds.

**Scimitar.**—See note, p. 69.

**Symbol.**—What is meant? Give modern expressions of the use of symbols. How do we symbolize *wisdom*? *justice*? *British authority*? *the naval supremacy of Britain*?

**Mars**—the Roman name of the god of war, from which our word *martial* is derived.

**Sacrifices . . . country.**—Show that in such expressions as "He made a sacrifice for his friend," "He sells goods at a sacrifice," the word "sacrifice" retains some shade of its primary meaning, which it has in this place. Of what kind of people are horses and cattle the main wealth? What is the main wealth of our country?

**Sacrifices . . . scimitar**—Bright's contemptuous name for the nation's expenditure for war purposes. As a member of the Society of Friends he opposes war as a means of settling national difficulties, preferring arbitration. The National Debt of Great Britain—now amounting to the enormous sum of £700,000,000—has been contracted chiefly on account of war expenditure. This debt may be said to have begun in 1693, when the Bank of England was established.

**Have no political power**—have not the right of voting. A wonderful change has been wrought in England since this speech was delivered. At that time the artisan and agricultural classes were almost wholly without votes. Suc-

cessive reform bills have extended the franchise to almost all classes. See *Public School History (English)*, chap. xx., secs. 6 and 10.

**Limited means.**—Why *limited*? Explain fully.

**Am privileged.**—What peculiarity in this form of the verb? Express differently.

297. **In whose hands . . . district.**—In what respect?

**Those whose gentle . . . suffered.**—Who were these?

**Finer instincts.**—Explain.

**Turmoil**—excessive labor, tumult. Explain how the minds of people suffer in the turmoil and strife of life.

**You can . . . power.**—How? Paraphrase and expand to express the meaning in full.

**A good thought.**—What is meant by *good thoughts* on political subjects? Show that the strife of political parties is antagonistic to such thoughts.

**Social.**—Distinguish from "social" in meaning and use.

**More general meetings.**—Explain "more general."

**Affecting.**—Be careful to distinguish this word from "effecting." Make sentences using each correctly.

**Sensibly.**—Write sentences to illustrate different meanings of this word.

**The course . . . pursue.**—The discussion of political subjects would tend to create a public sentiment. This public sentiment would sensibly affect the ballot, and through it the Government.

**Devoutly.**—Give synonym.

**Moral law.**—What is the *moral law*? Quote our Saviour's summary of it.

Mr. Bright maintains that a nation should be guided by the same principles as an individual; that what is morally wrong in the individual is equally so in the nation.

**If nations reject . . . follow.**—Give a synonym of "deride." How can nations reject and deride the moral law? How can they suffer or be punished for so doing? Refer to an instance in illustration of your answer.

**Great Italian.**—Dante (*dän'-tā*), another of *La Divina Commedia*, the great Italian epic poem. Born at Florence, 1265; died at Ravenna, 1321.

**"The sword . . . linger."**—Express the meaning of these lines by a paraphrase.

**We have experience . . . enough.**—Express fully, showing what the speaker means by *beacons* and *landmarks*.

**Beacons.**—See note on "beacon light," p. 74.

**An ancient people.**—The Jews.

**Urim and Thummin**—*ü'-rim*, *thum'-im*.—See Exodus xxviii., 30. These words literally signify *lights* and *perfections*. The Urim and Thummim were some kind of emblem or decoration worn on the breastplate of the high priest when serving at the altar, in virtue of which he made known the will of God to the people. It is not known exactly what these emblems were. "The utmost that can be satisfactorily known respecting the subject is that it was the manner or thing through which a knowledge of the divine will was sought and conveyed, or rather, the breastplate which the high priest wore when God spoke by him."—*Eadie*.

**Oraculous**—having the nature of an oracle, being instruments or symbols of divine inspiration. This is a rare form of the word; *oracular* is more common.

Notice the simplicity and directness of expression which characterize all the paragraphs of this lesson. The orator is expressing sentiments to which most people give at best a mere intellectual

assent, while in practice nothing so impresses them as the very "crowns, coronets, mitres," etc., which Mr. Bright esteems so lightly. While outspoken and frank as to his beliefs, he does not indulge in violent statements calculated to offend. He tries to overcome national prejudices, not by fierce denunciation, but by appealing to the better natures of his fellow-countrymen, and by pointing out to them a more excellent way to national greatness.

I. Write sentences to illustrate the different uses or meanings of the following:—*morality, virtue; greatness, renown; monarchy, kingdom, empire; statesman, politician; repudiate, denounce;*

*profane historians, profane writers of history; compare, contrasted, costly, valuable; audience, congregation; adequate, sufficient; renown, fame; topic, subject.*

II. Analyze:—permanent, morality, military, irreverently, legislation, impressed, scientific, efficiency, expenditure, profane, deride, sacrifice, influence, affecting, pursue, reject, penalty, inevitably, eternal, adequate.

III. Change the third paragraph to indirect narration; that is, putting the speaker in the third person.

IV. Write compositions, taking as a subject, (1) the last sentence of the first paragraph; (2) the second sentence of the second paragraph; (3) the last sentence of the lesson.

## XCIX. THE FORSAKEN MERMAN.

In popular mythology, the mermen and mermaids (*mere*, a lake or pool, allied to *mer*, French for sea) are a class of beings represented as having the upper parts of the body like those of men and women, and the lower parts like the tails of fishes. They possess human intelligence and the power of speech; they dwell in caves in the depths of the ocean, but are able to live on land, and to enter into social relations with men and women.

The mermaids are usually described as extremely beautiful, and, like the Sirens of classical mythology, possessed of a magical power of song, by means of which they entice men away to their ocean caves. In *The Mermaid*, a ballad contributed by John Leyden (1775-1811) to Scott's *Minstrelsy of the Scottish Border*, we are told of one of these water-sprites who tries "with her silver tongue" to lure Macphail, the chief of Colonsay.

One of the most charming tales of the water-maidens is that of *Undine*, by Fouqué, a German writer, in which we have the story of a mermaid who marries a brave knight, and forsakes her ocean-home to live with him. In *The Forsaken Merman*, on the contrary, we are told of a merman who has a human wife. This woman, on hearing the

Easter bells, is seized with a sudden desire to revisit the land, and, repenting of her strange, unnatural mode of life, she forsakes husband and children, and returns to her life on land, freed from the enchantment by which she had been held.

298. **Down.**—The merman and his children have been on shore seeking for the wife and mother who has left them, and they are represented as standing on a height near the sea and overlooking the little port-town and church.

**Away below**—below the waves to the still water beneath.

**My brothers**—the other mermen, who want to keep him away from human beings, and who are perhaps afraid that when the tide has ebbed he may not be able to come to them.

**White horses**—a poetic name for the foaming waves of the ocean. What is the common name? The white horses are fancifully supposed to disport themselves amidst the foam of the seething waters, while waiting to convey their riders to their ocean caves.

**Champ and chafe.**—Explain. Point out the same thought in the next stanza.

**Wild with pain.**—Why?

**Mother dear . . . fret.**—Whose words are these?

Note the despairing tone of the third stanza.

299. **Was it yesterday?**—Observe that this question is frequently repeated, as if the merman, dazed with grief at Margaret's desertion of him, could not tell how long it was since they were happy together in their "pale-green sea-groves."

**Sweet bells.**—What bells are these?

**Sand-strewn caverns.**—*Caverns* is a repetition of "caverns" three lines above, and, of course, in the same constructions. What added idea in *sand-strewn*?

**Where the winds . . . sleep.**—Express in prose language.

**The spent lights.**—An effective touch to a picture already vivid; the light from above the waves is dim—as it were tired and spent—when it reaches the depths where they were lying.

**Ooze**—soft mud or slime, that which *oozes* out from the ground of the ocean bed. Compare its use on p. 180.

**Mail.**—That is, coats of mail, armor; here, the scales of the sea-monsters. How can the sea-snakes be said to dry their mail?

**Bask.**—Is the meaning of "bask" here different from its usual meaning?

**With unshut eye.**—The eyes of whales and most other fishes are not protected by eyelids; hence they cannot be opened and shut.

**Aye**—*ā*—ever. See note on "ay," p. 218.

**Music.**—What music?

Observe the weirdness and imaginative beauty of this stanza.

**Call yet once.**—Observe the pathos of this parenthetical expression. The merman has lost all hope, yet he again urges his children to make one more despairing effort to attract the attention of their mother.

**Sate**—*sāt*—old form of the past tense of *sit*.

**Red gold throne.**—The coloring is perhaps suggested by the red coral which, according to the legends, is combined with amber and pearls to form the dwelling-places of the mermen. Compare "He lies within a coral cave."—Leyden, *The Mermaid*.

**She combed . . . hair.**—The sea-fairies or mermaids are always

represented as having long, flowing locks of golden hair, which Thomas Carew calls the "mermaid's yellow pride of hair." Combing their hair seems to be a favorite pastime. See Tennyson's poem, *The Mermaid*; also, Leyden's poem.

**Swung the sound.**—As if the undulating motion of the waves above them had imparted the like motion to the sound as it descended; or, as the bell swings, so the sound swings, and the motion continues till it reaches the depths of the sea.

**Clear green.**—The color of the sea from below. It is a darker color when seen from above. Why?

**Pray.**—Is this verb in the indicative, the imperative, or the infinitive mood? Give the difference of meaning for each.

**Easter-time.**—Easter is the first Sunday after the full moon—or, more properly, the 14th day of the calendar moon—which happens upon, or next after, the 21st day of March. It may fall as early as the 22nd of March, or as late as the 25th of April. In memory of what event is the Easter festival held?

**I lose . . soul.**—The sound of the Easter bells causes her to think of the unchristian life she is leading.

According to the fairy-tales the mermaid has no soul, but can obtain one by marriage with a mortal; thus Undine is represented as saying to her husband, "Now have I a soul, I thank thee for my soul." The poet has probably in his mind this feature of the tales, and intends to present the opposite view, that the woman is in danger of losing her soul on account of her marriage with the merman.

300. **Down**—an undulating tract of land, covered with short grass. It is used chiefly for pasturing

sheep, as the soil is too light for cultivation. The *downs* are in fact a succession of low sand-hills or *dunes*, covered with a thin layer of mould; hence the epithet "sandy."

**Sea-stocks**—flowers of the widespread stock family, found growing on sandy soil near the sea-shore. They produce a large purple flower, which is fragrant only at night.

**Cold blowing airs.**—By a natural touch the winds are represented as strange and unpleasant to the merman, living, as he did, in the dead calm of the deep sea—an idea to be noticed elsewhere, in "windy shore," "windy hill," etc.

**Leaded panes**—small panes of glass set in lead; still to be seen in old churches.

**Hist.**—Generally, hush; here used simply to attract attention.

**Humming town.**—Why *humming*?

**Holy well.**—Probably the basin of holy water which stands at the door of Roman Catholic churches.

301. **Shuttle**—an instrument for passing the thread from one side of the web of cloth to the other in weaving.

**Anon**—soon. Account for the change that has come over Margaret.

**Amber**—semi-transparent fossil gum or resin, found chiefly on the shores of the Baltic Sea. Amber, being found mostly on the sea-shore, may be readily fancied as forming the roof of a sea-cave. See note on "red gold throne."

**Singing.**—Give grammatical connection.

**A mortal.**—Explain.

**And alone . . sea.**—Show the connection in thought between these lines and the preceding ones. Who are the "kings of the sea"?

**Spring-tides**—tides at the new and full moon, which rise higher



and fall lower than the ordinary or *neap* tides.

302. **From heaths . . broom.**—For "heaths," see note on "heather blooms," p. 99. The *broom* is a common flowering plant which grows abundantly on sandy pastures and heaths in Britain. With what are the flowers of the broom here compared?

**Blanched**—whitened, white.

**Hie**—hasten.

**Ebb-tide**—low tide, when the tide is out.

Write a short account of the *forsaken merran*.

The best preparation for reading this beautiful poem with true expression will be the careful study of its meaning and sentiment. The pupils should first read it carefully for the purpose of discovering its true meaning, and putting themselves in sympathy with the merman and his children. It would be well also to have them write in their own language a clear account of the story, showing that they thoroughly understand it, and appreciate the sentiments it contains. They will then naturally express the tones and emotions of the speakers in their various utterances and situations.

The first stanza should be read in a tone denoting dejection. The merman has given up hope. In the second, hope is faintly re-

vived, and a last call uttered. The third should be read in a tone of despair.

Observe the rising inflection throughout the fourth stanza, except in the line, "When did music . . way?"

A despairing tone will properly mark the reading of the latter part of the sixth stanza.

Bring out the contrast between the joyous song of the woman and the sadness which comes over her when she thinks of her sea-born children.

The description, in the last stanza, of the proposed secret visit of the merman and his children to the home of the wife and mother should be read in a very subdued tone, with soft, gentle force.

The variety in the metre requires a corresponding variety in the reading, and if the voice, without sing-song or droning, be made to respond readily to the several changes, they will greatly help to make the reading effective.

I. What is the force of the termination in the words *shoreward* and *seaward*? Give other examples.

II. Write sentences showing the distinction in meanings of the following pairs of words:—*pain, pane*; *soul, sole*; *air, ere*; *aisle, isle*; *steal, steel*; *stare, stair*; *hie, high*; *rains, reins*.

## SONNET.

This sonnet, entitled "Night and Death," was declared by Coleridge to be the finest and most grandly conceived sonnet in our language; "at least," he added, "it is only in Milton and in Wordsworth that I remember any rival." Its author, Joseph Blanco White, was born at Seville, in Spain, in 1775. His father was of Irish descent, and his mother was a Spanish lady. He went to England in 1810, and

lived chiefly in London as a man of letters, contributing to the Reviews and other high-class periodicals. He died in 1841.

It is somewhat remarkable that one of the greatest English sonnets should be the work of a foreigner, and it is perhaps equally remarkable that he wrote nothing else in verse that is worth reading. It has been observed that the execution of the poem is not equal to its conception, and fault has been found with the eleventh line, which Rossetti calls "a fatally disenchanting line"—"fly" and "insect" being synonymous terms. Another poet has pointed out that in an early copy the line ran, "Whilst flower and leaf," etc., but in an extant autograph copy of the sonnet, presented by the author himself, the line in question reads as in the text.

This form of verse is of Italian origin, and was introduced into England by the Earl of Surrey (1516-1547), who is said to have written the first English sonnets. The word *sonnet* was used by the Italian poets to denote simply "a short poem limited to the exposition of a single idea, sentiment, or emotion." Compare this definition with that on page 27 of the NOTES.

The form of the sonnet is regulated according to certain definite rules. The fourteen lines of which it consists are divided into two groups: the first, of eight lines called the *octave*; and the second, of six lines called the *sestette*. In the Sonnet proper (on the Italian pattern), the octave contains only two rhymes, the first, fourth, fifth, and eighth lines rhyming together, and the second, third, sixth, and seventh forming a second rhyme. In the *sestette* there may be two or three rhymes, variously distributed. In Shakespeare's sonnets the first twelve lines rhyme alternately, and the last two rhyme together.

The sonnets in the FOURTH READER all differ in arrangement: Wilson's sonnet, p. 45, follows Shakespeare's arrangement; in Milton's sonnet, p. 73, we have the model of the Sonnet proper; Blanco White's sonnet partakes of the arrangement of both.

The unity of thought in the sonnet must be preserved throughout, and, therefore, the sense should flow on without break from the first group into the second. "In the first eight lines the subject is introduced and expanded; in the last six the conclusion or result is drawn out; but both parts must relate to one main idea." In some sonnets the last couplet contains the application of the thought or sentiment which has been set forth and illustrated in the rest of the poem. Apply these tests to the three sonnets in the FOURTH READER.

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## C. SHAKESPEARE.

303. **Frankfort**—Frankfort-on-the-Main, as it is usually called; not Frankfort-on-the-Oder. The former city is situated on the Main, not far from where it empties into the Rhine, and is one of the oldest cities in Germany. It is noted for its extensive banking institutions, which were at one time the most important in Central Europe.

**Goethe**—gēh'tēh (s. like e in her, nearly).—Johann Wolfgang von Goethe, greatest of German poets, and one of the most accomplished men of his time, lived 1749-1832. The most important of his works is a dramatic poem, called *Faust* (fowst).

**Stratford-on-Avon**—a small town in Warwickshire, England, the birthplace of Shakespeare.

**Free town**.—In the middle ages many of the German towns along the Baltic and the North Sea had become sovereign commonwealths, still acknowledging the supremacy of the Emperor, but ruling themselves according to their own ideas, and holding equal rights with the Princes and Electors in the Diets, or Parliaments of the German Confederation. The four greatest of these were Lubec, Bremen, Hamburg and Frankfort; the three first named still retain many of their ancient privileges, and are known as the Free Cities of Germany. Frankfort lost her independence, and was annexed to Prussia, in 1866, for having sided with Austria in the Austro-Prussian war.

**Frederick Barbarossa**—Frederick I., Emperor of Germany (1152-1190), surnamed *Barbarossa*, from his red beard.

**Crowned . . walls**.—The Emperors of Germany were elected and crowned at Frankfort, and

the Diet held its sittings there. Why are large cities not now walled as of old?

**Speak, . . Germany**.—What is meant?

**Proud mother . . Germany**.—Explain fully the meaning. Note that the author reckons it a more distinguished honor to be a really great writer than to be an Emperor.

**This message**.—What message is referred to?

**Which I . . asked**.—Is "which" restrictive or connective? Why? What is its antecedent?

**Schiller**—shil'ler.—Frederick Schiller, poet, dramatist, and historian, lived 1759-1805. His fame rests chiefly on his splendid lyrics and on his dramas, the principal of which are *The Robbers*, *Wallenstein*, *Maria Stuart*, and *William Tell*.

**Homer**—the great epic poet of Greece, author of the *Iliad* and the *Odyssey*. He is supposed to have lived about the 9th century B.C.

**Virgil**—the greatest of the Roman poets, born near Mantua, Italy, in 70 B.C.; died 19 B.C. His chief work is the *Æneid*, the great Latin epic poem.

**Dante**—dān'-ta.—See note on "Great Italian," p. 297.

**Corneille**—kor-nāī (ā, as in fare), or kor-nāl).—There were two brothers of this name, Pierre, or Peter (1606-1684), and Thomas (1625-1709). The first is here meant; he was a great French dramatist, and is styled by his countrymen "Le Grand Corneille."

**As we admire . . statue**.—Show the force of this comparison, and in what respect it makes Shakespeare greater than the other poets mentioned.

**He has . . ourselves**.—What

is meant? Show that this is a compliment to Shakespeare.

304. **What we owe . . . literature.**—Explain clearly what this sentence implies.

**Allude.**—Is this word correctly used here?

**His art . . . artless.**—Paraphrase, showing the effect of the play on the word "art."

**Genuine.**—Distinguish from *authentic*. Give other synonyms.

**Petty . . . false.**—Distinguish. Give words with opposite meanings.

**Great nations . . . nations.**—How can this be?

**If we look . . . long.**—Observe how skilfully the speaker contrasts the humble surroundings of the poet's early home with the far-reaching influence of his works. Note, too, the rhetorical effect of the arrangement of the sentence.

**World-quicken.**—*To quicken* is to make alive. See note on "quick with life," p. 154.

305. **Pilgrimage**—a journey to the shrine of some departed saint, or to some sacred place, for the purpose of worship.

**Festivals**—feast-days; days of solemnity or joy, rather than the feasts themselves. "Feast" is often used, however, with both meanings.

**Shrine.**—See note, p. 112.

**Cold—critical.**—In what respect do these epithets characterize this "age of ours"? Compare

Carlyle's statement, "Criticism . . . business," p. 276

**The power . . . loving.**—Could any of the words, "power," "art," "passion," be interchanged? Observe that in the next sentence the order of words is changed, and notice the effect produced by the repetition and the changed order.

**Nursed . . . judged.**—How can an author's works produce such effects?

**Common blood . . . victories.**—Show from the origin and history of the English that these expressions are properly applied to the two nations.

**Common teacher . . . friend.**—In what sense is this true?

This extract is a good example of simple, vigorous English. The style is that of the public lecture, and the language is, in some places, so highly eulogistic as almost to savour of hero-worship.

Note the rhetorical effect produced by the many inversions.

Write out a paraphrase of Wilson's estimate of Shakespeare, and find passages in the lesson which contain similar sentiments.

I. Distinguish between **admire**, **esteem**, and **like**; **applaud**, **praise**, and **commend**; **student**, **pupil**, and **scholar**; **vie**, **strive**, and **compete**; **simple**, **artless**, and **ingenuous**; **proud**, **haughty**, and **arrogant**; **reprove**, **reproach**, and **censure**.

## CI. SCENE FROM KING JOHN.

King John was the fourth and youngest son of Henry II. Henry, the eldest son of that monarch, died in 1183, six years before his father, and Geoffrey, the third son, who had become Duke of Brittany by his marriage with Constance, the heiress of the Duchy, died in 1186, leaving a son Arthur. Richard, the second son, succeeded his father, and should have been succeeded in turn by his nephew Arthur, then a boy

of twelve. On the death of Richard, however, John seized the throne, and was supported in his claim by the people of England.

But in the French possessions of the English king a strong party was formed to support Arthur's claim, and Philip of France, to further his own ends, espoused Arthur's cause. John defeated his enemies at Mirebeau; Arthur fell into his uncle's hands, and was kept in prison in the castle of Falaise, a town in Normandy, under the charge of Hubert de Burgh, the king's chamberlain.

Shakespeare has departed from the facts of history in making Northampton Castle, England, the place of Arthur's imprisonment. In the third scene of Act iii., John is represented as instigating Hubert to murder Arthur. In the scene forming the lesson is described the interview between Hubert and Arthur, when Hubert comes to fulfil his murderous commission.

306. **Heat . . hot.**—Expand so as to show the full force of "hot" joined to "heat."

**Look thou stand.**—Look, or see to it, that thou stand. The conjunction is sometimes omitted in animated or excited speech.

**Within the arras**—behind the *tapestry*, or figured curtains which in Norman times ornamented the walls of the rooms in the baronial castles. This tapestry received its name from Arras, a town in the north of France, where it was first manufactured.

**The bosom . . ground.**—The comparison of the earth to a human being is very common. Compare "lap of earth"—Gray's *Elegy*.

**Which.**—In Shakespeare's time "which" was often used referring to persons. Compare "Our Father which art in heaven."

**Shall find.**—"Shall" for "will." The present distinctions between "shall" and "will" were not observed by Shakespeare.

**Heedful.**—A rather unusual word. What word would be used now? Give the word of opposite meaning.

Note the short, sharp sentences, as indicating suppressed excitement and stern resolution.

**Warrant**—a writing, or written document, giving a person authority to act. The attendant wishes to be assured that he will not be required to act illegally.

**Uncleanly**—*unclen'ly*.—In the adverb the *e* is long (*clen'ly*). "Uncleanly scruples" means scarcely more than *foolish doubts*—unworthy of being entertained by any one acting under his orders.

**Exeunt.**—*ex'e-unt*—Latin for: "they go out."

**I have . . you.**—Supply "somewhat," or "something."

307. **Good morrow.**—A customary salutation, *morrow* being used in its old sense of morning.

**Little prince.**—Notice throughout this dialogue the different expressions used by Hubert in addressing Arthur. In these expressions trace the change in Hubert's feelings towards the prince.

**As little . . be.**—Arthur purposely misapplies Hubert's words. He means, as little princely, or as little of a prince, as is possible to one who has so great a title to be more of a prince—that is, to be a king. Why does Arthur speak thus? Note the play upon words.

**Methinks.**—See note, p. 261. To be grammatically correct, "but"

in this line must be treated as a conjunction, and the full construction will be, "but I should be sad." The inflections of the personal pronouns, however, were frequently neglected or misused by Shakespeare.

**Only for wantonness.**—Merely to please their own fancy, or for the sake of change. *Wantonness*, playfulness.

**My Christendom**—my Christian name, or perhaps my faith as a Christian. "Christendom" formerly meant the faith and profession of Christians, Christianity itself. How is the word now used?

**So I were**—provided that I were. Point out similar uses of "so" in the extract.

**I doubt**—I suspect or fear.

**Practises**—plots, works.

**He is afraid . . . him.**—Paraphrase, showing the difference between John's fear and Arthur's.

**Is 't not.**—For *it is not*.

**Aside.**—An *aside* on the stage is a remark not supposed to be heard by any of the actors but the one who makes it, and the one to whom it is specially directed; but, of course, it must be heard by the audience.

**Prate**—prattle, childish talk.

**He will . . . dead.**—Express in prose language.

**Sudden**—quick.

**Despatch.**—Compare the uses of this word on pages 195 and 316.

**Sooth**—truth, reality.

**Warrant**—assure, declare with assurance. Show the connection in meaning with the noun "warrant" in the sixth line.

Certain words of Teutonic origin beginning with *w* changed the initial *w* into *gu* in passing through the French, and these words, coming into our language from both sources, have given us such doublets as wise, guise; ward, guard; warrant, guarantee.

**His words . . . bosom.**—Express differently

**Rheum**—*rūm*—tears; literally, "anything flowing down"—applied especially to the secretions of the body. Shakespeare makes Shylock in *The Merchant of Venice* apply this name to saliva: "You that did void your rheum upon my beard." A derived word is "rheumatism," which was formerly supposed to be caused by fluids passing through the part of the body affected.

**Dispiteous**—cruel. Its older form is *despitous* or *dispitous*, meaning full of despite or malice; it is not connected with *piteous*. The coming tears threaten to drive out of his heart the pitiless resolve to torture young Arthur.

**Lest resolution . . . tears.**—*Resolution*, fixedness of purpose. Hubert interviewed Arthur to prepare him for the terrible ordeal, but the "innocent prate" of the child unnerves him. It is interesting to watch the struggle in Hubert's mind; at one moment he is overcome by feelings of pity, and the next he remembers his duty, as a true soldier, to obey his master's commands.

**Fair writ**—clearly or fairly written. *Writ* is an old participle of *write*—not now used.

**Effect**—meaning, intention. Note the antithesis in this line, arising from the double meaning of "fair."

308. **Knit my handkercher.**—*Knit* means *tied* or *fastened*. *Kercher* is an old form of *kerchief* (French *couvre-chef*, head-covering). The two forms were used indifferently in Shakespeare's day.

**It me.**—Compare "me" in the first line.

**Like . . . time.**—Arthur's vivacity was to Hubert's seriousness as the quickly flying minutes to the slowly passing hours.

**Anon**—again, another time.

**Nay, you . . . cunning**—Show clearly what Arthur means.

**An if**.—In early English *and* was used where we would now use *if*; for example, "He bade the carter drive over *and* he durst." Afterwards the final *d* was dropped when the word was used in the sense of *if*, and when the force of *an* became weak *if* was added to strengthen it, so that *and if* or *an if* is a kind of double conjunction. The form *and if* is preserved in the Bible. See Matthew xxiv., 48.

**Nor never**.—A double negative, perhaps used to strengthen the negation—a common usage in Shakespeare's time. What would be the force of a double negative in our day?

**Iron age**.—Note the play upon "iron." The ancient Greeks showed their belief in the continuous degeneracy of the human race by dividing the history of the earth into a number of periods or *ages*. The *golden age* was the period of innocence and happiness (see note, p. 154); the *silver age* was voluptuous and godless; the *brazen*, warlike and cruel; and the *iron age*—the period at which they placed themselves—was extremely wicked and unlovely, all the virtues having vanished from the earth.

**Heat red-hot**—heated red-hot. This shortened form of the past participle is common in Shakespeare and in older writers. See "create" for "created" below; also, "writ" and "spoke" above.

**The iron . . . eye**.—Were it in any other than this iron age, the red-hot iron itself would be quenched in the tears that flow from my innocent eyes, and would consume away in rust, for shame at having contained the heat to harm mine eye. Note the old use of "his" as the possessive case of "it."

**Stubborn-hard**.—Compound adjective, for *stubbornly hard*. Such compounds are common in Shakespeare. Compare "boisterous-rough" below.

**No tongue . . . Hubert's**.—Why is the dash after "Hubert's"? Complete what Arthur intends to say.

309. **What need you**.—"What" for "why"—common in old English.

**Stand stone-still**.—Notice the effect of the alliteration in compelling slow utterance.

**For heaven sake**.—The possessive inflection is frequently dropped in Shakespeare, and the uninflected noun is then regarded as an adjective.

**Wince**—shrink, as from a blow or from pain.

**Angerly**—angrily.

**Precious sense**.—That is, organ of the precious sense of sight. Why does Arthur wish that there were a *roote*, a *grain*, etc., in Hubert's eye?

**Boisterous**—troublesome, painful. Is this the ordinary meaning?

**Go to**.—See note, p. 261.

**Must needs . . . pleading**.—*Needs*, of necessity—an old genitive used adverbially. *Want* here means *fall short of*. The utterance (speaking) even of a brace of tongues would not be sufficient to plead for a pair of eyes.

**Let me not**—make me not; an old use of "let."

**Though to . . . you**.—Supply the ellipsis, and give the full meaning.

310. **Troth—tröth**.—Old spelling of *truth*.

**To be used**—at being used; that is, with grief *that it should be used*.

**Undeserved extremes**—sufferings that are not deserved.

**See else yourself**.—Expand "else" into a clause.

**Burning coal**.—How do you reconcile the use of the epithet

"burning" with the rest of this line and the next line? A suggested reading places "burning" after "malice."

**And strewed . . . head.**—An allusion to the old Jewish custom of wearing sackcloth, and sitting in ashes or sprinkling them over the head, as a sign of repentance and grief.

This speech of Arthur's is full of metaphorical expressions. Change the whole speech into the language of prose so as to bring out fully the meaning.

**Sparkle**—send off a spark.

**Tarre.**—An old verb, now obsolete, meaning *to incite, to urge on*. Show clearly the comparison intended between the *coal* and the *dog*.

**You should use.**—Note the force of "should." Compare with its other uses in this lesson.

**Deny their office**—refuse to perform their office.

**Extends**—shows. Why singular? Some think it is the old Northern plural *in es* which Shakespeare is supposed to have used, as in *The Merchant of Venice*, act i., sc. 3: "Whose own hard dealings teaches them suspect the thoughts of others."

**Creatures . . . uses.**—Things that are noted for the cruel, destructive uses to which they are often applied. "Creatures" is here used in its old sense of *created things*, whether animate or inanimate.

**See to live.**—Keep your eyesight that you may live; go on seeing and living.

**Owes**—possesses; used in the sense of *owns*, which is from the same root.

**Purpose**—resolve, determine. Carefully distinguish from *propose*, which is often confounded with it.

**Adieu.**—See note, p. 256.

**But you are dead**—but that you are dead, that you are not dead.

**Dogged**—surly, obstinate; or, lurking about to watch his movements.

**Doubtless and secure**—free from doubt or suspicion, and sure that, etc. *Secure* has here a shade of its classical meaning, free from care.

**Offend.**—Not in the sense of *make angry*, but with its old force of *hurt, injure*.

**Closely**—cautiously, stealthily.

Of the beautiful scene between Arthur and Hubert Hazlitt the Shakespearian critic, has written as follows: "If anything ever was penned, heart-piercing, mixing the extremes of terror and pity, of that which shocks and that which soothes the mind, it is this scene."

Shakespeare represents Arthur as meeting his death by leaping from the castle-wall, while trying to escape in the disguise of a "ship-boy."

According to the historians, Arthur was removed from Falaise and placed in the castle of Rouen, under the care of a less scrupulous jailer than Hubert. He was murdered there in 1203, within the castle; or, as some say, being enticed from the castle at midnight to enter a boat with the hope of escaping, he was slain by John himself, and his body thrown into the Seine.

The reading of this scene may be made very effective if the reader will study carefully every thought and expression, until he is in complete sympathy with the speakers in their various moods.

There must be a striking contrast in tone and inflection to express the difference between the pathetic simplicity and tenderness of the pleading child, and the gruffness of Hubert, struggling with the love and pity which he vainly strives to keep down, and which finally gain the mastery.



## CII. THE MERCHANT OF VENICE.

## FIRST READING.

**311. Usurer** — *yū'-zhu-rer.* — Now, one who lends money at high or illegal rates of interest. In Shakespeare's time it meant one who took any interest, the taking of interest at all being considered disreputable.

**Amassed** — massed together.

**Rialto** — *rē-äl'to* — the chief of the islands on which Venice is built, called *Isola di Rialto*, or Island of the Deep Stream. Here, it means the *Exchange*, or place where the merchants met to transact business, which was on this island.

**Best conditioned.** — "Condition" is used in the sense of *temper* or *state of mind* — of the best temper or disposition.

**Courtesies** — acts of kindness.

**Roman honor.** — An allusion to the Roman citizen's love for his native city, and his profound reverence for its laws at the time of Rome's greatness. He was thoroughly patriotic, and willingly sacrificed his property, and if need be, his life, for the honor of his country.

**Bassanio** — *bas-sä'ne-o.*

**Patrimony** — property or estate inherited from ancestors.

**312. To repair his fortune.** — In what sense is "repair" used here? See note on "repairing," p. 192.

**Speechless messages.** — What is meant? Compare Byron's line, "Soft eyes . . . again," p. 240.

**Ducats** — *dūk'ats.* — Originally, a coin struck in the dominions of a duke. The silver ducat is about equal to a dollar in value. The gold ducat is about twice the value.

**Catch . . . hip.** — "Some explain this as a phrase of wrestling; others, of hunting. To have one on the hip was to have the advantage of him; as when a wrestler

seized his antagonist by that part, or a hound a deer." — *Hudson.*

**Gratis** — *grät'is* — for nothing, without recompense.

**Bargains.** — Here, the same as *gains*. What is the ordinary meaning?

**Signior** — *sēn'yur.* — An Italian title of respectful address, like our *Mr., Sir*; written also *signor*.

This whole speech of Shylock's should be so read as to express the utmost scorn and hatred. See Introduction to FOURTH READER, p. 14.

**Many a time and often.** — A strong expression for "very often."

**Usuries.** — Originally, what is paid for the *use* of money, interest. See note on "usurer." Shakespeare's word here is "usances."

**Sufferance** — meek, unresisting endurance.

**Unbeliever.** — Shakespeare uses "misbeliever" here. The two words do not usually express the same idea. Distinguish the words according to prefixes.

**Cut-throat dog.** — Some texts separate these words by a comma. What difference in meaning would this make? To a Jew, "dog" was a term of the greatest possible reproach. See note on "Ha, dog!" p. 260.

**Spit upon . . . cur.** — Though Antonio is represented as an amiable and worthy gentleman, he is not free from the prejudices of his class, especially that hatred of the Jews which is still so characteristic of many European races. Even in asking for the loan, he trusts nothing to Shylock's kindness, but everything to his greed of money.

**313. As like.** — "Like" for "likely"; common in Shakespeare.

**If I break.** — That is, break my day; a current expression, mean-

ing. "to fail to meet an engagement."

**I would be . . . you.**—This expression is common in familiar speech, and may be explained thus: "I would that we should be friends."

**Shames.**—The insults which have put me to shame.

**Merry sport.**—The Jew uses these words to mask his deep malignity towards Antonio. Although he cherishes the most deadly hatred, he wishes to conceal it till he accomplishes his purpose, and secures the signature to the fatal bond.

**A pound of flesh.**—This incident of the pound of flesh appears in an old Italian tale; also in an old collection of Latin tales, translated into English as early as the time of Henry VI., and in an old English ballad, in which the Jew's name is Gernutus. In this, as in other cases, Shakespeare uses material already existing in history or tradition as the basis of his plot.

**314. Their own hard dealings.**—Note the cunning of this speech. Shylock retorts upon the Christians with the charge which is usually made against the Jews.

**Break this day.**—Should be, "break his day"; that is, break the agreement by failing to repay the money on the appointed day. See note on "If I break."

**Exaction**—compulsory payment.

**Forfeiture**—penalty, that which is forfeited.

**Estimable.**—Here used in the sense of *valuable*—a rare meaning of the word.

**If he will . . . so.**—So, let it be so; that is, on the condition named.

**Adieu.**—See note, p. 256.

**Cato.**—There were two distinguished Romans of this name, Cato the Elder, or the Censor, and his great-grandson, who is

referred to here. The younger Cato sided with Pompey in the struggle against Cæsar, and preferring death to submission to Cæsar's despotism, he committed suicide at Utica, in Africa, B.C. 46.

His daughter, Portia, became the wife of Brutus, one of the chief conspirators against Cæsar, B.C. 43, and she is represented by Shakespeare as inflicting a wound upon herself to prove her constancy, and to show that she was worthy to share the counsels of her husband. See *Julius Cæsar*, act. II., sc. I.

**Train**—a retinue, body of attendants

**Gratiano**—*gră-she-ă'no*.

**Dispraised.**—The usual opposite of "praise" is "blame." *Dispraise* implies a less degree of censure than *blame*, and is very appropriately used in this connection.

**Unlessoned—unschooled—unpractised.**—Distinguish in meaning between these words; or, are they tautological?

**315. Gentle spirit.**—"Gentle" is used here in the sense of tractable, teachable.

**316. Unpleasantest.**—Comparison of words of more than one syllable by *-er* and *-est* is quite common in Shakespeare.

**Notwithstanding.**—Strictly, the participle of *withstand* used absolutely, "my wish to see you not withstanding, or standing in the way of, your pleasure." Here, it performs the office of a conjunction, and may be classed as such.

**Begone.**—Used now chiefly to inferiors, with perhaps a touch of resentment or anger in the command.

**Event**—result, issue. What is the more usual meaning?

Write out in indirect narration the conversation between Antonio and Shylock concerning the lending of the money.

## CIII. TO A SKYLARK.

**317. Blithe spirit.**—*Blithe* (*th* as in *the*), merry, joyous. These two words furnish the key by which to interpret the sentiment of the entire poem. Compare the opening lines of Hogg's and Wordsworth's poems, pp. 99 and 187.

**Or near it.**—Some regard this alternative as unpoetic, as, in fact, a sort of anti-climax to the first part of the line; but the addition seems rather to intimate that the word "heaven" is not to be taken merely in its conventional sense of *sky*, but literally, as being the only place whence such melody could come. Compare Shakespeare's "Hark, hark! the lark at heaven's gate sings."—*Cymbeline*.

**Pourest . . . art.**—Compare Wordsworth's sentiment in "Whence . . . harmony," p. 187.

**Strains**—prolonged musical notes.

**Unpremeditated**—not thought out beforehand; the result of impulse, not of study. Compare note on "instinct," p. 187.

**Like a cloud of fire.**—For an interesting description of the *cloud-like* ascent of the lark, see Mudie's account in Cassell's *Popular Natural History*, vol. iii.

Compare E. W. Gosse's description in *The Return of the Swallows*:

—“And we  
Shoot into air with our strong  
young wings  
Spirally up over level and lea.”

**In the . . . brightening**—Describe the appearance which is here referred to. Why *golden*?

**Sunken sun.**—Generally taken to mean *the sun that has set*, but it may mean *the sun not yet risen*, and shedding its rays upon the clouds that are *brightening* over it. Compare Hogg's "O'er the red streamer . . . day.

**Thou dost float . . . begun.**—In "unbodied joy" we have the same thought as in "blithe spirit," but more refined and subtle. It is not enough to compare the glad thrill of the lark's song to a *joy* merely, or even to an *unbodied joy*—the very spirit and essence of joy; but the thought is still further refined by representing this joy as just entering upon its race, with that delight and exhilaration which the spirit may be supposed to feel when released from the body that has confined it.

**Pale purple even.**—Note the change of color from *golden* to *purple*, as the light fades away. "Purple" is a favorite word with the poets to describe the coloring at sunset and sunrise; as in Milton, "when morn purples the East," and in Scott, "The dawning beam purpled the mountain and the stream."

**Melts.**—Describe in your own language what you understand the poet to mean by the *even melting* around the bird's flight.

**Like a star.**—Show the force of the comparison. Why is a star invisible in daylight?

**Hear . . . delight.**—Note the Metonymy "Thy shrill delight" may mean that the song gives delight to the listener, or that it is the expression of the delight felt by the bird. The latter is probably preferable. See note on "Not the less," p. 187; and compare Scott's *Lady of the Lake*, canto iii., st. 2:

"Invisible in flecked sky,  
The lark sent down her revelry"

**318. Arrows . . . sphere.**—The moonbeams are called *arrows*, in allusion to Diana, the goddess of the moon, who, being also the

goddess of hunting, was represented in ancient mythology as armed with a bow and a quiver full of arrows. What is meant by the *silver sphere*? "Silver" is a common descriptive epithet of the moonlight; as "silver light" (*Scott*), "silver beams" (*Shelley*), "silver moon" (*Shakespeare*).

**Whose . . . there.**—Explain, and compare "Like . . . delight," in the preceding stanza. The heavenly bodies are frequently called the "lamps of night," and the term "intense" may possibly be applied to the light of the moon as compared with that of the stars.

**All . . . loud.**—Probably, because of its position high in the air, the lark's song seems to flood the whole air, and to come upon the listener from every direction.

**When night is bare.**—Explain.

The poet in this stanza compares a sound sensation to one of sight, the flood of the bird's song to the flood of the moon's light. He seems to confound the senses one with another, as if he were so filled with rapture that he could not tell by what channel the sensation reached him. The same peculiarity may be noticed in the seventh and eleventh stanzas.

**What . . . not.**—We are reminded of Wordsworth's familiar *Ode to the Cuckoo*:

"O cuckoo! shall I call thee bird,  
Or but a wandering voice?"

**What is . . . thee.**—The poet, as if unable to describe the enrapturing melody of the lark's song, tries to convey some notion of it by comparing it to whatever is most beautiful, and concludes that its music surpasses "all that ever was joyous, and clear, and fresh."

**From . . . melody.**—Supply what is wanting to fill out the comparison, showing exactly the two things which are compared.

**Rain of melody.**—Compare "flood of harmony," p. 187.

Observe that in the four beautiful and suggestive similes that follow, the notion of *concealment* is kept up—the poet, the maiden, the glow-worm, the rose, all, like the lark, giving delight and pleasure, while they are themselves unseen. It may be worthy of remark also that in these similes, the sense of pleasure comes to us in each case through different channels.

**Hidden . . . thought.**—As the bird is invisible in the brightness of the evening sky, so the poet wraps himself up in the bright abstraction of thought and fancy, away from the sight and comprehension of duller minds. Compare Tennyson's sentiment in *The Poet*, and *The Poet's Mind*.

**Unbidden.**—Does "unbidden" qualify "hymns" or "poet"? Compare with the sentiment in "unpremeditated."

**Heeded not.**—Until wrought upon by the poet's spell. The power of the poet's song is beautifully presented in this stanza.

**Bower.**—See note, p. 192.

**Glow-worm golden.**—"Golden" is probably used, rather for its euphonic sound than because it describes either the general appearance of the glow-worm or the light it emits; but see note on "aerial" below.

**Dell of dew.**—dewy dell, or retired spot in the grass or shrubbery, a little hollow or ravine. "Dell" is another form of "dale." "Dew" suggests the evening, when the glow-worm's light is seen.

**Unbeholden**—without being itself seen. Where else is the same thought expressed?

**Aerial**—*ā-ē'-ri-al*.—It is difficult to see how this word, whose meanings are connected with the *air* or *atmosphere*, fitly describes the peculiar greenish phosphorescent

light emitted by the English glow-worm. P. H. Gosse, the naturalist, says of the Canadian glow-worm, or fire-fly: "The light is of a yellow color, very different from the blue gleam of the English glow-worm. It proceeds from the last three segments of the abdomen, which are of a delicate cream color by day." Shakespeare has "aerial blue," the term being suggested, no doubt, by the blueness of the sky or atmosphere, the air in large masses having a blue tinge.

319. **Embowered . . leaves.**—Express differently, showing the full meaning of "embowered."

**By warm winds . . thieves.**—The warm winds are represented as laden with the perfume of which they have robbed (*deflowered*) the rose, so that they move slowly, as if burdened by the weight. Winds are frequently personified as having wings. Compare Psalm xviii., 10.

**Vernal**—belonging to spring, spring-time.

**Twinkling grass.**—The epithet "twinkling" may be suggested by the quivering motion which the patter of rain-drops gives to the short blades of grass, or perhaps by their sparkling appearance in a light shower.

**Sprite.**—A contraction of *spirit*; spelled also *spright*, but this spelling may be regarded as obsolete, except in the adverb *sprightly*.

**Rapture**—extreme joy or delight, such delight as carries one out of one's self.

**Hymeneal**—*hy-men-ē-al*—pertaining to marriage; a word derived from Hymen, who, in Greek mythology, was the god of marriage. The poet enumerates the most joyous and exultant of songs—love-songs, drinking-songs, marriage-songs, and songs of triumph—and finds them all lacking in that rapturous joy which distinguishes the song of the lark.

**Vaunt**—a boast. See note on "haunt," p. 64.

**Hidden want.**—Explain *hidden*.

Note the peculiar and questionable rhyme of the third line of this stanza, two or more short words rarely being used together to rhyme with a long one, except in parody or to produce a comic effect.

**What objects . . pain.**—The "objects" enumerated are to be found among the chief sources of poetic inspiration. Express the stanza in different language to show the meaning fully.

**Joyance**—rejoicing—Why *keen*?

**Languor**—*lang'gwer*—weariness, the feeling caused by loss of energy.

**Shadow . . thee.**—Express in other words.

**Satiety**—*sa-ti'-c-ty*—fulness, an excess of gratification which destroys enjoyment; *sad*, probably because that love is strongest which has come triumphant through trial and sorrow. The poet thinks that the lark has not had any sad experience, else his song would not be so joyous.

320. **Deem**—to be of opinion, to think; evidently used here for the sake of the rhyme in the sense of *conceive*, *know*. In prose, *deem* is not used with a simple noun as object.

As the poet listens to the bird's enchanting music it seems no longer the utterance of mere instinct—"unpremeditated art"—but the expression of a fuller, clearer insight into the mysteries of existence than is vouchsafed to man.

**Crystal stream**—Express differently. Point out expressions of the same thought in the poem.

**Before and after**—into the future and into the past. The sentiment of the two lines, "We look . . not," is, from a poet's standpoint, a true one. Men of

finer mould and more delicate perceptions are often the most unhappy, for their keener sympathies are able to detect jarring notes in human society which are unperceived by men of coarser fibre; and of no poet can this be said more truly than of Shelley himself. Compare the sentiment in Keats' lines, p. 249, "Therefore, on every morrow . . . spirits."

**Our sincerest . . . fraught.**—Express this sentiment in different language.

**Fraught**—laden, weighed down; an old form of *freight*. It is now obsolete in prose.

**Our sweetest . . . thought.**—This is a common sentiment expressed in a great variety of ways, both in poetry and in ordinary language; in *The Merchant of Venice*, Jessica says, "I am never merry when I hear sweet music."

We are told that the springs of laughter and the sources of tears lie close together; and it has been said that there is "a sad minor key," an undertone of sadness, running through the sounds of nature; and so we speak of the *sighing* of the trees, the *moaning* of the winds, the *murmuring* of the waters, etc.

**Yet if . . . near.**—*Hate*, and *pride*, and *fear*, the poet rightly deems the things which most interfere with human joy. But why does he say that even were we to rise above these and other causes of sorrow, we never could come near the joy of the skylark?

**Measures.**—This name is given to poetry, because each line of poetry is *measured* by the number of accented syllables in it. See note on "Mournful numbers" p. 119. "Metre" (see under "Rhythm," Introduction to the NOTES, p. 9) is derived from a Greek word, *metron*, meaning a measure.

**Thou scorner . . . ground.**  
Find a similar sentiment in Wordsworth's *Skylark*

**Harmonious madness.**—Notice the contradiction in terms. This expression may be regarded as the climax of the series of descriptive epithets which the poet applies to the lark's song, beginning with "profuse strains" in the first stanza. Find these epithets, and compare them in meaning and expressiveness.

**The world . . . then.**—Compare the last two lines of the eighth stanza.

The poet in the two last stanzas asks to share in the gladness which inspires the song of the lark, and which, better than all the art of poetry, and all the knowledge of books, would inspire him to pour forth strains of joyous world-entrancing melodies.

In similes, the well-known, the visible, the material, should be taken to illustrate the unknown, the hidden, the spiritual. Examine the similes of the poem to see if this law is followed out. Examine also and explain the metonymies of the poem

Enumerate the different objects to which the poet compares the lark.

This poem was written in Italy in 1820, at what was perhaps the happiest period of the poet's life, and it may be said to bear out his own definition of poetry, as "the record of the best and happiest moments of the happiest and best minds."

It is an example of *pure* or *absolute* poetry, in which the overflowing emotion or passion of the poet finds utterance in the most charming rhythmical language, producing a pleasurable sensation in the mind of the reader. It is the elaboration of a sentiment, without any purpose in view, except perhaps that of making

others feel something of what the poet himself feels. Gray's *Elgy* also belongs to the same class of poems.

The charming melody of the verse will at once suggest a clear, rich, full tone for its appropriate expression, and the beauty of the reading will depend in great measure upon the quality of the tone employed.

The first six stanzas are descriptive, and should be read with animation of voice and manner, the last line of each stanza a much more slowly than the others.

In the succeeding stanzas there

is more of reflection, shaded towards the end with a tinge of sadness, arising from the contrast which is suggested between the "clear keen joyance" of the bird's notes, and the pain with which the sweetest songs of the poet are fraught.

The poem ends in a glad outburst of rapturous emotion, which can be fitly expressed only by one who has given it close, sympathetic study, and has been able in some degree to see and hear the beautiful visions and the joyous music presented to the poet's imagination.

#### CIV. THE MERCHANT OF VENICE.

##### SECOND READING.

**321. Nothing doubt.**—"Nothing" is used adverbially, and is equivalent to "not," with the meaning intensified—not in the least, in no respect.

**Counsellor in the law**—"Counsellor-at-law" is the more modern expression. What terms do we chiefly employ in Canada?

**Equipment**—dress, outfit.

**322. Balthasar**—*bal-thä'zar*.

**Counsellor's . . wig.**—Lamb, not Shakespeare, dresses Portia like an English counsel. English judges and barristers still wear wigs and robes in court; ours have discarded the wigs, but retain the robes or gowns.

**Arduous**—very hard or difficult; from a Latin word meaning steep.

**It dropped . . show mercy.**—For this appeal to the Jew, see Lesson XC., and the notes thereon.

**Attribute**—a quality of mind or character, a characteristic.

**323. Wrest**—turn aside from its strict meaning.

**A Daniel . . judgment.**—The

allusion is to a story of Daniel related in the *History of Susanna*, one of the books of the Old Testament Apocrypha; these books were read in churches in Shakespeare's time. In Portia's plea for mercy there is another allusion to the Apocrypha in "It droppeth . . beneath" (see note), and perhaps also in "And that same prayer . . mercy." What is the meaning of "judgment" here?

**Honorable**—noble. Give other meanings.

**Would lose.**—*Would* denotes willingness; so in "would sacrifice."

**324. Pronounce the sentence.**—Announce the decision of the court.

**325. Expressly.**—Give synonymous words or expressions.

**Confiscated**—appropriated, as a penalty, to the use of the State.

**Sagacity**—shrewdness, keenness of perception.

**Plaudits**—expressions of praise and admiration.

**O wise . . . judgment**—These words are used in derision. What inflection in the reading?

**Nor . . . pound.**—See note on "Nor never," p. 308.

**A just pound**—an *exact* pound.

**More or less . . . scruple.**—The play has "the twentieth part of one poor scruple."

**To the senate.**—That is, to the "State of Venice," as above.

**Conspired**—plotted. Not used in its ordinary sense of a union of several persons for bad or illegal ends.

326. **Our Christian spirit.**—In the play it is simply "our spirit." Does the addition of "Christian" alter the meaning?

**I pardon . . . life.**—I pardon you so far as to spare your life.

**The generous Antonio . . . wealth.**—Antonio does not propose to give up "his share" absolutely, but to hold it "in use," or in trust, for Lorenzo during Shylock's life—Antonio himself to derive no benefit from it.

**Disinherited**—cut off from inheriting his property.

**Despoiled**—stripped, deprived of; now generally used in a sense which implies wrong or injustice.

**If you repent . . . riches.**—It was Antonio that required the Jew to become a Christian, the Duke confirmed Antonio's proposals.

**Ingenuity**—quickness and skill in inventing.

The "wisdom and ingenuity" of Portia will not appear so surprising, if we bear in mind that many Italian women of the fifteenth and sixteenth centuries were distinguished for their learning and eloquence. We read of them studying and teaching in the Italian universities, at that time the best schools of learning in the world.

327 **Affected . . . affronted.**—Express differently.

328. **Tax**—charge, accuse. What connection with the ordinary meaning?

**Naughty world.**—*Naughty* in Shakespeare's time meant *wicked*. Give other words that have so changed in meaning as to express more or less of praise or blame than formerly.

**Methinks.**—See note, p. 261.

**Paltry**—*patettri*—worthless. Notice how Gratiano tries to depreciate the value of the ring, now that he has given it away.

329. **Scrubbed**—dwarfed, or stunted in growth. *Scrubby* is now more commonly used.

**Civil doctor.**—A man learned in the law. *Civil* is here used in the sense of pertaining to the laws of the State, and *doctor* to denote a learned man.

**Beset**—surround, hem in, with hostile intentions; hence, to press hard upon, as here.

**Notwithstanding.**—Compare with its use in the first paragraph.

**Lend my body.**—What does Antonio mean?

Note the forcibleness of Antonio's speech. Once he had pledged his *body* for Bassanio; now he was willing to pledge his *soul*.

330. **Surety**—security, bondsman.

**Tragical**—of the nature of tragedy, mournful. See note on "Tragedy," p. 215.

**Leisure**—*lēzhur*—Often with *e* short in poetry, to rhyme with "pleasure."

**Comical**—of the nature of comedy, humorous, mirthful. For the definitions of "Tragedy" and "Comedy," see Introduction to the NOTES, p. 10.

The "comical adventure of the rings" was introduced no doubt for the purpose of relieving the almost tragical trial scene, and bringing the play to a mirthful close.



## CV. ELEGY WRITTEN IN A COUNTRY CHURCHYARD.

It is not known with any degree of certainty what churchyard Gray had in mind when he composed the Elegy, and there is nothing in the poem itself that enables us to associate it with any particular place. Of the various places suggested, however, there is none whose claim is so generally admitted as that of Stoke-Pogis, a hamlet near Clough, in Buckinghamshire, about eighteen miles west of London. The poet often visited Stoke-Pogis, where his mother resided after his father's death, and it was in the "beautiful sequestered churchyard" of this place that he was buried, at his own request, beside his mother.

**331. Curfew.**—See note, p. 289. Here it means any bell ringing in the evening, fancifully supposed to announce the death of the day.

**Tolls.**—*To toll* is to ring slowly at regular intervals, as at funerals.

**Knell.**—See note, p. 240.

**Parting.**—See note, p. 80.

**Lowing.**—Is this word used as a mere general epithet of cattle, or is there a special fitness in its use under the circumstances the poet is describing?

**Winds.**—Another reading is "wind," which makes the line more melodious, but it is not so correct, grammatically, as "winds." The word may refer either to the slow, leisurely movements of the animals or to the winding course they follow; perhaps to both.

**Lea.**—See note, p. 98.

**Plods**—walks with slow, heavy tread, as a tired man does.

**Weary way.**—Transferred Epithet—a common figure in this poem. Notice that the words of this line may be placed in almost any order to give the same thought.

**And . . . to me.**—Explain, with special reference to the last two words.

**Darkness.**—Show from the two following stanzas that the poet does not mean *absolute darkness*.

**Glimmering.**—*To glimmer*, frequentative of *gleam*, is to give

forth feeble, unsteady rays of light.

**Landscape.**—That is, *land-shape*, the shape or aspect of that portion of land, with the various objects it contains, which the eye can take in at one view; hence often used for a picture of such a portion.

**Solemn stillness.**—Show the appropriateness of the epithet "solemn."

**Holds.**—Point out the subject and the object of this verb. Give reasons for your opinion.

**Save.**—Once a participle; now usually parsed as a preposition. See Mason's *Grammar*, art. 282.

**Beetle.**—Probably the May-bug, or cockchafer, which, on summer evenings, flies about in a clumsy, tumbling sort of flight, well described by "wheels," a word which Tennyson also uses to describe the motions of the bat.

**Droning**—giving forth a low, humming sound; perhaps, also, buzzing about in a useless manner, like a *drone*. An example of Onomatopœia.

**Tinklings.**—That is, of the sheep-bells. Show that the epithet "drowsy" and the verb "lull" are aptly used.

**Ivy-mantled.**—covered with ivy, as with a mantle or cloak. By

the *tower* the poet probably means the old church at Stoke-Pogis.

**Moping**—Out of spirits, dull. Why applied to the owl?

**To the moon complain.**—The owl seeks its prey at night. Why is it represented as complaining to the *moon* of those who disturb her solitude?

**Such as.**—See Mason's *Grammar*, art. 165.

**Bower.**—See note, p. 192.

**Ancient . . . reign.**—Explain. The three first stanzas are descriptive, and form a prelude to the poem; "with the next stanza is infused into the poem that human interest which pervades it to the close."

**Rugged.**—Is there any special fitness in this term as applied to the elm tree?

**Rude forefathers.**—Not *rude* in the modern sense of *boorish* or *impudent*, but simply uncultivated, not polished in manners.

**Hamlet**—a small country village; from Anglo-Saxon *ham*, meaning home, and the diminutive termination *let*.

This stanza gives the key-note to the poem, the poet's intention being not to eulogize the rich and influential people who are buried within the church, but to relate the "artless tale" of the poor and obscure, whose resting-place is in the churchyard.

**Breezy—incense-breathing.**—Any one that has felt the refreshing, genial influences of a bright spring morning will be able to see the beauty and expressiveness of these epithets. The flowers and grasses are more fragrant in the morning when the dew is on them. Milton has the same thought in "the humid flowers that breathed their morning incense," and Byron, in "the dewy morn with breath all incense." *Incense* is the name given to a mixture of gums and spices which, when burnt,

emits a fragrant odor; also applied to the odor itself.

**Clarion**—a kind of trumpet which gives a clear, shrill sound. The word is derived from the Latin *clarus*, clear. Does the adjective "shrill" add any new idea? Shakespeare wrote, "the cock that is the trumpet to the morn." Compare also Milton, *Paradise Lost*, vii., 443.

**Echoing.**—Justify the use of this word.

**Horn.**—What horn is referred to as a familiar morning sound?

**Shall rouse.**—What is the force of "shall" here?

**Lowly bed**—the *humble bed* at home; not the *grave*, as some have supposed.

This is one of the most beautiful stanzas of the poem, but its beauty is slightly marred by the closely recurring sounds of "breezy" and "breathing."

332. **Ply.**—Strictly, to fold, or cover over; hence, to apply closely, to attend to with diligent industry.

**Evening care.**—What is referred to?

Describe in your own language the picture painted by the poet in this stanza, carefully bringing in all the incidents.

For similar pictures, see Burns' *Cotter's Saturday Night*, 21-27; Goldsmith's *Traveller*, 191-196; Thomson's *Autumn*, 1339-1344.

**Furrow.**—What Figure?

**Stubborn glebe**—the turf or sod which is difficult to plough. *Glebe* is now used to signify the land belonging to a parish church.

**Jocund-jocund**—merry, sportive.

**A-field**—to or on the field. See Mason's *Grammar*, arts. 267 and 281.

Name the class of laborers described by each line of this stanza.

**Ambition—Grandeur.**—What Figure? Give other instances of its use in this poem. Write ou'

the stanza without using figurative language.

**Obscure**—darkened, or shaded; hence, little noticed, humble.

**Annals**.—Strictly, a history of events from year to year; hence, generally, records of any kind.

Note the imperfect rhymes in this stanza.

**Heraldry**—the art or profession practised by those who devise and describe crests and coats of arms for noble families; here, not so much the profession, as the pride of rank and family connection denoted by these distinctions.

**Await**.—Another reading is "awaits." Give the full construction and meaning with each reading.

**Inevitable hour**—the hour that cannot be avoided or escaped—the hour of death.

**Paths of glory**.—That is, of human glory, whether of arms, literature, or anything else.

See Wolfe's tribute to this poem in Lesson LXXIX, p. 234, and see note thereon.

**Nor you . . . praise**.—The connection between this stanza and those which follow should be carefully studied. It was their lot, not their fault, or their lack of native ability, which forbade that trophies should be erected over their tombs, and that cathedral anthems should celebrate their praises. They lost little, for no honors paid them after death could have either recalled them to life or gratified them in death. But for aught we can tell, some of those lying there might have displayed all the courage of a Hampden, the poetic genius of a Milton, or the force of character and military talent of a Cromwell, had not ignorance and penury condemned them to lives of obscurity.

**You—ye**.—Properly, *ye* is nominative, *you* accusative—a distinction carefully observed in old

English; but this distinction was not generally regarded by the Elizabethan and later poets.

**Trophies**.—See note on "trophied," p. 240. The ancient trophy consisted of the arms, standards, etc., of the defeated enemy. The word is now used to denote any monument or device in honor of some heroic deed, or, anything preserved as a memorial of victory. Probably the poet here refers to the custom of placing trophies of victory, or their own arms, over the tombs of warriors, as in Westminster Abbey, etc.

**Long-drawn aisle**—Explain "long-drawn."

**Fretted vault**—the arched roof of a large church, ornamented with fine carving and designs interlacing each other like *fretwork*.

**Pealing**—giving forth loud or solemn sounds.

**Anthem**—a song of praise sung in alternate parts. The writer of the article "Anthem" in Chambers' *Encyclopædia*, says: "As a specimen of English music, it can only be heard to perfection in cathedral service." Hence we see the appropriateness of the verb "swells" to describe the greater fulness and volume of the music when produced in the larger churches, where the tombs of great men are frequently placed.

**Storied urn**—an urn or funeral vase with an inscription upon it in honor of him whose ashes it contains, and often embossed with figures illustrating some important event in the life of the deceased.

**Animated**—so perfectly formed and life-like that one could fancy it living.

**Bust**.—See note, p. 240.

**Mansion**—Show from the meaning of this word that it is properly used here. To what is it ordinarily applied?

**Provoke**.—Used here in its literal sense—to call forth,

**Ear of Death.**—What Figure? What other figures in the stanza?

**This neglected spot**—See introductory note. *Neglected* probably means here unnoticed, unknown to the public.

**Pregnant . . fire**—endowed with genius. *Celestial fire* refers more particularly to poetic inspiration, which was supposed to be sent from heaven by the gods. Cowper has the same expression in *Boudicca*, probably copied from Gray.

**Rod of empire**—the royal sceptre; here used for the highest offices of the state. Gray first wrote "reins," but changed it, perhaps, because "rod" is better suited to "swayed," which the rhyme demanded. What is the syntax of "rod"?

**Ecstasy.**—Strictly, the state of being beside one's self with some strong emotion, generally of delight. Written also "extasy."

**Lyre**—a musical stringed instrument resembling a harp. Explain "living" as here used.

What different classes of people are referred to in this stanza?

333. **Knowledge**—What Figure? Explain "ample page" as applied to *knowledge*.

**Rich . . time.**—As if Time, like a conqueror, had gathered together riches for us. The *spoils of time* are the various kinds of knowledge which we have gained from the study and experiments of the ages that have preceded us. The idea finds expression in the saying, "We are the heirs of all the ages."

**Did ne'er unroll.**—Why? Justify the use of "unroll" with "page."

**Penury**—extreme poverty. What added idea in "penurious"?

**Rage.**—Not anger, as in prose; but ardor, passion, inspiration.

**Froze . . current.**—Checked the impulses of native genius, as frost checks the current of a stream.

What is the usual meaning of "genial"?

**Full many . . air.**—A beautiful thought beautifully expressed in the simplest and choicest language. This is one of the most frequently quoted stanzas in the *Elegy*. Show clearly what thought the stanza is intended to illustrate. Compare Thomson, *Autumn*, ll. 209-212.

**Of purest ray serene**—of color so perfect as to reflect rays of light accurately and clearly.

**Desert air.**—Distinguish from *air of a desert*.

**Some village Hampden**—Some unknown villager who showed the same fearless spirit in withstanding "the little tyrant of his fields" that Hampden showed in resisting the tyranny of Charles I.; one who under more favorable circumstances might have stood forth as a champion of the liberties of his fellow countrymen. See *Public School History (English)*, chap. xii., sec. 9.

**Little tyrant.**—Perhaps some wealthy landlord who tried to oppress his tenants. Why *little*?

**Milton.**—See Biographical Note, p. 73. Explain clearly the meaning of this line.

**Some Cromwell . . blood.**—Would you infer from this that Gray approved or disapproved of Cromwell's career?

The poet implies in this and the following stanzas that men are the creatures of circumstances; that their obscure destiny prevented some of these "rude forefathers" from becoming great poets, patriots, orators, statesmen. Show that this assumption of the poet is not necessarily true, by giving examples of men who have risen superior to adverse circumstances, and made a way for themselves to honor and fame.

**The applause . . flame.**—Rewrite these three stanzas in prose.

order, so as to make the meaning and construction clear. Name also some well-known personages to whom the poet's description may be fairly applied.

**Senates.**—Properly, a *senate* would be a governing body composed of aged men. The word is frequently used to denote any legislative body. What is the general meaning in Canada?

**The threats . . . ruin.**—Such threats as prominent persons are often exposed to.

**Smiling land.**—Personal Metaphor. Describe a *smiling* land.

**And read . . . eyes.**—Explain what is meant.

**Their lot forbade.**—What is the object of "forbade"?

**Circumscribed**—limited, kept within narrow bounds. What is the subject?

**Their growing virtues**—the growth of their virtues. The thought is, if they were prevented by circumstances from being eminent for great and noble deeds, they were equally prevented from being notorious for wickedness and cruelty.

**Conscious**—known and felt by the individual. Strictly, of course, the person, not the truth, is conscious. Show the force of "struggling."

**Ingenuous.**—Distinguish from *ingenious*. Their lot forbade their learning or practising the art of concealing their real sentiments, and of *brazening out* any wrongdoing.

**Or heap . . . flame.**—What is meant by "shrine of Luxury and Pride"? incense? Muses' flame? In these lines we have the poet's protest against the employment of the talents of his brother poets in flattery of their powerful patrons, and in servile defence of their misdeeds. Such flattery was quite common in Gray's time. Gray himself showed his independence

of spirit by declining the post of poet-laureate, which was offered him in 1757.

**Far from . . . stray.**—This means just the opposite of what it seems to express. The meaning is, "They being far from," etc. *Madding* differs from *maddening* in that, while the latter is active, "making others mad," the former has something of a reflexive force, "making themselves mad"; hence, excited or furious in their base, unworthy pursuits.

**Ignoble strife.**—We seem to have here the expression of an opinion, quite common among the poets of the last century, that towns were haunts of iniquity and that the country was the abode of innocence. Are *ignoble strifes*—the greed of gain, the struggle for position, the war of parties, etc.—confined to cities?

**Sober**—not wild or visionary, temperate. With what contrasted?

**Sequestered**—retired, apart from the busy world. Why "cool"? What is meant by the *vale* of life?

**Kept the noiseless tenor**—went on in a steady, quiet, unvarying course. With what is "noiseless" contrasted?

334. **Yet even . . . protect.**—The train of thought is here resumed from the tenth and eleventh stanzas, and a contrast may be noticed between "tomb," "trophies," "pealing anthem," "storied urn," and "animated bust" of the former stanzas, and "these bones," "frail memorial," "uncouth rhymes," "shapeless sculpture," and "the tribute of a sigh" in this stanza.

**From insult.**—Note the object for which the "frail memorial" is erected, as compared with that of the "trophies." What might this *frail memorial* be?

**Still.**—This word may mean *even yet, till now*: or it may mean *always, continually*. Give the

meaning of the line in each case.

**Uncouth.**—Formerly, *unknown*; here, rude, unpolished.

**Shapeless sculpture**—carved figures having little resemblance to the objects intended to be represented.

**Implores**—begs for. This is done either by the *uncouth rhymes*, or by the mere presence of the *frail memorial*.

**Spelt.**—That is, laboriously written, as done by an unlearned man.

**Muse.**—In classical mythology the muses were a class of divinities that inspired men to write poetry and to perform other intellectual exercises. The "unlettered muse" of the poem was the unlearned and unskilled poet who wrote the uncouth rhymes.

**Elegy.**—Here, a funeral song. See Introduction to the NOTES, p. 10.

**Holy text.**—Refers to the practice of having passages of Scripture inscribed on tombstones.

**She.**—Who? Why "she"?

**That teach**—Strict grammatical propriety requires teaches. How can "teach" be justified here?

**Rustic moralist**—The one who stops to read the inscription. Why call him a *moralist*?

**To die.**—That is, how to die.

**For who . . . resigned.**—This passage may be construed in two ways: either by connecting the phrase "to dumb . . . prey" with "who" as an appositive, or by regarding it as the complement of "resigned," and in apposition with "being." Whichever construction is admitted, the meaning is the same—no one ever died without wishing to be remembered.

**Dumb Forgetfulness**—Why *dumb*?

**Pleasing**—anxious.—Two carefully chosen epithets, describing

two qualities of our being which, in different ways, operate to make us unwilling to surrender it to dumb forgetfulness.

**Cheerful day.**—Show that the epithet "cheerful" is peculiarly appropriate here.

**Nor cast . . . behind.**—What poetic ornament? Give other instances of its use in the poem. This stanza is connected in thought with the last but one preceding it: trace the connection.

**Pious drops.**—Tears of affection. "Pious" is here used in the sense of the Latin word *pius*, from which it is derived, meaning *affectionate, dutiful*.

**Voice of Nature.**—What is meant?

**Wonted fires**—affections and aspirations peculiar to each one, which find expression in the inscriptions on tombstones.

This stanza furnishes an answer to the questions of the preceding stanza. Observe the climax: the yearning for affection and sympathy at the near approach of death, at the hour of death, after death, and at a still later period—a strong way of asserting that this feeling never dies.

**For thee**—as for thee. The poet describes himself in the speech of the "hoary-headed swain," and in the epitaph.

**Chance.**—Used as an adverb, for *by chance*, or *perchance*.

**By lonely . . . led.**—What habit is referred to?

**Kindred spirit.**—One of a similar nature. Like the poet he stops to think about the "unhonored dead."

**Swain.**—See note, p. 80.

**Upland lawn.**—The grassy hillside or summit where the first rays of the sun would fall.

**Nodding**—Here, *drooping*.

**That wreathes . . . high.**—Referring to the curious forms into

which the roots of the beech are often twisted above the ground

**Babbles.**—Give other terms applied to the sounds made by running water.

**Hard by . . love.**—Point out and explain all the words in this stanza which describe the varying moods of the poet.

**Wayward fancies.**—The name given to the poet's rhymes by the "swain," who no doubt regarded the poet as a sort of harmless lunatic. It is related that one of Tennyson's rustic neighbors expressed a similar opinion of him.

**Heath.**—See note on "heather bloom," p. 99.

**Dirges**—songs expressive of grief. Why *due*?

**For thou canst read.**—What is implied here.

**Lay.**—Properly, a species of narrative poetry recited to music. An unsuitable word here; used evidently for the sake of the rhyme.

**Lap of Earth.**—See note on "bosom . . ground," p. 306. What is the subject of "rests"?

**A youth . . unknown.**—Gray was the son of a scrivener, or broker, who was a thorough profligate and shamefully neglected his family.

**Fair Science frowned not.**—Gray was educated at Eton and Cambridge, and was one of the most learned men in Europe.

**Melancholy marked him.**—Gray wrote in a letter to his friend,

Richard West, in 1737: "Low spirits are my true and faithful companions; they get up with me, go to bed with me, make journeys and returns, as I do," etc.

**Large . . friend.**—What was the *bounty*, and what the *recompense*? The second and fourth lines continue and explain the thoughts in the first and third respectively.

The *friend* was probably the Rev. William Mason, whose acquaintance Gray formed in 1747, and who became one of his literary executors. His early friend, West, died in 1742.

**Dread abode.**—Where? This is explained by the last line.

**There they . . repose.**—Both the *merits* and the *frailties* of the poet are known to God, and with "trembling hope" he trusts in Him for mercy.

Gray spent seven years in revising and polishing the *Elegy*, and his critical taste led him to reject stanzas which have been regarded as equal in merit to some of those now composing the poem.

E. W. Gosse writes of this poem as follows:—"The *Elegy* may almost be looked upon as the typical piece of English verse, our poem of poems; not that it is the most brilliant or original or profound lyric in our language, but because it combines in more balanced perfection than any other all the qualities that go to the production of a fine poetical effect."







