

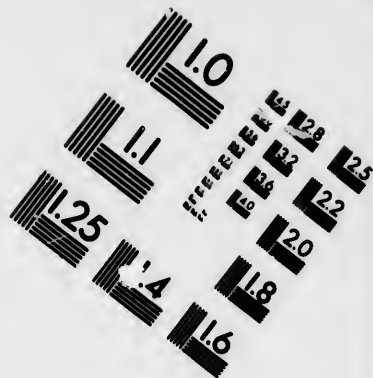
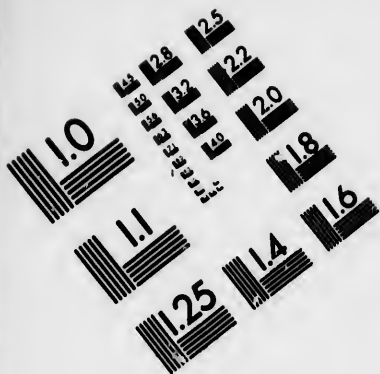
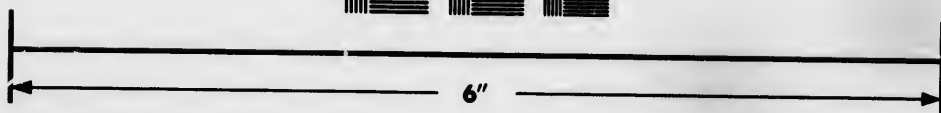
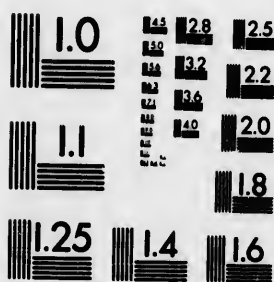


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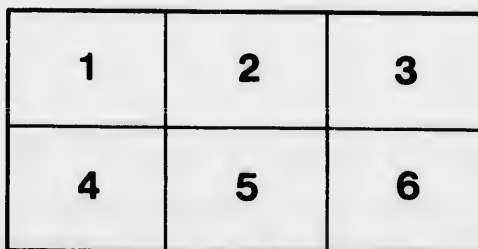
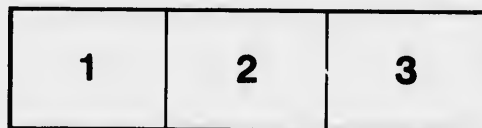
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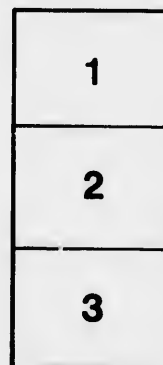
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QUESTIONS AND SUGGESTIONS

FOR

THE ROYAL READERS.

SPECIAL CANADIAN SERIES.

Toronto:
JAS. CAMPBELL AND SON.

Entered according to Act of the Parliament of Canada, in the year one thousand eight hundred and eighty-three, by JAMES CAMPBELL & SON, in the Office of the Minister of Agriculture.

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No 209/4.



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THIRD BOOK OF THE ROYAL READERS

SPECIAL CANADIAN SERIES.

QUESTIONS AND SUGGESTIONS.

1. INVITATION. P. 9.

EXPLANATION OF THE LESSON.

The poet asks us to go with him to the old woods while they have still their serious face on :	Oh, come away to the grave old woods
before the dawn has begun to break ;	Ere the skies are tinged with light,
before the sleeping leaves have put off their gauzy wrappers of mist ;	Ere the slumbering leaves of the gloomy trees Have thrown off the mists of Night;
before the birds have raised their heads from their downy pillows ;	Ere the birds are up,
before the little flower's cup is emptied of the dew ;	Or the floweret's cup Is drained of its fresh'ning dew,
before the distant brook can yet be seen lightly touching the hill as it comes down ;	Or the bubbling rill Kissing the hill, Breaks on the distant view ;
It is at this early hour we feel the solemn influence of the woods ;	Oh, such is the hour To feel the power Of the quiet, grave old woods !
then, while the slothful are still in the midst of some uneasy dream,	Then, while sluggards dream Of some dismal theme,
let us begin the day, in the spirit of prayer, with a walk in the darkened woods.	Let us stroll With prayerful soul, Through the depths of the grave old woods.
Again, the poet invites us to visit the woods when the wrinkled old trees no longer look dark and gloomy, but wear a joyous smile :	Oh, come away to the bright old woods,
for now the sun has risen ;	As the sun ascends the skies,

QUESTIONS AND SUGGESTIONS.

and the young birds sing their early songs :

which send an answering thrill through every leaf in the wood ;

and the gold-belted bee among the blossoms and shrubs seeks honey for the hive ;

and from the peaceful nook everything sings its own hymn of praise to the Creator ;

such is the time to feel the quickening charm of the sunny woods :

then, while the slothful are idly dreaming,

let us thoughtfully walk through the depths of the old, but sunny woods.

While the birdlings sing their morning hymns,

And each leaf in the grove replies ;

When the golden-zoned bee
Flies from flower to tree
Seeking sweets for its honied cell,

And the voice of Praise
Sounds its varied lays
From the depths of each quiet dell :

Oh, such is the hour
To feel the power
Of the magic bright old woods.

Then, while sluggards dream,
Of some trifling theme,

Let us stroll,
With studious soul,
Through the depths of the bright old woods.

2. How did the old woods look before sunrise ? And how, after the sun had risen ?

3. Where was the sun at our first visit ? Where at our second visit ?

4. How did we find the leaves occupied before sunrise ? And how, afterwards ?

5. What of the birds at each visit ?

6. To find the old woods in a joyous humor when must we visit them ? And when, if we would find the old woods in a serious humor ?

7. Instead of these words give others having nearly the same meaning : **grave** (adj.), **tinged**, **slumbering**, **gloomy**, **floweret**, **dismal**, **birdlings**, **ascends**, **golden-zoned**, **varied lays**, **trifling theme**.

8. Write these words in the plural number : **leaf**, **sky**, **lay**.

9. Parse **Oh, come away to the bright old woods**.

10. Who was the author of these lines, and how long ago was he born ?

11. Write down other words pronounced like these, but differing in meaning : **dew**, **hour**, **cell**, **sun**, **some**. Group the words in pairs, with their meanings.

12. (P. 10) Spring-Time in Canada.

13. On the title-page of this book you will find the arms of Canada within a wreath of maple-leaves, because Canada has taken the maple-leaf as her emblem : England, ages ago, took the rose for her emblem ; Ireland the shamrock ; Scotland the thistle ; France the lily, &c. Now tell me something of the maple tree, beginning with the very early Spring and ending with the fall of the leaf.

14. When trees are just budding out at Kingston, how would you find them at Lake St. Clair ? and how at Montreal ?

15. How long would you be in going by steamer from Montreal to Quebec ? How long does Summer take to go that distance ?

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16. When summer reaches Quebec, how does it make up for lost time?
 17. If you were to visit the city of Quebec, where, from Major Butler's account, would you expect to get the best view of the surrounding country?
 18. Suppose yourself now standing there beside Major Butler, tell us, in your own words, what you see?
 19. Point out on a map of Canada, the Falls of Montmorenci, Quebec, the Island of Orleans, Montreal, Kingston, Lake St. Clair.
 20. Rule a line say two inches from the left-hand side of your slate or paper; within this border write down the following words, carefully dividing them into syllables, and in the wide space beyond write the meanings in order: **instinctively, mimic, transparent, nationality, cascade, enticing, symbol.** [These words will be found in the Vocabulary.]

21. Jack-in-the-Pulpit—Whittier (p. 12).

The pulpit is a leaf-cup shaped like a calla lily, but of a green color often veined with brown and black; the tip of the leaf is bent over so as partly to cover the cup, and it thus forms the sounding-board or **canopy** of the pulpit. In the centre of the leaf-cup rises a thick stalk bearing at its foot a cluster of small flowers. The poet playfully makes this Jack-in-the-Pulpit preach in the church of the forest.

22. What flowers swing their bell-shaped blossoms and call the congregation to this forest-church?
 23. Describe how the pulpit is made, and painted and grained?
 24. How is the little minister dressed?
 25. Now go up to the choir; what are the instruments used (see 3rd and 8th stanzas)? Who are the singers? Who leads the treble (see first stanza)? Who leads the bass, and how is he dressed?
 26. Who are the Deacons; and how do you know them?
 27. This church-service seems to have been held in war-time; for look-out men are posted to warn the congregation of the enemy's approach. To whom is this duty given, and how are they to sound the warning?
 28. Some of the congregation are sad, some prayerful, some glad, some radiant with smiles; now tell us their names.
 29. Some girls are in church only to show their bonnets, or their purple-gauze dresses; or to display their golden hair; who are those vain girls?
 30. Then there are meek pale-faced children with eyes upturned to the preacher; who can they be? (Chickweeds).
 31. But somebody has been smoking, for see the Indian Pipes. (These are curious leafless plants common in rich woods, growing on decayed vegetable matter; the flower is set on the stalk like the bowl of a pipe). After this smoking, how was the forest-church sweetened?
 32. But the sermon; tell us something of that! Cannot? Not even the text? How was the time spent during the service?
 33. As in No 20, divide and explain these words: **gorgeous, languidly, innocents, sentinels, profanely.**
 34. (P. 14).—From what quarter of the world did we get the fable **Pluck**? again.
 35. Trace the mouse through its various changes upwards, and then back again.
 36. In which of its conditions did it fear the lion? In which did it fear the dog?
 37. In real life, what character answers to the mouse? Who is the magician?
 38. (P. 15). The story of **The Cock and the Goose** teaches us that, even in the peaceful life of the country, we must not throw aside natural safeguards. This witty fable is from the pen of a Spanish lady who calls herself "Fernan Caballero."

39. Use simpler words instead of: *sententious, beheld, plumage, returned, excited hostility.*
40. If the defence of our country becomes necessary, how would the Roman Horatius have us meet death?
41. (P. 16-18.) Of the dogs here described which would you choose for a watch-dog? Which makes the best sledge-dog? Which have webbed feet? Which dog has the keenest scent? Which the sharpest sight? What dog is chiefly used on our farms?
42. What breed of dogs was used in bull-baiting? In the tracking of slaves? In the finding of lost travellers?
43. Point out on the maps of the hemispheres the West Indies, the Alps Mountains, Newfoundland, England, Switzerland, Spain. Give the capital cities of the last four.
44. Divide and explain as in No. 20, these words:—*employed, intelligence, remarkable, monastery.* Parse these sentences: *The bloodhound is of a reddish or brown color. He is remarkable for his keen scent.*
45. (P. 18-19.) Of the birds named, which are musicians of the house-top; which of the woodlands; which of the fields? What minstrel plays on our forest pines in the winter?
46. As to these poor fishermen, why did they go out of the harbor when the breakers on the sand-bar told them a storm was rising?
47. Write down this singular of: *women; wives; men; children; leaves;* and the plural of *harbor-bar; squall; light-house; sparrow; thrush.* What does *night-rack* mean?
48. (P. 20-1.) Tell what you found woven into the sparrow's nest. Name the animals or plants that yield us raw material for the following: *worsted, calico, muslin, silk, linen.*—Explain *compacted.*—Analyse and parse: *I never saw a nest like this.* Write in the plural: *washerwoman, rubbish-bag.* Write the singular of *enemies.*
49. (P. 21-22.) In the trial of the Pike, what was the offence; who were his judges, and who was their legal adviser? What sentence was first passed on the Pike? What change was made in the sentence? Was the Pike better, or was he worse off, for the change? What is the lesson to be learned from the Fable?
50. Divide and explain as in No. 20: *unanimously, uninhabitable, competent, ignominious, supervision, assessor.*—Write words similar in sound to the following: *see, there, to, no, might, be, the, whole, an, made, would, in;* distinguish the meanings.
51. Conjugate *drown; flung; graze; made, brought; add; run; carried; seen.* Form nouns from the following adjectives: *happy, holy, ready, busy.* Analyse and parse this sentence: *So the Pike was flung into the river.*
52. What is the lesson taught by the fable of *The Miller*? What does *Krifol* mean by collecting the candle ends? Parse: *Hallo, miller! don't stand gaping there! It's time you should set your wits to work.* Compare: *worse, good, ready.* Conjugate: *stands, sleeps, observes, cries.*
53. Through what rooms of his little house does the old vicar lead us? What has he for dinner? How does he make his fire? Who are his most frequent visitors? To Whom are all his humble comforts due? How many years have gone by since the writer of this little poem was born? Where did he live?
54. (P. 24-27.) Explain how cunning Mr. Bear found the honeycomb; and how he brought it home; and how he divided it. What were the names of the young bears; how did Mrs. Bear teach them neatness of habits? At what hour were they put to bed?
55. Compare the adjectives, *biggest, strongest, dismal, flat, little, late,*

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more, sweet-scented, hungry; and the adverbs mildly, well, more.—Analyse and parse: This reminded Mr. Bear that he was hungry too.

56. Howl; this word is intended to imitate the sound. Find other sound-imitations in the words of the Lesson.

57. (P. 27-28.) Explain: Common Pleas, flippancies, prodigy, quizzed, jocosely, sardonic, on circuit, laconic. Where is Yorkshire? Name its principal river, and its chief cities. Write the plural of: elf, calf, woman, prodigy.

58. (P. 29-30.) Stormy sea; where? Why do He and His take capital letters?

59. Come; bear; guard; think; stood,—by means of prefixes make new verbs from these words and conjugate.

60. (P. 31-33.) Write out the following words and underline the silent letters: Arctic, rheumatic, palmiest, adieu, beautiful, ghastly hue. Write the following in the plural: difficult journey; the coat-tail; his former self; on a dog's back. Analyse and parse the first sentence on p. 31. Find on a map of Europe: Berne; the Pass of St. Bernard; Mont Cenis; Scotland; the Pyrenees.

61. Name, in the poetical selection on p. 33, the marks of punctuation which follow these words: brotherhood, fellowship, outward, sublime, one. Write the plural of: this life, other yearning.

62. Point out on a map of Manitoba: Red River, Assiniboine River, L. Winnipeg, St. Boniface. Write the plural of: pine-land, wild goose; oars, man; hunting-lodge; voyageur.

63. What Hawaiian (*Hay-wy'-yan*) game reminded Lady Brassey of our tobogganing? Why is her book called a *Voyage in the Sunbeam*? Show on a globe or map the position of Hawaii and the Sandwich Islands. What famous sailor was slain on Hawaii (or Ohwyhee) in 1779?

64. (P. 39-40.) Form adjectives from the following words: trouble, faith, hand, courage, need, death, sorrow, child, year, dew, music, sheep, sun, play. Form adverbs from the following: weary, quiet, tender, easy, equal, true, heavy. Analyse and parse the last stanza of *The Traveller's Return*.

65. (P. 41-44.) Describe the conduct of the brave lads on the *Goliath*. What request did they make of the captain? Who was the captain of the *Goliath*? What is the way at sea, my boys? Form nouns corresponding to the following: know, grow, flow, think, burn. Form adjectives from these words: fire, cheer, gold, England, please, differ, order. In the *Rhyme of the Rail* find words imitative of sounds.

66. (P. 45-6.) How does the Norwegian fable explain the red head and black body of the woodpecker? What lessons may we learn in our country-walks? Write down the names of any half-dozen birds, and of any dozen wild-flowers that you know. Conjugate: think, goes, chide, writes, was, loaded, walk, tax, brought, tell, yield.

67. (P. 47-8.) What plants or trees are mentioned in these pages? 68. (P. 49-53.) What tree yields maple-sugar? Tell us all about the making of maple-sugar, and describe the sights and sounds in the bush. Analyse and parse: The sap stirs early . . . a little. Form nouns from relieve, busy, stingy, uneasy, excite, live, deep, broad, long, high.

69. (P. 53-5.) What were the recollections that endeared the old farm-gate? Explain gally bedight; trellis of white; were all canvassed and weighed; he'd stand for his freight; winging our moments and gliding our name.—Road-side, a compound noun; red-rusted, a compound adjective. Give other examples of compound nouns and adjectives from the lesson. Form adjectives from favor, humor, labor.

70. (P. 56-9.) Tell in your own way the story of *The Minnows with Silver Tails*. Show that Tom's master was not his own master. Analyse and

parse, if father does not come..... too much done. Form nouns from exhibit, acknowledge, compose, observe, perfect; and adverbs from sulk, real, composed, pretty.—For Robert Herrick, see p. 23.

71. (P. 60-1). *The Ivy Green* was set to music by Henry Russell. (Where vocal music is taught in schools, our fine old songs ought to receive attention; and, after having been expressively read, ought to be sung with feeling.) Analyse and parse: whole ages have fled..... hearty green. In double,—follow'd, hollow'd; while in the 1st and 3rd lines the rhymes are single, roll'd, cold.

72. (P. 62-4). Describe in your own words Harold's excursion on the swan's back, and what he saw. Divide and explain as in No. 20, stupendous, precipitated, impenetrable, inexpressibly. Analyse and parse, Now I should like..... shown to me.

73. (P. 65-8). The air to which *Home, Sweet Home* is sung was adapted by Sir H. R. Bishop from a Sicilian tune. Donizetti introduced the air with slight alterations into his opera of *Anna Bolena*.—What was Hugh Miller's account of his school-boy days? Form the plural of pen-knife, copy-book, parent's, class-fellow.

74. (P. 69-70). Floweret means a little flower; in other words, it is the diminutive of flower; give the diminutives of river, hill, isle, man, stream. The Afton is a brook in Ayrshire; the glen mentioned by Burns in the second stanza is called from the brook, Glenafton. Conjugate forbear, be-reft, flow, fly, sow, sew. Write in the plural: valley, echo, life.

75. (P. 71-3). The story of the Golden Apples of the Hesperides was familiar to every schoolboy of Old Greece; tell us something of this adventure of the strong man Hercules.—Describe the sights and sounds of Canadian woods and fields in May.

76. (P. 74-80). What account do the Indians give of the origin of the Canadian robin?—The poet Moore took down from the singing of his *voyageurs* the air to which he has set the Canadian Boat Song, and it always remained a great favorite with him. He says: "I remember when we have entered at sunset upon one of those beautiful lakes into which the St. Lawrence so grandly and unexpectedly opens, I have heard this simple air with a pleasure which the finest compositions of the first masters have never given me; and now there is not a note of it which does not recall to my memory the dip of our oars in the St. Lawrence, the flight of our boat down the rapids, and all those new and fanciful impressions to which my heart was alive, during the whole of this very interesting voyage. The stanzas are supposed to be sung by those *voyageurs* who go the Grand Portage by the Utawa River."—Give from Sangster's *Rapids* instances of double rhyme (see No. 71). Divide and explain as in No. 20, fascination, enthusiasm, resistlessly, excitement. Form adverbs from gay, joyous, merry, angry.

77. (P. 81-84). Carefully copy the little sketch-map given on p. 82. The position of battle fields is shown by crossed swords. Give your own account of the great fight near Hastings.—Divide and explain ingenious and ingenious.

78. (P. 85-7). Write in full: I'll, I've, I'm, we'll, can't, there's. Write in contracted form: we are, you are, you will, do not, I shall not, I will not. Write in the plural: that yellow flower; the day's as bright as then; this fortress. Form adjectives from boy, joy, child; and adverbs from weary, happy. Conjugate sleep, feed, found, sit, spring, miss, keep, stands, lies, break, bid, go, shines, forget.—Less-happier, a double comparative. The writer of the *Irish Emigrant* was Helen Selina Sheridan, grand-daughter of Richard Brinsley Sheridan, wife of the 4th Lord Dufferin, and mother of the Marquis of Dufferin, our late Governor-General. Lady Dufferin's sister,

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on p. 82. The ur own account nguuous and

re's. Write in not, I will not. t as then; this bs from weary, p, stands, lies parative. The nd-daughter of and mother of ufferin's sister,

the Hon. Mrs. Norton, was also a poet as well as a novelist of some repute. The music to which Lady Dufferin's song is usually set was composed by Mr. W. R. Dempster, who used to sing it with much feeling.

79. (P. 88-92). Describe some recent improvements in bee-keeping. Point out on a map:—(1) Louisiana, New York, and Minnesota, with their capitals; (2) the cities of New York and Chicago; the R. Mississippi, its source, mouth, and chief tributaries.—Write in the plural: evening's, man's, child's, lady's, deer's horn, sheep's back. Write in the singular, echoes, argosies.—Parse deep (p. 91); fire (p. 91); weary not..... summer (p. 92).

80. (P. 93-7). The scene of Irving's sketch is laid near Tarrytown on the Hudson River,—where in after years Irving built his famous retreat of Sunnyside. Tappan Sea is a lake-like expansion of the Hudson, 12 miles long, and 3½ miles at its greatest breadth.—General Benedict Arnold agreed in 1780 to betray West Point to the English General, Sir H. Clinton, and Major André was sent to make secret arrangements with Arnold. André was arrested within half a mile of Tarrytown, and, at a court-martial, was hanged as a spy at Tappan, which is nearly opposite Tarrytown. His body was in 1821 removed to Westminster Abbey.—Give from the Lesson words imitative of sounds. Divide and explain as in No. 20, desperation, tremendous, unfortunate, mysterious, dimensions, stammering, lamentations, superstition, accidentally, uncourtuously, melancholy, uncomfortably, enormous, perceiving.

81. (P. 97). 1st stanza: in vain, because she will then be dead, and be heedless of thy caresses. 5th stanza: For thou mayest..... with her,—for thou mayest see the hour when, in thy grief, thou wilt regret that thou hast outlived thy mother. Explain raven hair; hour forlorn. Defer: set other prefixes before the root -fer and give the meanings of the verbs so formed.

82. (P. 98-100). Write in the plural, deer, ox, buffalo, caribou, wapiti's, hunter's, moose. Write in the singular, bells', canoes, eaves, leaves, children's.—Native proof,—English mettle; proof in older English often means finely-tempered armor.

83. (P. 101-103). Divide and explain, as in No. 20, dexterously, manufacture, diminution, delicacy, magnificent, congregate, protuberant, pemican, unwieldy, especially.

84. (P. 104-107). Divide and explain, as in No. 20, immemorial, consecrated, unadulterated, reminiscences, hospitality, antiquity, promulgating, rubicund, titillation. Analyse and parse (1) Your pardon, good people! (2) Are you all satisfied? (3) Well, well, sir! no harm done, I hope!—(The selection from Hawthorne affords, from the variety of emotions, and from the frequent change of address, an excellent training in the modulation of the voice).

85. (P. 108-112). Tell in your own words the curious adventures of Billy and his sisters with the Barn Elves.—Write in full: don't, it's, I'm, t'obey, there's, isn't, what's. Name the marks of punctuation in the verses on p. 111. Write the present participles of travel, grin, quarrel, die, dye, sing, singe, cry, drop, argue, skip.

86. (P. 112-118). After-math,—the second crop of grass mown in the Fall.—Tell in your own way the story of Gray Eagle and his Five Brothers.—Nest-mate: give other nouns compounded with mate. Write in the singular: The cold winds had all blown themselves away. Tuesday last: Write the names of the days of the week. Write in full your address and the date on which this Lesson is prepared.—Pride of place,—proud elevation; mousing owl,—an owl which commonly flies at no more dangerous enemy than a mouse.

87. (P. 119-122). Find on your maps, the Arctic Ocean, Spitzbergen,

Greenland; the North Atlantic, Europe, the British Isles; Ireland, Co. Kerry, Killarney; Scotland, Argyshire, Glencoe (N.E. corner of Argyshire); Italy, Calabria (in ancient geography the S. E. extremity of Italy, but in modern, the *south-western*).—For the Massacre of Glencoe, the pupil will refer to his *English History*, reign of Wm. III., A.D. 1692. (Lord Macaulay's brilliant narrative will enable the teacher to throw into the Lesson richer color and deeper interest). **Latitude**: what is meant by "latitude"? In what latitude do we live? In what latitudes are Killarney and Calabria?

88. (P. 123-5). Sir Walter Scott used to say of *The Wet Sheet and a Flowing Sea*, that it was "the best song going." It is sung to the famous old military tune of the French, *Le Petit Tambour* ("The Little Drum").—The *Pitcher-Plant* grows abundantly on swampy land throughout Canada. (It will add much additional zest to the Lesson to show the pupils a specimen of this curious plant.)—Explain plaintive melody; pensive minstrelsy; griet's canker; passionate farewell.

89. (P. 126-9). Analyse and parse *Some hand.... these pages pent* (p. 126). Write in full these tenses occurring in Tennyson Turner's Sonnet: **meant, hast left, gleam, were, will close, leave.** Parse **art gone**.

90. Read the following sentence: "all blue birds are not Blue Birds." Write a short account of the Blue Bird: his house, his habits, and his useful services.—Write down the following words; underline in them the silent letters, and overline the diphthongs: **autumn, catiffs, bears, selzes, loath, leisure, meadows, reappearing.**

91. (P. 130-132). Find on a map, and then describe the position of: **New York, Boston, Philadelphia, Edinburgh.** Give any words from the Lesson that are imitative of sounds. **Beguille, inherit, adjudge, attend**: give any other verbs containing the prefixes *be*; *in*; *ad* (*ac, af, ap, al, an, ar, as, at*). **Overspread**: give verbs compounded with *over* and *under*.—What compensation does poverty bring to the poor man's son? What corresponding *disadvantages* are apt to accompanying wealth? Analyse and parse **O rich.....white hands**—Explain: **sultry glebe; dewy meads; verdant landscape; friendly crook; dreadful shade.** Addison's free rendering (and rearrangement) of the 23rd Psalm would be described as a *paraphrase*; when and where did this beautiful poem first appear?

92-98. REVIEW, Parts I. and II.

92. Rule off a margin on your paper, take down the following names and opposite each describe its situation: **Greenland, St. Boniface, Berne, Dover, Hawaii, York, Chicago, Glencoe, Kingston, Lake St. Clair, Pass of St. Bernard, Killarney, Tappan See, Quebec, Hastings, Spitzbergen, Montreal, Afton Water, Isle of Orleans, R. Thames, Calabria, R. Ottawa, Mont Cenis, Caucasus Mts., R. Mississippi, Cheviot Hills, New York City, Teviotdale, Newfoundland, Boston, Edinburgh, West Indies, Philadelphia, Canterbury.**

93. With the assistance of the **READER**, arrange in order of seniority, giving dates in margin, the following authors: **Lord Macaulay, Thomas Moore, B. G. Niebuhr, S. T. Coleridge, Eliza Cook, R. W. Emerson, Miss Havergal, Dean Stanley, Horace Smith, Adelaide Anne Proctor, J. R. Lowell, Allan Cunningham, T. D'Arcy McGee, Lady Dufferin.**

94. As in No. 93, arrange in order of seniority, with dates in margin, the following authors: **Robert Burns, Charles Dickens, Jean Ingelow, J. G. Saxe, J. H. Payne, Thomas Aubrey De Vere, William Wordsworth, Charles D. Warner, Rev. Hugh Macmillan, Mary Howitt, Thomas Hood, William Motherwell, Mrs. Sigourney, N. P. Willis,**

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95. As in No. 93, arrange in order of seniority, with dates in margin, the following authors: Lord Houghton, Robert, Lord Lytton, Robert Southey, J.G. Whittier, Ivan Krilof, W. F. Butler, Charles Sangster, Charles (Tennyson) Turner, Nathaniel Hawthorne, Alexander Wilson, Mrs. Hemans, Washington Irving, Rev. Charles Kingsley, Mrs. Craik (Miss Mulock).

[To prevent pupils from seeking their answers in the old note-books of their class-mates, the Teacher would do well to frequently make new combinations of the foregoing names. In such questions, easy but most important steps are taken towards a systematic study of English and General Literature.]

96. Collect from the Reader, giving dates in margin, a dozen authors who were born in the 18th century; and a dozen who were born in the 19th century.

97. Name in order the authors of the following: *The Pickwick Papers*; *The Voyage in the Sunbeam*; *Jack in the Pulpit*; *Gather Ye Rosebuds While Ye May*; *The Headless Horseman of Sleepy Hollow*; *The Canadian Boat Song*; *I'm Sitting on the Stile, Mary*; *My Schools and Schoolmasters*; *From Ocean to Ocean*.

98. Name in order the authors of: *Flow Gently, Sweet Afton*; *The Ivy Green*; *A Wet Sheet and a Flowing Sea*; *Home, Sweet Home*; *The Rhyme of the Rail*; *The Excursion*; *The Homes of England*.

PART III.

99. (P. 133-137). In the selection from *Rasselas* what meaning do you take out of: *This lake discharged its superfluties; whatever might contribute to make seclusion pleasant; the musicians exerted the power of harmony; new competition for imprisonment*. Where does Johnson place the story of *Rasselas*; when did he write it, and how did he spend the money got for it?

100. Explain: *sprightly kid*; *subtle monkey*; *solemn elephant*; *the little children's dower*; *warm little housekeeper*.—How would Archbishop Trench explain the original meaning of a *kind man*? Give words formed from the root *kin*.

101. (P. 138-144). In Longfellow's ballad, notice that, in each stanza, there is but one rhyme, viz., that formed by the words at the end of the 2nd and 4th lines. Except therefore for the inconvenience of printing, the stanzas may have been thrown into two lines instead of four. Thus:

1. The old house by the lindens stood silent in the shade,
And on the gravel pathway the light and shadow played.
2. I saw the nursery window wide open to the air,
But the faces of the children,—they were no longer there.

The pupil will throw into this form any two of the remaining stanzas. Analyse and parse *But the faces*.....there.

102. Carefully copy the little sketch-map given on p. 141. Who is said to have suggested the stratagem by which the Heights of Abraham were reached? When and by whom was it carried out? Tell in your own way the incidents of that memorable night. The lines which Wolfe repeated from Gray's *Elegy* form the 9th stanza:—

"The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave
Await alike the inevitable hour,
The paths of glory lead but to the grave."

The *Elegy* was published in (February) 1751, little more than eight years before the siege of Quebec.

103. *Reveille* (pronounced ray-vay-yea), call to arms. *Boscage* (accent on first syllable, old Norman-French word) wood, copse. Give words similar in sound to the following, and distinguish their meanings:—one, cannon, threw, great, whole, there, air, new, the, all, tide, two, vain.

104. (144-7). At what point does the Canada Pacific Railway cross the Assiniboine? Find in your map, and then describe the position of: Winnipeg, Portage La Prairie, Brandon, Qu'Appelle (pr. kappel'), Pembina (pr. Pem'bina), Emerson, Red River, Rocky Mts.—Write in the plural: folio, bush, gipsy, grandchild, railway, camel's, blackberry, yew, she was, my position, I was hurried.

105. (P. 148-153). Divide and define as in No. 20: fascination, providential, intoxicating, temperament, essentially, acknowledged, intemperate. Explain: reedy brake; physical qualities: swept with the vortex; were bursting their brown. Analyse Thousands of young men..... will give it up.—Buffalo and Niagara River: find them on a map, and describe their position. What canal opened navigation between Buffalo and the Hudson River? By what canal has the obstacle of Niagara Falls been overcome? What lakes are connected by this latter canal, and what names do the two gateways bear?

106. (P. 154-8). Find on your maps, and describe the sources and chief tributaries of the following rivers; also name the chief cities which they or their tributaries pass: Amazon, Missouri, Thames, Severn. Find in Tennyson's *Brook* examples of words imitative of sound or of motion. How do you understand: a sudden sally; bicker down a valley; many a silvery water-break; hazel covers: the netted sunbeams dance; I linger by my shingly bars? How old was the poet Tennyson in 1883? *The Brook* has been set to music by W. G. Cousins, the editor of *Songs from the Published Writings of Alfred Tennyson*. (C. Kegan Paul and Co., 1880).

107. (P. 158-162). How long is it since Goldsmith died? From what story is the Lesson taken? Tell in your own way the adventures of Moses Primrose at the Fair.—In the selection from Milton, *Morn* (*Aurora*) is spoken of as living and acting; give other examples of this personification from the extract. *Charms*,—here in the old meaning, *songs*; *solemn bird*,—the owl.

108. (P. 163-7). Write in full: 'tis, don't, snored o' nights, I'd had aught, I wouldn't have walked, I've seen. The Boatman here describes the great Sea Eagle or Fishing Eagle (or Bald Eagle) of Canada and the United States. The bird is not really bald, but the feathers of the head are white. This largest of the eagles frequently reaches 3 feet in length and its outspread wings measure 7 feet. This is the bird figured upon the United States coinage.—Tell in your own words the story of *Madeline of Verchères*. When and where did these scenes occur? Where is Lake Champlain? what river forms the outlet? Name the chief places on the lake and river. Describe the position of Montreal City.

109. (P. 168-173). Robert Blake, English Admiral (1599-1657): frequently defeated the Dutch fleet, 1652-3; chastised the Barbary pirates 1655; captured part of one Spanish fleet and destroyed another fleet, 1656-7. Blake died, as his ship, the *St. George*, entered Plymouth Sound, Aug. 17, 1657; his system was worn out with scurvy, contracted from long-continued naval service.—Horatio, Lord Nelson (1758-1805): his chief victories were the Battle of the Nile (Aboukir Bay) 1798; Battle of Copenhagen, 1801; Battle of Trafalgar, in which he fell mortally wounded, Oct., 21, 1805.—Describe the position of: Plymouth Sound, Aboukir Bay, Copenhagen, Trafalgar, Hanover, the Harz Mountains, Loch Katrine. Give from the poetical selections examples of words imitative of sound or of motion.—Parse *morn* of toll (p. 174); *days of danger* (173); *Lid every care be gone* (171); *Pass, and the sky forgets thee* (163).

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999-1657): frequently ry pirates 1655; cap- fleet, 1656-7. Blake d, Aug. 17, 1657; his -continued naval ser- ries were the Battle en, 1801; Battle of 1805.—Describe the en, Trafalgar, Han- the poetical selec- on.—Parse morn of one (171); Pass, and

Ye Mariners of England is sung to the air of *Ye Gentlemen of England*, arranged as a trio for male voices. This air, which was composed by John Wall Callcott (born 1766), greatly pleased Campbell's ear, and he composed his *Ode* in the same metre as the older song.

110. (P. 175-180). Explain in your own way: *azure main*; *foreign stroke*; *generous flame*; *rural reign*. Tell us, briefly in your own words, something of the doings of the giant *Hiawatha*.—Parse (on p. 175): *Rule, Britannia*; *All thine shall be the subject main*; *And every shore it circles, thine*. The air to which *Rule Britannia* is sung was composed by Dr. Thomas Arne.

111. (P. 181-185). *Flowerets*.—the *diminutive of flowers*: give the diminutives of: *leaves*, *lord*, *wave*, *hill*, *rivers*, *islands*. After finding on your maps, describe the position of, *Kentucky*, *Canterbury*. Analyse the second stanza on p. 182.—Of *The Angel's Whisper* Lover says: "The song was written to an old Irish air (one of the few Moore left untouched) entitled 'Mary, do you fancy me?'"

112. (P. 186-192). Write in the singular: *moose deer*; *witches*; *canoes*; *dry leaves*; *days*; *small axes*; *hunting-knives*. Analyse (p. 191) suffice it to say. . . . penalty. Bryant's *Death of the Flowers* is, on the surface, a lament for the flowers that have fallen before the autumn frosts, but the observant pupil will hear sounding through the lines a deeper note of grief—the poet's lament for a beloved sister lately removed by death. With this hint read over the poem again, closely observing the second and last stanzas.

113. (P. 193-4).—Describe in your own words the appearance of our woods after the autumn frosts have set in. *Sky Farm*, whence Miss Goodale and her sister send forth their poems, is their witty name for their father's farm, on the top of the Berkshire Hills in Massachusetts.

Mrs. Willard's *Rocked in the Cradle of the Deep* was written during her return from Europe in 1832. The *Duke de Choiseul* supplied the music, but the air to which it is now always sung was composed by J. P. Knight.

PART IV.

Analyse and parse the first stanza on p. 195.

114. (P. 198-202). *Boatswain*.—pronounced bo'sn. What meaning do you take out of: a very choleric fellow; I had given him the strappado; we were entertained with posthumous snarls; altogether discomposed me. Twentieth: write in full the first 20 of the ordinal numbers. Who wrote *Gulliver's Travels*, and how long ago? Write in the plural: wife, husbandman, ox, mastiff, mistress's, box, huzza, her ladyship's.

115. (P. 203-205). *Imparadise the night* (p. 203) make the night delightful. All-father (p. 205).—The Universal Father, the Father of us all.—Compare *wealthy*, *enchancing*, *narrow*, *severe*. *Soften*.—to make soft; take six other adjectives and make corresponding verbs. In *The First Snow Fall* the snow is compared (a) to ermine (the fur of an animal allied to the weasel); (b) to pearl; (c) to the statuary marble of Carrara (a city of Italy, 59 miles south-west of Modena); (d) to swan's down. *Sweet Auburn*.—the poet no doubt intends Mount Auburn Cemetery, about a mile from Harvard University, and 4 miles from Boston. In Heavysege's *Sonnet* observe the fancy that, in our winter nights the stars glow and flare like torches in the wind. Parse: *Tenfold refulgent every star appears*; *And thrice illumine the ever-kindled spheres*.

116. (P. 206-211). The winter-scene in Denmark described (p. 207) by Hans Andersen, is a very familiar one to Canadian boys and girls: among us it is often called the *Silver Thaw*.—*Brazen*, beautiful, countless: explain the terminations, and give other adjectives having these terminations, six

examples of each. Icicles hang by the wall,—hang from the eaves: blows his nail,—warms his fingers with his breath; crabs,—crab-apples. This old fashioned song of Shakespeare's gives us a peep into an English farmhouse as it was 300 years ago.

117. (P. 212-14). *Clouds*. In this grand description Ruskin has applied to the clouds (leagued leviathans of the sea of heaven) the sublime language in which the *Book of Job* describes the leviathan of the deep. *Job* xli. 18: "His eyes are like the eyelids of the morning." (v. 20), Out of his nostrils goeth smoke as out of a seething pot or caldron. (v. 26) The sword of him that layeth at him cannot hold; the spear, the dart, nor the habergeon." Habergeon,—strictly, armor for the neck, but here it means the whole coat of mail. Form adjectives from honor, labor, vapor, favor, color.

[As a contrast to Ruskin's wild stormy horizon, take Wilson's tranquil sunset,—two noble pictures, in which, with slight assistance, the pupils will presently recognise such cloud-shapes as they themselves have often observed.—Shelley's little poem contrasts a summer with a winter landscape. In the concluding lines the strain falls into a graver mood, and ends with sad thoughts of the sufferings that winter brings to the homeless poor. The pupils should be encouraged to cultivate their imagination, and fill in such sketches with their own childish fancies; to find appropriate epithets and afterwords to expand epithets into little pictures.]

118. (P. 215-19). Find on your map, and then describe the position of the Victoria Bridge. What railway passes through this great tube? What river flows beneath the bridge? Trace the course of the Grand Trunk Railway, and mention its chief branches. Birkenhead,—a large manufacturing town of Cheshire, England; it is separated from Liverpool by the estuary of the Mersey. The building of the *Alabama* at the shipyard of the Messrs. Laird gave the place much notoriety during the American Civil War.—The engineer of the Victoria Bridge was the famous Robert Stephenson, the builder of the Menai Bridge in Wales. Who was the chief contractor? When and by whom was the Victoria Bridge opened?

Paul Kane, our Canadian painter and traveller, was born at Toronto. By hard work and unconquerable pluck he won his way to fame as an artist. His studies of the aborigines were published in 1859 under the title of "Wanderings of an Artist among the Indians of North America, from Canada to Vancouver's Island and Oregon, through the Hudson Bay Company's Territory and Back Again." The London *Athenæum*, reviewing Kane's book, described the author as "uniting the refinement of the Old World with the Indian energy of the New."

119. (P. 220-5). Give words similar in sound to the following, but differing in meaning: counsellor, soul, read (p. 220), time, one, knew, whole, great, no, all, eye, there, heir, reigned (p. 222) lie, see, might, some, two, feet, guilt, done, clothes, hour. Distinguish the meanings of each pair of words. In a map of England find Shrewsbury and Peterborough, and the counties of Northampton and Kent. Fotheringay Castle (Co. Northampton), the scene of Mary's execution, was razed to the ground by her son James I.

120. (P. 225-231). Write in the plural: sleigh-bell's; the father's come; I busy myself; his toilsome journey's o'er. Parse (p. 226) which, though more splendid, may not please him more; also explain and parse, Transcends the what we know. This fine Sonnet was written in 1878,—less than four years before Longfellow's death. He had then reached his three score years and ten; and fast-increasing infirmities were taking away his playthings one by one. In a later *Sonnet*, December 27th, 1881, (see FOURTH READER, p. 326) he tearfully laments that even his beloved books are now lying unused:—

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" —I behold these books upon their shelf,
My ornaments and arms of other days ;
Not wholly useless, though no longer used,
For they remind me of my other self,
Younger and stronger, and the pleasant ways,
In which I walked, now clouded and confosed."

Three months still later, this amiable poet gently fell asleep, finding the truth of his own beautiful lines :—

Leads us to rest so gently that we go
Scarce knowing if we wish to go or stay,
Being too full of sleep to understand
How far the unknown transcends the what we know.

121. (P. 227-231). The Teacher will do well to detain the pupil's attention on the selection from *Eöthen*; for, with the simplest words and materials, Kinglake has succeeded in creating one of the most vivid pictures to be found in any book of travel. The author himself says : "*Eöthen* is, I hope, almost the only hard word to be found in the book ; it signifies 'from the early dawn'—'from the East'."—The route taken by our traveller will furnish a very interesting exercise in Sacred and Oriental Geography : The narrative sets out from Semlin on the southern frontier of Austria ; then enters Turkish territory at the fortress of Belgrade (R. Danube) ; crosses the Balkan Mountains to Adrianople, and then passes on to Constantinople ; takes us to the Plain of Troy (N.W. corner of Asia Minor) ; thence to Smyrna ; thence by sea to Cyprus ; another sea voyage to Beyrout in Syria, where the author visits the celebrated and eccentric Lady Hester Stanhope ; then across the plain of Esdraelon to Nazareth ; thence passing Cana to Tiberias (Sea of Galilee). We next descend the bank of the Jordan to the Dead Sea ; thence go up to Jerusalem ; visit Bethlehem, 5 or 6 miles south of Jerusalem ; thence strike away to the south-west, and rest at Gaza. Gaza stands on a narrow brim that separates two seas,—the Levant or Eastern Mediterranean, and that great sea of sand in the midst of which our Lesson finds the traveller. With his camel,—that "Ship of the Desert,"—he is steering his course for the Egyptian city of Cairo, where he will find the plague raging. He will make an excursion to the Pyramids and to the Sphinx. Back to Cairo ; thence due east to Suez, with a dromedary as his only companion and escort ; from Suez to Gaza ; from Gaza northwards along the Sea of Galilee, and so onward to Damascus ; then across the chain of Mount Lebanon to the ruins of Baalbec,—whence our traveller returned homeward by way of Asia Minor, taking ship for England at Smyrna.

122. Walk, march, stride, stalk : conjugate these verbs and distinguish their meanings. Canvas : distinguish from *canvass*. Form nouns from still, lonely, martyr. Write in the plural : valley, genius, journey, port-manteau, oratory (place of prayer), blush.

Moore's Sacred Lyric was set to music by John Stevenson. Observe the poet's development of his theme :—

The shrine :—the fragrant turf ;
The temple :—the over-arching sky ;
The incense :—the mountain airs ;
The prayers :—silent thoughts ;
The choir :—moonlight waves with their musical murmur, or with their yet more expressive stillness.

The congregation :—by day the temple is occupied by light and silence ; by night the pale stars alone are the poet's fellow-worshippers.

The Sacred Book :—the spanned heavens with "their words of flame."

God's will may be read in
the very face of the sky:—his anger in the wild cloud-rack that hides the
sun; his mercy in the sunny blue that shines
through the rifted clouds;

Nay, earth as well as sky
discloses the Divine Presence:—everything bright, from flowers to stars,
is but the radiance of God's face;
everything dark is but His love for a
moment overcast with cloud.

123. (P. 232-7). This Lesson should be studied with the aid of maps, *Pillar of Hercules; Ceuta*. The gateway to the Mediterranean stands between two lofty rocks,—the Rock of Gibraltar in Europe, and the mountain-peak of Ceuta in Africa. To these mighty gate-posts the ancients gave the name of the *Pillars of Hercules*. Geographically, *Ceuta* belongs to Morocco, but politically to Spain.—*Spit of sand*,—the famous Neutral Ground extending northwards from the rocky peninsula of Gibraltar to the Spanish mainland.—*O'Hara's Tower*,—a pleasure outlook built by Governor O'Hara on a pinnacle of Gibraltar that stands 1,408 feet above the Mediterranean.—*Drinking-water*,—in 1869 an abundant supply of fairly good water was found beneath the sand of the Neutral Ground.—*Olympus of nations* (p. 237),—the abode of the gods ("the rulers of the world") was in Greek mythology, placed on Olympus, a lofty mountain of northern Greece; so that Lord Duferin's phrase, *in the Olympus of nations*, may be paraphrased,—*among the ruling nations of the world*.

124. Find in your atlas, and then describe the geographical position of:—*Sierra Nevada, Gibraltar, Ceuta, Malaga* (accent on first syllable), *Valencia, Grenada* (accent on middle syllable), *Tangiers, Algeciras, Belfast, Mt. Olympus, Gulf of St. Lawrence*. Draw a sketch-map of the Gulf of St. Lawrence.—*Stupendous chain of lakes*: name them, and their connecting links; name also the tributaries of the Great Lakes, and the chief cities and towns on or near the lake-shores.

125. (P. 238-242). Analyse and parse the opening sentence of the extract from Lord Macaulay. (a) *We should*; (b) *the country gentleman would*; Why not *would* in the first sentence? Suppose both sentences thrown into the future tense, how would they stand? Consult the VOCABULARY and your maps, then describe the position of: *Dorsetshire, Cheddar Cliffs, Snowdon, Beachy Head, Windermere, Greenwich, Guiana*.

126. Explain these words and phrases: *mirage; suburb, equipages; grind the faces of the poor; Wars of the Roses; England of the Stuarts*. Write in the plural: *That child was I*. Parse *There's a good time coming, boys, a good time coming*;—*Wait a little longer*. Write the present participles of: *quarrel, supersede, sit, cry, benefit, envy, die, dye, spring, springe, sing, singe, see, admit, outstrip*. Charles Mackay's *A Good Time Coming* is set to an old English air, and was for several years the most popular of English songs.

127. (P. 243-8). *Dschingis Khan* (Gengis or Jenghiz Khan), 1162-1227,—the Emperor of the Mongols and conqueror of a vast tract stretching from the Chinese Sea to the River Dnieper. The name by which he is known was assumed, and means Greatest of Khans, or Khan of Khans. The young warriors in our Lesson have sadly confused the history; *Dschingis Khan* was not a Turk; on the contrary, the advance of his armies forced the primitive Turkish race to move westward, and finally to cross over into Europe.—Give from the Lesson examples of words imitative of sound or of motion. Explain: *miniature, commissariat, buccaneers, corsair, had taken sanctuary, conventional laws*. Parse: (a) *Let him only grow a head taller, and no kennel will hold him*; (b) *Honor be to him who prefers to be shot, rather than throw away his drumsticks*!

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128. (P. 249-253). Standing on the walls of Hades, not knowing each other: Hades is here used as in Greek mythology, for *the realm of shades*. Homer represents departed spirits as having no memory until after they have drunk blood.—**Chamouni** (accent on first syllable, see VOCABULARY),—the most celebrated valley in the Alps; it is bounded on the south by Mont Blanc, and, together with the latter, lies within the confines of France.—**The fiery change which has been noticed by Shakspeare**: Mr. Ruskin doubtless had before his mind the lines in *Richard II*, Act iii. scene 2:—

—"When the searching eye of heaven is hid
Behind the globe, and lights the lower world,
Then thieves and robbers range abroad unseen,
In murders and in outrage bloody here;
But when, from under this terrestrial ball,
He fires the proud top of the eastern pines,
And darts his light through every guilty hole,
Then murders, treasons, and detested sins,—
The cloak of night being plucked from off their backs—
Stand bare and naked, trembling at themselves."

129. Where is Strassburg (Strasbourg)? Draw a little sketch-map of Scandinavia (see VOCABULARY). Explain soft compliance (p. 249); Elizabethan garden (p. 249); superstitious feeling (p. 250); Collegiate school (p. 250); monastic cell (p. 252); harmonious cadences (p. 252); ponderous chimes (p. 250). Parse: "Now, then, Eyes! I warrant you'll never dare to get up there!" taunted a big boy called Olaf. "Won't I?" said I.—Conjugate dare, stand, cry, hear, show, ring, peal, climb, thrill, bury, Write in the plural; cliff, echo, leaf, fairy's.

130. (P. 254-260). Thor; Woden:—in which of our names for week-days do we find traces of the old Scandinavian worship of these gods? Parse (p. 259) And sure enough. in the night-time, eh? Write in the plural: pocket-knife; owl's; hero; pane of glass; he has been in the steeple all night by himself. Form an adjective and an adverb from each of the following: pluck, dream, spirit, monster, anger, blood.

131. (P. 260-262). Parse: (a) Bade him make with them what word he would; (b) the word God would; (c) which God meant should be. Explain: parted (p. 260); boding sense (p. 261); ring out (1st stanza, p. 261); ring out (2nd stanza, p. 261).

122-144. REVIEW, Parts I., II., III., IV.

a. GEOGRAPHICAL QUESTIONS to be answered with the assistance of maps.

132. Having ruled off a margin on your paper, take down the following names, and opposite each describe its situation, and give the capital:—Sweden; Greece; England; France; Scotland; Guiana; Kentucky; Ireland; Newfoundland; the Provinces of the Dominion of Canada.

133. With paper ruled as in No. 132, describe the situation and direction of:—Rocky Mts.; Harz Mts.; Andes Mts.; Cotswold Hills; Cheviot Hills; Alps Mts.; Caucasus Mts.; Balkan Mts.; Senlac Hills.

134. With paper ruled as in No. 132, (a) name the principal lakes of Old Canada and of the North West; (b) give the chief rivers that flow into or out of them; (c) name the chief cities and towns on or near the lake shores.

135. Trace the courses of these rivers:—St. Lawrence; Missouri; Thames (Ontario); Thames (England); Mississippi; Montmorency; Ottawa; Saskatchewan; Assiniboine; Severn (England); Severn (Ontario); Red River.

136. Describe minutely the situation of the following cities and towns:—Chicago; San Francisco; Edinburgh; Dublin; London (England); London, (Canada); Ottawa; Windsor (England); Windsor (Ontario); Windsor

(Nova Scotia); Pembina; Winnipeg; Canterbury (England); Quebec; Emerson; New York City; Qu'Appelle; Philadelphia; Cairo (Egypt); Cairo (United States); Portage La Prairie; Point Levi; Montreal; Birkhead; Belfast; Brandon; Toronto.

137. Describe the position of the following:—Crimea, Loch Katrine; Nova Zembla; Killarney; L. St. Clair; Isle of Orleans; Malaga; Eton; Tangiers; L. Windermere; Mt. Olympus; Carrara; Rome; Chamouni; Gibraltar; Shrewsbury; Boston; Mont Cenis; Glencoe (Scotland); Kingston (Canada); St. Boniface; Valencia Falls; L. Champlain; Grenada; Heights of Abraham.

b. GRAMMATICAL AND LITERARY QUESTIONS.

138. By means of prefixes form verbs containing these terminations:—*-cline*; *-fer*; *-struct*; *-tract*; *-trude*.

139. What adjectives correspond to the following nouns?—*fire*, *rain*, *gold*, *Rome*, *Greece* (2 forms), *earth* (2 forms), *dew*, *lion*, *wolf*, *suburb*, *elephant*, *England*, *France*, *Switzerland*, *Scotland* (2 forms), *Italy*, *Ireland*, *Germany*, *Canada*.

140. Write in full: 31st; 20th; 90th; 49th; 311th; 1004th; 1,000,000th; Wed., 28th Feby.; Sat. the 17th ult.; Tues., the 30th prox.; the 24th inst.; Henry VII.; Louis XIV.

141. Having written the following words, underline the silent letters and overline the diphthongs (if any): *Psalm*, *shall*, *rheumatism*, *through*, *reappear*, *cooper*, *cooperate*, *reinstate*, *seize*, *programme*, *island*, *sovereign*, *field*, *catalogue*.

142. With the aid of the READER arrange in order of seniority, giving dates in margin, the following writers:—*Ruskin*, *Hans Andersen*, *Bryant*, *James Thomson*, *Sir Walter Scott*, *Parkman*, *Thomas Moore*, *Professor John Wilson*, *Lover*, *Campbell*, *Macaulay*, *Christina G. Rossetti*.

143. As in the previous question, arrange in order of seniority, giving dates in margin: *Alfred Tennyson*, *Shakspeare*, *Mrs. Browning*, *Shelley*, *Goldwin Smith*, *Landor*, *Longfellow*, *Burns*.

144. As in previous question, arrange in order of seniority, giving dates in margin: *Wordsworth*, *Emerson*, *Swift*, *Dickens*, *Charles Mackay*, *Matthew Arnold*, *Addison*, *S. T. Coleridge*, *O. W. Holmes*, *Jean Ingelow*, *Dr. Wilson*.

From the authors represented in this READER select a score who were born in the 19th century; prefix dates.

145. EXERCISES IN DRAWING.

The illustrations in this READER may with great advantage be used to throw additional life and interest into school work; they may be used not only as object lessons, but as *Exercises in Drawing*. For the latter purpose we would suggest to the Teacher the following selection:—P. 16, one or more of the *Dogs' Heads*; p. 19, *Fishing Smacks*; p. 20, the two *Chimney-Stacks* in foreground; p. 47, *Woodpecker and Water-Lilies*; p. 54, *Boy* in foreground; p. 65, *Harebells and Strawberries*; p. 69, *Oak-tree* in foreground; p. 73, *Flower and Insects*; p. 74, *Robin* in lower left-hand corner; p. 85, *Butterfly and Blossom*; p. 86, *Rustic Fence*; p. 88, the three large *Blossoms* in middle foreground; p. 91, *Sea-Birds and Surf*; p. 98, *Turrets and Castellated Wall*; p. 114, *Falcon Swooping*; p. 131, *Bees and Blossoms*; p. 138, *Grasshopper and Oat-ears* in upper part of illustration; p. 138, *Old-Fashioned Home*; p. 187, *Water-Fowl and Trees*; p. 170, *Shadow-picture*; p. 182, *Birch-Trees in Moonlight*; p. 204, *Winter Scene*; p. 211, *Birds in the Snow*; p. 242, *Bittern and Mediaeval Castle*; p. 251, *Church-Spire*; p. 262, *Boy Carrying Lantern*.

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QUESTIONS.

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 n. 251, Church-Spire;

FOURTH BOOK OF THE ROYAL READERS.

SPECIAL CANADIAN SERIES.

QUESTIONS AND SUGGESTIONS.

[The Questions cover the Notes as well as the Text.]

The great majority of the pupils attending our Public Schools proceed no farther than the Fourth Reader. At that point, and with such knowledge of Literature and Composition as they have then acquired, they leave school for the farm, the factory, or the counting-house. It is of the greatest consequence, therefore, that, as soon as possible after beginning the Fourth Book, pupils acquire some practical acquaintance with Literary Analysis and Composition. Without the one, they cannot fully enjoy any literature; without the other, they cannot advantageously transact ordinary business.

Literary Analysis, from the very nature of the subject, does not admit of the same unvarying treatment as Grammatical Analysis, and hence affords a delightful field for skill and originality. At first, the analysis should aim at no more than large and bold groupings, stripped of technicalities so as to show in the most direct way the *main* purpose of the author. We may hint at rhetorical artifices or grammatical subtleties, but not so as to withdraw the pupil's attention from the essence of the subject-matter or from the beauty and music of the style. Grammatical Analysis, which is now a usual accompaniment of the Third Reader, will of course be continued, but it must not be confused with Literary Analysis. A line or a sentence which, from the grammatical side, would be faultless, may in a literary sense, be quite inadmissible.

After we have by Literary Analysis entered into the very mind of the author, and learned his purpose, we can with obvious advantage take up the Elocutionary treatment of the passage, and make our voice the echo of his thought. Then it is usually found that beginners cannot write the easiest composition without some support for their tottering phrases. In the Literary Analysis here spoken of, we have a convenient frame-work. We would recommend that the analysis of some simple lyric be given to beginners as the framework for their earliest prose composition.

The purpose of the following Papers is neither to supersede the teacher's effort, nor to exhaust the particular passage under review. The questions are intended to be, not exhaustive, but suggestive.

N.B.—Words quoted from the Reading Lessons are printed in heavy type; figures in the same type refer to pages of the Reader.

1. QUEBEC, 11-13.—LITERARY ANALYSIS.

INTRODUCTORY NARRATION.

THEME.	DEVELOPMENT AND ILLUSTRATION.	I. Wolfe
I. The author breaks the ground with a general reflection on the Anglo-French wars in the New World.	(1) Equal gallantry and equal fortune..... New World	1. The 2. The 3. The
1. Equal gallantry.	Had the French..... Louisians	(a) (b)
2. Very unequal fortune.	(a) Two fruitless victories..... and (b) two defeats..... treaty	II. Wolfe 1. The 2. The (a)
II. By anticipation, the results, civil and military, of the contest are glanced at:		1. The 2. The (a)
1. <i>Civil</i> .		(b)
(a) Gratifying results.	The results of which were : loyally accepted..... Constitution	3. The
(b) Unexpected results.	High as were..... Republic But the armament..... prolonge	4. Con (a) I (b) I
2. <i>Military</i> . Result inevitable.		5. Adv 6. Rus we 7. Eng an 8. Wo his 9. Fru St
By an easy transition the narrative leads us back from the military result to the military operations that yielded that result ; and so we return to		2. Obser are is her of solo aring of th
I. 2. Very unequal fortune.	Two fruitless victories. As the victories were fruitless, this branch of the subject is not further pursued.	3. Wolfe
(a)	Two defeats of the French ; first at Louisbourg, second at Quebec	4. Equal he contras 5. Redcon ANTONYMY 6. A cloud ord (like, c express t eats cover 7. The sp are is an i
(c)	These bring us to the Main Narration which describes Wolfe's success at Louisbourg, followed by the brilliant and conclusive victory at Quebec.	

ANALYSIS.

MAIN NARRATION.

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DEVELOPMENT AND ILLUSTRATION.

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THEME.

DEVELOPMENT AND ILLUSTRATION.

I. Wolfe at Louisbourg.

1. The scene of action.
2. The action.
3. The result :
(a) as to Louisbourg :
(b) as to Wolfe :

II. Wolfe at Quebec.

1. Time.
2. Position of the combatants.
(a) Montcalm.
(b) Wolfe.
3. Temporary reverse of English :
4. Comparison of the two forces :
(a) French.
(b) English.
5. Advantage of prompt action :
6. Ruse by which the Heights
were scaled :
7. Engagement on the Heights,
and death of both generals.
8. Wolfe the more fortunate in
his death.
9. Fruitless victory of French (at
Ste. Foye).

The first remarkable action.....
North America.
The place.....France.
The fleet advances.....assault.

The capture.....arms.
The slightly-built man.....North
America.

Wolfe's next chance.....previous
year.
Wolfe's next chance.....1759.

Montcalm calmly.....Montmorency;
and His able.....impregnable.
Already master.....autumn.
Montcalm was enabled.....
wounded.

Soldiers who.....regulars.
Wolfe had an.....employed.
But there was.....arrive.
Making as thorough.....resistance.

Montcalm in the grey of morn-
ing.....also fell.
Happier than his rival.....town.

But its possession.....year.

2. Observe the spirit of the whole extract, and show by quotations that there is here a generous disposition to dwell rather upon the gallant resist-
ance of soldiers left without support from France, than upon the pluck and
sagacity of the English.

3. Wolfe's next chance. Though in the previous sentences Wolfe's career
has been described, and even his personal appearance, his name is with-
held until our interest in him is excited to the highest.

4. Equal gallantry.....unequal fortune,—a contrast or ANTITHESIS.
The contrast should be marked by the voice.

5. Redcoats, i. e. soldiers,—a description by associated circumstance
(ANTONYMY).

6. A cloud of small boats,—a comparison made without any formal
word (*like, as, resembling, etc.*) being used (METAPHOR). If we use a word
to express the comparison, the METAPHOR becomes a SIMILE, *e.g.*, The small
boats covered the waters like a cloud. Give other examples.

7. The splash of balls and the roar of artillery. In splash and roar
there is an imitation of the sound (ONOMATOPEIA). Give other examples.

8. Who reigned in France and in England in 1758-9?
 9. Louisiana, as used in the old French time, included a vast and so what indefinite tract extending northwards to the present British Possession. In 1762 the French ceded Louisiana to Spain, but received it back in 1803 and finally, in 1803, sold it to the United States for \$15,000,000.
 10. Fruitless victories; Treaty; Commanders of the English in 1760. Revenged in 1760. Consult a School History of Canada for the per 1755-63, and then explain these allusions.
 11. Invasion—of 1775; see School History of Canada.
 12. So-called Plains of Abraham; named after Abraham Martin, a Lawrence pilot.
 13. Draw a sketch-map of the Lower St. Lawrence and the shores of Maritime Provinces, and mark thereon the positions of Louisbourg, Quebec, River Montmorency, Isle of Orleans, River St. Charles.

14. Home they Brought her Warrior Dead, 13

LITERARY ANALYSIS.

The warrior is borne lifeless from the battlefield to his home :	Home they brought her warrior dead.
The wife dazed and tearless through excess of grief.	She nor swooned, nor uttered cry
Alarm of the attendants :	All her maidens, watching, said 'She must weep, or she will die
They touch the chord of sweet and sad memories ;—	Then they praised him soft and low Called him worthy to be loved, Truest friend and noblest foe ;—
but in vain :	Yet she neither spoke nor moved
The features of the dead silently entreat that she will spare herself ;—	Stole a maiden from her place, Lightly to the warrior steep, Took the face-cloth from the face :
but still in vain :	Yet she neither spoke nor wept
The aged nurse who has seen the sorrows of three generations pleads through his child nestling at the widow's heart :	Rose a nurse of ninety years, Set his child upon her knee ;—
The blessed relief of tears :	Like summer tempest came her tears—
The mother's love prevails over the widow's anguish.	'Sweet my child, I live for thee

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15. In this exquisite and touching lyric, observe, first, that the *materials* are the most simple and familiar in the language. Of the 97 words used, there are only eight of Latin, or rather French-Latin, origin:—*praised, noblest, moved, place, face* (twice), *tempest*,—and these have been embedded in our language from five to eight hundred years. Then remark the recurrence of the liquids (*l, m, n, r*) and of the sibilant (*s*), which detain the voice, and yield rich cadences. Finally, the harmonious succession of words is managed with consummate skill. In the first line if we re-arrange the words thus: *Home her warrior they brought dead*, the grammar remains unaffected, but the music of the line is gone! We have now a wheezing of aspirates (*home, her*), a burring of *r*'s (*her warrior*) and a gnashing of dentals (*brought, dead*). So, if we write the third line, *Watching, all her maidens said*, the line, once musical, now ends with a hiss.

16. Nor swooned nor uttered cry, for neither, nor.
17. Stole a maiden from her place, an example of INVERSION,—for a *maiden stole*; give other instances from this poem.

18. Give an example of simile (6) from this poem.

19. Sweet my child, an order of words frequent in Old English. Without apparent difference of meaning or of emphasis, Shakspeare uses *Sweet my lord*, and *My sweet lord*; he also has *Good my brother*, *Oh! poor our sex*, etc. In such forms Abbott (comparing the French *monseigneur, milord*), regards the combination, *my child*, as a noun.

20. Given the analysis of Tennyson's poem (without the stanzas), write a short narrative, using your own words.

(PAGES 14-15).—21. PERSONIFICATION is that figure by which life and mind are attributed to inanimate things. Give examples from these pages.

22. Explain *granite cells*; *jubilee*; *galley*; *amber wave*; *palpitating tree*; *zephyr trains*. Write the plural of *galley*.

23. Who was the author of the volume of poems entitled the *St. Lawrence and the Saguenay*? When was it published? And how old was the poet at that time? How do the Thousand Islands lie with reference to the poet's birth-place?

24. An IDYL (spelled also IDYLL) is a short, highly-wrought, descriptive poem laid usually, but by no means always, among country scenes. Who wrote the *Idyls of Inverburn*? Who wrote the *Idylls of the King*? (see p. 34).

25. The schoolmaster in *Willie Baird* here tells us where he spent his boyhood. Describe in your own words something of his home and its surroundings. With what object did he leave home? What were his first sensations at Edinburgh?

26. Explain *norland hills*; *tartan plaidie*; *mountain tarns*; *phantom of the moon*; *whistle saltly south from Polar seas*.

27. Parse *plaidie*; *sheep-dog*; *snow*; *the while*; *hollow*.

(PAGES 16-19).—28. What figure runs through the fable (APOLOGUE) *How the cliff was clad*? (21).

29. What figure is illustrated in *squeaked, scratched, screamed, shrieked*? (7). Find other examples in these pages; also illustrate the figures SIMILE and METAPHOR (6).

30. What was the literary name (*nom de plume*) of Bryan Waller Procter? How long since his death?

31. Parse the open sea; the whale it whistled; what matter?; the blue above.

(PAGES 20-22).—32. Under what circumstances was this description of Canada written?

33. Draw a sketch-map of Canada to illustrate the route here traced by Mr. Howe, and mark the various geographical features touched by his description.

34. What constitutional changes occurred in Canada in 1791-2; in 1841; and in 1867?
35. Correct the phrase *considerable of a place*.
36. All the lakes of Scotland; all the rivers of England. Name chief Scottish lakes and English rivers.
37. Account for the names Nova Scotia; Canada; Cape Breton; Miramichi; St. Lawrence; Quebec; Cape Diamond.
(PAGES 22-23).—38. Write in the dialect of Allan Ramsay, *must, home, many, war*.
39. Lochaber, a district 21 miles by 33 in the south of Inverness-shire in Celtic means *the mouth of*: as Aberdeen, the town at the mouth of the Dee; Abercorn, the mouth of the Corn or Cornie; Abernethy, of Nethy, &c.
(PAGES 24-6).—40. What was the literary name (*nom de plume*) of Francis Mahony? When and where did *The Bells of Shandon* first appear? Under what name were Francis Mahony's collected works published?
41. Observe that in the first and third lines of each stanza the middle word rhymes with the final one. Verses having this peculiarity, which Mr. Oliphant above describes by the phrase *broken melody*, are called *LEONINE* from the inventor, Leoninus, a canon of the Church of St. Victor, in Paris in the 12th century.
42. Where is Shandon Church, and what gave Father Prout a personal interest in it?
43. In what cities do we find the following: the Vatican, the Kremlin, the Church of St. Peter's, the Church of St. Sophia, St. Paul's Cathedral, the Cathedral of Notre Dame?
44. *Sighing, lying*, an example of *DOUBLE RHYME*, which is used sometimes to relieve the sameness of monosyllabic rhymes, sometimes to denote strong emotion. Give other examples from Moore.
45. In the first stanza of *The Meeting of the Waters*, specify the words that are not of Saxon origin and give their derivations.
46. Derive *crystal, phantom, cathedral, anthem, exquisite*.
(PAGES 27-31).—47. *That the slate shall be cleaned off*. What is the implied comparison in this metaphor?
48. Show by examples that a man may be at the same time mindful of his native land and devoted to the land of his adoption.
49. From what European nations are the Canadian people chiefly descended?
50. From which two of the old Provinces of France did the pioneers of Lower Canada (Quebec) chiefly come? Consult your History of Canada and give the names of the early French explorers and administrators who occupy places (as Mr. Rattray expresses it) in Quebec's *Valhalla of departed heroes*.
51. After analysing the poetical extracts on pages 29-31, contrast the different feelings excited by the landscape. From the natural objects described in the second and third extracts, where would you place the scenes?
52. Distinguish in meaning *factitious* and *fictitious*, *passionate* and *impassioned*; *political* and *politic*; *imperious* and *imperial*. Introduce each word into an appropriate sentence.
53. Explain *demagogues*, *expatriated*, *residuum*, *Valhalla*, *storied landscape*, *the gray old town at its base*, *fresh gowans, howe, laverock song, welkin's blue, crocus fires, crackbrained bobolink*.
54. Give the grammatical analysis of the first stanza of *The Scot Abroad*.
(PAGES 32-38).—55. Relate in your own words the founding (1) of Guelph (2) of Guelph; (3) of Goderich,

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56. In what township is Galt situated? Who was the founder of the settlement? What was its original name? Give some account of the novelist after whom it was afterwards named? When did the change of name occur?

57. The phrase *Sir Oracle* is borrowed from Shakspeare (*Merchant of Venice* I, 1); he has also the phrase *coigne of vantage* (*Macbeth* I, 6), not as misquoted by Galt, *coigne and vantage*. From what author does Galt take the phrase palpable obscure, and where does it occur?

58. (P. 39-45). Explain *royal tree*; *my hatchet falls—the splinters fly*; *near Britain's thunder*; *clear flames glow round the frozen pole*; *Led by new stars*.—Describe briefly the condition of races in the Stone and the Bronze ages respectively.—In *Tom Bowling* give the literal and the figurative (or *metaphorical*) meaning of all the seaman's phrases that occur.—Dibdin supplied the air for his own words. The character that he had present to his mind was his own brother Tom, his senior by several years, and a noble example of the British seaman. Tom Dibdin commanded for many years a ship in the East Indian trade.—Describe the situation of Windsor (England); also of Windsor (Ontario), and Windsor (Nova Scotia); and of Glasgow. Trace the course of the Clyde.

59. (P. 46-51). Analyse and parse: See him now.....balmy drink.—Niagara's steep,—Niagara Falls: old Toronto: Fort Toronto (or more correctly *Rouille*) had been established by the French about half a century before Moore's visit to Canada. The site lies near the lake-shore, to the west of the present city; it has been recently marked by the erection of a cairn. Grand Cadaraqui,—the Indians called the outlet of Lake Ontario, and the river for some distance below, by a name which is variously spelled *Cadaraqui*, and *Cadaraqui*. Apalachian mounts,—the poet doubtless intends the Alleghany Mountains. The spelling now is *Appalachian*. Manatoulin Isle,—the Great Manitoulin. After the foregoing explanations, write brief notes describing the situation of the places touched by Moore's *Epistle to Lady Rawdon*.

60. Give in your own words a brief account of Hereward's resistance to the Normans.—Isle of Ely (Cambridgeshire),—a tract of high land formerly surrounded by fens which were often overflowed. With the aid of your map describe the position of the following:—York, Peterborough, Durham, Cambridgeshire, Lincolnshire; the Wash, and the Rivers Ouse, Tyne, Humber. Name the chief cities on the last three.

61. (P. 52-58). Explain in your own way: *blithesome and cumberless*; *sweet be thy matin o'er moorland and lea*; *o'er fell and fountain shewn*; *when the gloaming comes*.—*Cloudlet*,—the diminutive of *cloud*. Give the diminutives of *river*, *hill*, *man*, *stream*, *island*. When, and under what circumstances, did Major W. F. Butler first visit the North-West? What book was the fruit of this visit? Trace his line of travel; also the route taken by Colonel Wolseley. Trace the course of the St. Lawrence from its fountain in L. Superior to its mouth in the ocean. The lone Laurentian Hills.....*Lake Superior*. The Laurentian rocks lie at the base of the sedimentary strata, and are in our Canadian geology the oldest rocks known. They extend on the north side of the St. Lawrence from Labrador to L. Huron, and from the Sault Ste. Marie along the north shore of Superior as far as the middle of the lake. There the Laurentian rocks recede from the shore, and, still further to the west, strike northward, inclosing Rainy Lake, and forming the east shores of the Lake of the Woods and L. Winnipeg. Cedar Rapids,—nearly opposite Cedars Village (Soulanges Co., Quebec) 29 m. s.w. of Montreal.—Trace the course of the Red River from source to mouth. What explanation does tradition give of the name "Red River"? Trace the course of the Mississippi from source to mouth, men-

tioning its chief affluents and the cities situated on them; also the cities on the main river. Draw a sketch-map showing Lakes Winnipeg, Winnipegosis (or Winnipegosis) and Manitoba, and their chief affluents.

62. (P. 58-63). What name is borne by the river that discharges the overflow of the Lake of the Woods; into what lake does the river empty? What is the Indian form of the name *Saskatchewan*; and what does it mean? What is the meaning of "Assiniboine"? Trace the course of these two rivers. In the phrase *bow paddle* indicate the sound of *bow* by giving a word that would rhyme with it. Indicate the pronunciation of *gunwale*, boatswain. Analyse and parse the four lines (p. 63): Here, with my rifle and on free. —Cathay (accent on last syllable), the early English name for China and Tartary. Cabot, Cartier, Verrazano, Hudson, —write brief notes on their explorations.

63. (P. 64-70). Explain: morning's fire (p. 64); brinded breakers (p. 64); complete monopoly (p. 66); amateur sportsmen (p. 68); mark twain; furtive eye (p. 69). Form nouns corresponding to: busy, humble, sly, bloodthirsty. Give the derivation of: cayote, decapitate, ambition, oblique, allegory, aggravated, concentrated. Write in the plural: lasso, lynx, morning's.

64. (P. 71-3). How long has Dickens been dead? When was *David Copperfield* first published? Name some of the characters introduced. Analyse and parse; (p. 72) *Yes. He was a retired. I grew up.* Derive: encyclopædia, particle, congregation, mortality, dictionary, husbandry, wayward. In the extract from *Hamlet* explain; But do not dull. comrade. Give a literary analysis of the whole passage, and make your analysis the framework for a brief composition.

65. (P. 74-80). Name some of the great London schools in the first quarter of the 17th century; also some of the teachers and the pupils that became famous. Write a brief composition, taking as your subject *Milton's School Days*. Derive: grammarians, curriculum, pageantry, retaliating, nickname, pigeon, universities, mercers, rudiments, welkin, bachelors. Explain: sur-master; scrivener; welkin; bicker with glee; girdle to his books.

66. I came, and I saw, and I conquered: the allusion is to the brief despatch (*veni, vidi, vici*) in which Julius Cæsar reported to the Roman senate his victory over Pharnaces II. at Zela. Achilles, —the brave, hot-tempered champion of the Greeks in the siege of Troy. —Describe the habits of the beaver. —At what age did Shelley write the *Sensitive Plant*? (*The Sensitive Plant, The Cloud, the Ode to the Sky-Lark* are known even to those who know nothing else of Shelley, and read again and again for their melody, "Sweet as a singing rain of silver dew".)

—PROFESSOR MASSON.)

Develop in your own way the thoughts and comparisons inclosed in the following expressions: *pranked; starry river-buds glimmered by; fell into pavilions; heaven's blithe winds. Asphodel*, —a bulbous plant of the lily family, which with the mallow the ancient Greeks were accustomed to plant on burial-mounds. In the *Odyssey* Homer describes the shades of heroes as abiding in an "asphodel-meadow."

67. (P. 81-6.) The *Nor'-west Company* must not be confused with the Hudson Bay Co'y chartered by Charles II. in 1670; nor with the Northern Company (Compagnie du Nord) which carried on fur-trading from 1676 to 1714. The *Nor'-west Company*, after years of bitterest rivalry, joined hands with the Hudson Bay Company in 1821, and thenceforward traded under the name of the latter. As explained in the Lesson, the *Nor'-west Company*

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ROFESSOR MASSON.)

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itself had already absorbed a rival company. Trace the old fur-trading
route from Montreal to Fort William; and thence onward to Great Slave
Lake. Fort William....on the banks of L. Superior: correct this statement,
and show by a little sketch-map the relative positions of: Fort William, the
B. Kamistiquia, and Prince Arthur's Landing. Name some of the chief
magnates of the Nor'-West Company.—*Thy mossy banks between* (p. 86):
—an inversion for *Between thy mossy banks*; give from Clough's (pronounced
Kluf's) little poem other examples of inversion.

68. (P. 87-90). Give some account of the French-Canadian song, *A la*
Claire Fontaine (*At the Clear Fountain*). Mr. (afterwards Sir George) Car-
tier, a high official in the Colonial Government—At this date Sir George
Cartier was Attorney-General for Lower Canada. He was himself a song-
writer; beside many other lyrics which have been set to music, he wrote
for the French-Canadians "O Canada! Mon Pays, Mes Amours! (*O Canada,*
my Country, and my Love). This national lyric became at once a great
favorite. Sing, nightingale, &c. Observe the change from the 3rd person
to the 2nd. This form of direct address is known as *apostrophe*. Return to
p. 86, and give examples of apostrophe from Clough's poem.

69. *Repulse of Admiral Byng*: this naval battle was fought off Minorca,
20th May, 1756. Byng was courtmartialled, and under the *Articles of War*,
found guilty of not doing his utmost to take, seize, and destroy the ships of
the French King; he was shot on board the *Monarch* in Portsmouth harbor,
14th March, 1757.—The Governor was already advanced in years: La
Galissoniere was born in 1693; how old would he be at the time of this
narrative? What were the duties of the *Intendant* under the French Ré-
gime? How many had held office in Canada? Who was the last of them?

PART II.

70. (P. 91-96). Analyse and parse the opening line of *The Cry of the Suffer-*
ing Creatures; also the first line of the 6th stanza. Compare No. 67 and
give examples of *inversion* from Mrs. Howitt's poem. *We die....they live*
—an example of antithesis or contrast; in this instance there is a double
contrast, there being two pairs of antithetical words, *we, they; die, live*.
Find other examples of antithesis in the poem. In the following words give
the root, and, —where present,—explain the prefixes and affixes: *sympa-*
thize, unequivocal, alleviation, deception, similarly, magnanimously,
prophetic, unmitigated.

71. Where are the following characters found?—*Mr. Bumble; Little Nell;*
Mr. Limbkins; Tiny Tim; Oliver Twist. What lofty aims does Dean Stanley
find in the works of the novelist Dickens?

72. (P. 97-101). *Chirping*. In the word itself there is an imitation of the
sound. This sound-imitation is called *Onomatopoeia*. Find in Mrs. Brown-
ing's poem other words imitative of sound or of motion.

3rd. stanza. For the man's hoary anguish draws and presses
Down the cheeks of infancy:

For the drawn-down and hollow cheeks, that might be looked for in an old
man who has passed through a long life of sorrow, are here seen in children
of the most tender years.

5th stanza. *They are binding up their hearts away from breaking,*
With a cerement from the grave;

This may be paraphrased,—Their hearts would break but for the hope of
early death.

Leave us quiet in the dark of the coal shadows,
From your pleasures fair and fine! &c.

Quiet is here an adjective. The lines may be paraphrased—Disturb us not in the deep shadows of the coal-mine with talk of country sports, which to us would only mean more weariness; what we desire is *rest*.

6th stanza. We drag our burdens tiring,—we wearily drag our burdens.

8th stanza. Grinding life down from its mark :—debasement of life from its true aim.

11th stanza. For God's possible is taught by his world's loving :—How far God may love them is measured by the world's small love for them.

12th stanza. Are slaves, without the liberty in Christdom
Are martyrs, by the pang, without the palm;
Are worn, as if with age, yet unretrievably
The harvest of its memories cannot reap,
Are orphans of the earthly love and heavenly;

This powerful passage may be paraphrased as follows :—Are slaves without even spiritual freedom (see *St. John viii. 36*) ; endure the sufferings of martyrs without their reward ; are old before their time, and without the compensation that old age finds in its store of pleasant memories ; are destitute of friends on earth, and have made no friend in Heaven.

13th stanza. Will you stand, to move the world, on a child's heart ;
Stifle down with a mailed heel its palpitating,
And tread onward to your throne amid the mart ?
Our blood splashes upward, O gold-heaper,
And your purple shows your path.

If expanded into prose, the passage would read somewhat thus :—Will you use children's labor to gain an industrial advantage over the world ; will you crush out children's lives with iron heel, and by this path reach commercial supremacy among the nations ? Avaricious nation ! Our blood is on thy garments ; thy imperial purple betrays by its stains thy path to national wealth. Stand, to move the world, on a child's heart : by inversion for *Stand on a child's heart to move the world*.

73. (P. 101-3). In what sense is curious (p. 101) used by Swift ? What would be its meaning in our day ? Apply the same questions to a head mechanically turned (p. 101). How long since *Gulliver's Travels* appeared ? This singular book was partly written at least four years before publication. Swift's inner purpose was to satirize mankind ; to excite our disgust and contempt. In *Brobdignag* human passions are shown in their disgusting grossness. In *Lilliput* we are shown the contemptible littleness of even the most exalted station. Stella,—Esther Johnson, whom Swift named "Stella." "Esther" or "Hester," seems to have suggested the Greek aster "a star," which he translated into Latin by *stella*. *Vanessa*,—Esther Vanhomrigh (pronounced Vanummery). Swift seems to have compounded *Vanessa* of the initial syllable of Vanhomrigh, and of *Esa*, diminutive of Esther. *Sheridan*,—Thomas Sheridan, "a prosperous schoolmaster in Dublin ;" he was the father of Swift's biographer, and the grandfather of Richard Brinsley Sheridan ; he was thus the ancestor, on the mother's side, of our late Governor-General, the Marquis of Dufferin. Pope,—the poet Alexander Pope, 1688-1744.

74. Wilde, in a letter dated from New Orleans, Feb. 14, 1846, explained that these pathetic lines "were suggested by the story of Juan Ortiz's captivity among the Indians—the last survivor of Panfilo de Narvaez's ill-fated expedition" (A.D. 1528). In another letter, written in 1835, the author says that the summer rose of the 1st stanza applies to a species of Florida rose which "opens, fades, and perishes during the summer in less than

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twelve hours." Wilde's lyric is sometimes entitled *The Lament of the Captive* ; it has been set to music by Charles Thibault.

72. (P. 104-8). Sketch the plot of Shakspeare's *King John*. As applied to poets, what is meant by "imagination" ? What French king was contemporary with John of England ? Parse : remember me (p. 104) ; Fare you well : had you such a loss as I (p. 104) ; I did never ask it you again (p. 105). Conjugate fare, ache, knit, wrought, lien, gild, seek.—Have I reason (p. 104),—"have I not reason" would have been used by one less confident of the answer. Still and anon (p. 105) : "The derivative meaning of anon (an-ane) is 'at one instant' or 'in an instant' and this is its ordinary use. But in 'still and anon' anon seems to mean 'the moment after,' a previous moment being implied by 'still.' Compare our 'now and then.'" —Abbott. An if you will (p. 105)—if indeed you will.

73. (P. 109-112). Analyse Heat me these irons.....watch ; and parse Heat me ; stand ; which ; fast ; hence. Explain in your own way : Within the arras (p. 109) ; I hope your warrant will bear out the deed (p. 109) ; by my Christendom (p. 109) ; dispiteous torture (p. 110) ; foolish rheum (p. 110) ; where lies your grief (p. 110) ; what small things are boisterous there (p. 111) ; that doth tarre him on (p. 112) ; will not offend thee (p. 112).

76. (P. 113-7). What was the ground of Edward the Third's claim to the throne of France ? Who was the rival claimant ? Name the two great battles that arose out of this dispute, and answer briefly respecting each battle the four questions proposed by Dean Stanley.

77. Copy carefully the little sketch-map showing the N. W. coast of France and the S. E. coast of England. What explanations have been offered of the name "Black Prince" ?

78. In the 1st stanza of *The Soldier's Dream* Lord Macaulay remarks on the fitness of the metaphor sentinel stars as used by a soldier. Find another instance in the poem where the soldier's profession colors his metaphor. Conjugate set, sunk, die, saw, dreamt, arose, flew, sung, past, stay. Parse : reposing, thrice, methought. Derive : aloft, pleasant, field, embrace, subsequent, prince, companion.

79. (P. 118-122). Give from the Lesson examples of *onomatopœia* or sound-imitation. Write in the possessive case : conscience, women, people, man-servant, Effie Deans. Indicate the pronunciation of : knout, colonel, rheumatic, ukase. Write in full ; 18th inst. ; 28th ult. ; 30th prox. By what romance has the Tolbooth of Edinburgh been made famous ?—Explain in Rossetti's *Sonnet*, Sheave their country's harvest ; Knout's red-ravens fangs : go white to tomb ; limbs red-rent.—In Buchanan's lyric (2nd stanza), ava',—at all ; originally af (of) all ; een,—eyes. Write out the whole lyric, using English equivalents for the words in the Scottish dialect.

80. (P. 123-8). Give from Heavysege's poem examples of double rhymes. Write in the plural : valley ; its ; echo ; adieu ; thine inner life ; thy chosen chief.—As the sighing of winds,—where a comparison is formally made by some such word as *like*, *as*, &c., the figure is called a *Simile*. Goblin of ruin : here ruin is compared to a goblin, without however the use of any formal word of comparison ; such an implied comparison is called a *Metaphor*. Select other examples of *Simile* and *Metaphor* from pp. 126-8 ; and then convert the metaphors into similes. When we attribute to anything inanimate, or to any abstraction (*Truth*, *Death*, &c.) the thoughts or the acts of a person, we are said to use the figure *Personification* ; find examples in pp. 126-8.

81. Explain in your own way : Skyey abysmal ; more eerie ; ghoul-haunted vale ; by distance shape-shorn ; from primal scene to curtain-fall. Indicate the pronunciation of sonorous, interesting, decorous, athwart, ghoul, Houghton, charact'ry, Montréal.

82. In Reade's *Sonnet* the key-note is given us in the word **drama**; observe the development of the metaphor.—Keats' *Sonnet* was written at the end of 1818 (*Prof. H. Morley*); the poet had been seized with spitting of blood, and he felt that his life was already ebbing away. How old was Keats in 1818? This *Sonnet* realizes the poet's own ideal in

"swelling loudly
Up to its climax, and then dying proudly."

The climax in a well-constructed sonnet of this class is reached in the 8th line. (A still finer example from Keats will hereafter be met in the FIFTH Book, p. 195).—In **character**—in printed characters.

83. (P. 129-135). Describe the position of **Amsterdam, Broek**, and the **Zuyder Zee**. As to **Sleepy Hollow**, we formed acquaintance with it in the THIRD READER (p. 93); who is the author of the story, and where is the scene laid? After referring to your English History (reign of Queen Anne), name, with dates, Marlborough's four great victories.—When did *The Teller* first appear; what was its purpose; and who were the chief contributors?

84. Compare the *Sonnets* on pp. 128, 131, and state how many lines of *Ned Softly's* sonnet still remained to be read? Where is Addison supposed to have found a suggestion for his character *Ned Softly*?—Waller is his favorite.—Edmund Waller, 1605-1687.—Author of the *Aeneid*,—the Roman poet Virgil (Publius Virgilius Maro) B. C. 70-19.

85. (P. 135-8). Auburn,—the imaginary Irish village where Goldsmith lays the scene of his poem *The Deserted Village*. Wakefield,—Goldsmith lays his story *The Vicar of Wakefield* in a rural parish of England; but here Goldsmith's home at Lissoy, in the County of Westmeath.

86. Parse (p. 136): Many a year elapsed, return to view; keep the flame from wasting by repose; singing slow (p. 138). From the poetical selections in the Lesson, give examples of Inversion, Personification, Simile and Metaphor (see No. 80). Write an essay on *The Character of Goldsmith*.

87. (P. 139-143). Draw a sketch-map of the Detroit frontier showing the chief scenes of military events in the War of 1812. Add a chronological table as an index to your map. What Treaty transferred Canada to England, and what monarchs respectively reigned over France and England at the date of the transfer? Describe the *Capitulation of Detroit*.

88. Write a brief essay on *The Career and Services of Tecumseh*. Explain: **impotence of pride** (p. 142); **scorched up his core of being** (p. 143). What is the figurative or metaphorical meaning of Arnold's poem, *The Last Word*? Analyse and parse: **Might ye torment him to this earth again,**

That were an agony.
Thou art tired; best be still.

also:
Conjugate: **dipt, stript, wring, sodden**.
89. (P. 145-151). Describe the position of: **Lisbon; Morocco; Madeira; Cape St. Vincent; Philippine Islands**.—Explain: **things a long while come to pass** (p. 147); **belike** (p. 148); **well they thought** (p. 148); **they looked to meet** (p. 148). Parse the last line on p. 148; also, notes from the wild birds, or children in their play (p. 151). Explain "**U. E. Loyalist**."

90. (P. 152-6). Explain on p. 152: **take the gear to the stead**; **'Tis cropped out, I trow**. Write a brief essay on *Venice and its Associations*. To-morrow, **this morning**; so "**to-morrow**," **this month**. By the loan,—North-English for **by the lane**. **Bridge of Sighs** (Ital. *Ponte dei Sospiri*) the bridge over the Rio Canal connecting the criminal courts sitting in the Palace of the Doge with the state prisons. The condemned passed over the bridge on their way to execution. A sea **Cybele, &c.** (p. 156): in ancient Greek art, **Cybele**, the "mother of the Gods," was represented with her head crowned with towers.—**Tasso's echoes**,—the echoes of Tasso's love-songs; Torquato Tasso, born

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QUESTIONS AND SUGGESTIONS.

349

at Sorento, 1544, died at Rome, 1595; author of *Jerusalem Delivered* and *Rime* (lyrical poems).—Unto us she hath a spell,—in English Literature Venice has an un fading glory through the creations of our poets.—*Rialto*,—the famous bridge over the Grand Canal and the centre of Venetian trade. Shakspeare associates it with *Shylock* in the *Merchant of Venice*. The Moor, the central figure in Shakspeare's tragedy of *Othello, the Moor of Venice*.—*Pierre*,—one of the chief conspirators in Otway's tragedy, *Venice Preserved*. 91. (P. 156-161). Sketch in your own words the plot of the *Merchant of Venice*; and describe the leading characters. Explain in Portia's address (p. 158): strained; becomes the throned monarch; sceptred away; shows the force of temporal power. In this magnificent passage, observe that the ideas and the language rise in grandeur step by step until we reach the climax in the line,—which should be read with profoundest reverence,—

It is an attribute to God himself.

92. (P. 162-5). Explain in your own way: Antonio is a good man; your prophet the Nazarite; may you stead me; and so following; fawning publican; rest you fair; is he yet oppressed; dwell in my necessity; left in the fearful guard of an unthrifty knave. Analyse and parse: you may as well do. . . . Jewish heart. On p. 164 omit the semicolon after I pray you, think; and explain the line as it now stands. Three thousand ducats: the Venetian ducat was worth about \$1.20. His means are in supposition: risked in a commercial speculation. Rate of usance: rate of interest, which, among the Jews of Venice, was in Shakspeare's day ordinarily 15 per cent. per annum.—Ripe wants,—immediate wants.—Main flood,—the outer ocean as opposed to the Mediterranean where the tides are not so noticeable. Patine,—a plate, but specially the plate on which the bread is placed in the Eucharist. Shakspeare's thought seems to have been: on earth, patines are of silver, but in heaven of bright gold.

93. (P. 166-172). Explain: cloven cuirass and the helmless head; forth harbingered by fierce acclaim; cohorts' eagles; imperial name; serried square; panoply; each musketeer's revolving knell; festal day; well-served.—What difference in age was there between Sir W. Scott and Lord Byron? Which was the survivor?—Draw a sketch-map showing the Niagara frontier and the adjoining shores of Lakes Erie and Ontario.—Narrate in your own language *The Battle of Queenston Heights*.

94. (P. 172-8). From Saxe's ballad, give examples of *Paronomasia*, or play upon words; and in each example state (1) the literal meaning; (2) the figurative meaning. Give the grammatical analysis of the last stanza in Swinburne's poem. Explain stormy spates.

95. (P. 178-184). Write a brief essay on *The Founding of Halifax*. Describe the position of Halifax, N. S.; and of the older Halifax in England; of Aix-la-Chapelle; Cape Breton Island; Louisbourg; Annapolis, (N.S.);—What other Annapolis? After whom was St. Thomas (Ont.) named? What plant forms the emblem of Nova Scotia, and why was it selected? From Howe's *Song for the Centenary* give examples of double rhyme, simile, personification, and inversion. The unlucky habitant from Grand Pre or Piziquid: an allusion to the forcible removal of the French inhabitants (A.D. 1755) from the Basin of Minas (See FIFTH READER, p. 235). Grand Pre is literally "great meadow"; it covered more than 2,000 acres. Five Stakes,—the present Talbotville, Co. Elgin.

96. (P. 185-192). Write the present participles of: imbed, piece cry, excel, travel, sing, dye, singe, die, rob, robe, strip, stripe. The term *Epizeuxis* is applied to an emphatic repetition of a word (or words) in consecutive phrases or sentences; find examples of epizeuxis in the extract from *Hiawatha*. How many years have passed since this poem was first published; and how old was Longfellow then?

97. (P. 193-9). On what points does Miss Nightingale particularly insist as essential to the health of houses? I have met at Scutari: what took Miss Nightingale to Scutari? In Arnold's lines, explain the allusions contained in the words: *A stately city and a soft-voiced bird*. Analyse and parse the last two lines of the poem. Explain the title of *Thanatopsis*.

98. (P. 200-8). Draw a sketch-map showing the country made famous by the Afghan war of 1838-1843. Give the grammatical analysis of the stanza (p. 207) *As without death Thermopylae* (pr. Thermop'ylae), a mountain pass in Greece famous for the stand made by Leonidas the Spartan against Xerxes and his Persians. Whilst Napier, &c.,—Sir Charles James Napier, the conqueror of Scinde,—Franks (p. 207), here a general name for natives of Western Europe.

99. (P. 209-214). Describe the steps that were taken in mediæval England to provide efficient schools for boys. Write brief geographical notes on Eton, Winchester, Oxford, Cambridge. Derive, deducing the present meaning from the derivation, : paralysis, machinery, bewildering, unappreciated, emancipationist, energy, policy, vicissitudes, recreant. Paraphrase and analyse the stanza (p. 214) *That August music is*.

100. (P. 215-220). Observe in Thomson and yet far more in Tennyson how beautifully the language represents the thought. In the two last lines of Tennyson's first stanza you can see and hear the lingering fall of the drowsy water. Select some other striking examples. Take as the subject of a brief composition either *The Lotus-Eaters*, or *The Land of the Midnight Sun*. Idleness,—Idleness; *aye*,—ever; *eke*, also; *noyance*,—annoyance. (So in Spenser's *Faery Queene* l. 23.) In the *Castle of Indolence* Thomson imitated the style and versification of Spenser. Fjords (p. 218), pñ fyord (one syllable)—long, narrow inlets between lofty rock-walls.

101. (P. 222-9). Write a brief composition, taking as your subject either *The Exploration of the Mackenzie River*, or *Franklin's Exploration of the Frozen Ocean* (1821). Outline the career of Sir Alexander Mackenzie, and make a sketch-map of the great river that bears his name.

102. (P. 230-6). Give the derivation, and from the derivation deduce the meaning of: cenotaph (giving any other compound of the root-word): monotonous; appreciation; involuntarily; accompanying; translucent; canopy; insect; identified.

103. (P. 237-243). Draw a sketch-map showing the Valley of the Fraser and Thompson Rivers; mark the places touched by Principal Grant's narrative. Write a brief essay on *The Mound Builders*.

104. (P. 243-8). Illustrate the explorations of Livingstone and Stanley by a sketch-map of Africa showing the belt lying between 5° N. Lat. and 25° S. Lat. Mark the names occurring in the Lesson and the Introductory Notes. Subject for composition,—*The Death and Character of Livingstone*.

PART IV.

105. (P. 249-252). Who was the author of *The Last Days of Pompeii*; and at what age was it written? *Pompeii* (together with *Herculaneum*) was buried up by an eruption of Mount Vesuvius in A.D. 79; the site was accidentally discovered in 1748.—*Thessalian*: Thessaly and Epirus in ancient geography made up northern Greece.—*Athenian*: describe the situation of Athens.—In Keats' lines notice the *softness* produced by the abundant use of liquids (*l, m, n, r*). In the 7th and 8th lines construe (1) with, (2) without a period after breathing.

106. (P. 253-261). Make a sketch-map of the North-African coast from Alexandria to the Isthmus of Suez; and mark the places touched by the narrative and description.—Subject for composition, *Nelson and the Nile*.—The following chronological summary of the Anglo-Egyptian war of 1882

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will be found useful: 1882, 11th June: Massacre of Europeans in Alexandria during a riot. July 9th: Admiral Sir Beauchamp Seymour,—since Lord Alcester (pr. Auster)—orders newly-erected forts of Alexandria to be dismantled, under penalty of a general bombardment within 24 hours. July 11th: Alexandria is bombarded; Arabi takes flight. July 13-14: Alexandria fired and pillaged by soldiers and mob. Aug. 2nd: Sir Garnet Wolseley,—since Lord Wolseley,—leaves England. Aug. 15th: Wolseley arrives at Alexandria. Aug. 20th: Suez Canal occupied by English navy. Sept. 13th: Wolseley storms the lines of Tel-el-Kebir; and (Sept. 15th) enters Cairo as conqueror: Arabi taken prisoner and subsequently exiled to Ceylon.

107. (P. 262-7). "I will not stay." How far was Lord Sydenham able to keep this resolve; where does he lie interred? Into what "untrodden ways" of government did Lord Sydenham lead the Canadian Provinces; how long did the Union of 1841 subsist?—**Regiopolis**: a Latin-Greek (*regius, solis*) translation of King's Town or Kingston.—**Grenville**: Sir Richard Greenville, Grenville, or Granville, admiral, born 1540; was Raleigh's companion in the discovery of Virginia, 1584; returning formed a settlement, June-August, 1585; fell mortally wounded in a battle with the Spanish fleet, 1591.—**Gilbert**, Sir Humphrey: half-brother of Raleigh, 1539-1584; sailed to N. America, 1583; formed a settlement on Newfoundland; was wrecked and drowned off the Azores.—**Frobisher**, Sir Martin, 1536-1594; sailed to N. America and attempted to make the N. W. Passage, 1576; 2nd and 3rd expeditions in 1577 and 1578; died of wound received in attacking Brest.—**Raleigh**, Sir Walter, statesman, warrior, and man of letters, 1552-1618: discovered Virginia, 1584; explored Guiana 1596, 1617: published *History of the World*, 1614; was beheaded on an old charge of conspiring to raise Arabella Stuart to the throne.—**Basques** (pr. basks): people residing on Bay of Biscay.—**Bretons and Normans**: residents respectively of the old French provinces of Bretagne and Normandy.

108. In the *Ocean Stag* and Tennyson's lyric find examples (1) of *epizeuxis*, or emphatic repetition; (2) of *apostrophe*, or impassioned address; (3) of *metaphor*, or implied comparison; (4) of *simile*, or expressed comparison; (5) of *inversion*, or word-arrangement reverse from that of prose; (6) of *personification*, or the figure by which we attribute life, thought, feeling, &c., to something inanimate; and (7) of *onomatopœia*, or sound-imitation.

Break, break, break: This lyric, like the poems collected under the general title *In Memoriam*, is an elegy on the death of Arthur Henry Hallam, son of the historian, and the dearest of Tennyson's youthful friends. (The words have been set to appropriate music by William R. Dempster.) In a dirge we must not look for the same close and orderly succession of ideas as may justly be asked in other forms of poetry. The poem must, within a certain distance, be true to nature, and overwhelming grief often speaks in broken utterances. In Tennyson's beautiful lyric we may conceive the succession of the poet's thoughts to have run somewhat thus:—1st stanza. The breaking sea is telling to the cold, gray stones its ancient sorrow; would that my swelling heart could assuage, even in broken words, the billows of its grief! 2nd stanza. But this silent, solitary brooding is not well. Yon fisher's boy forgets his hard lot in boisterous play; yon sailor-lad sings away the shadow of his fate. I will arouse me. 3rd stanza. The march of yon stately ships stirs my blood; but, alas! the thrill is already quenched by his absence who used to share these walks with me. 4th stanza. With a tender grace of motion the waves dance up the beach; but alas! alas! it is not as of old; the charm is for ever lost to me.

109. (P. 268-278). Give some account of Judge Haliburton's novel-writing. At what age did he publish the first of the *Clockmaker* papers? Analyse the last stanza of the *Storm Song*. Illustrate from the *Storm Song* and the *Light-House* the figures enumerated under question No. 108.

110. (P. 279-284). Illustrate from this Lesson the figures enumerated under question No. 108.—*Idyllic poetry*: the *idyl* or *idyll* is a short, highly wrought, descriptive poem, usually but not always rural in subject.—*Thoresby Rise in Deeping Fen*: these are names of real places on the southern edge of Lincolnshire, though Thoresby is often spelled Thursby.—*Horncastle*,—the Saturday fairs of which were famous,—lies nearly in the centre of the county.—*Danelagh* (two syllables): the *Bromton Chronicle* (A.D. 1652) enumerates the following counties as included within the Danelagh or Danish settlements in England,—Essex, Middlesex, Suffolk, Norfolk, Hertford, Cambridge, Hampshire, Lincoln, Nottingham, Derby, Northampton, Leicester, Buckingham, Bedford, and the large tract comprised in Northumbria. *Naseby-field*, in Northampton the county adjoining on the south Thoresby's home. There, on the 14th of June, 1645, Fairfax and Cromwell hopelessly defeated Charles I., who was styled by the Puritans "the Man of Sin." *Abele* (pr. abeel'): the silver poplar.—*Long dark Fearn* or *pæan*: song of triumph.—*Helicon*: mountain of Boeotia (in ancient Greece) sacred to Apollo and the Muses.

111. (P. 284-291). In the extracts from Lord Macaulay find examples of *Antithesis* (or contrast) and of antithetical sentences. How many years intervened between the *Essay on Milton* and the *Essay on Hampden*? Can you detect any difference of style?—The boast of heraldry, &c., this, it will be remembered, was the stanza quoted by Wolfe while descending the St. Lawrence for the night-surprise of Quebec. Within a few hours he was dead; he found that the paths of glory lead but to the grave.

112. (P. 292-301). What was Scott's first great poem? Relate the circumstances under which it was written.—*Wildering o'er*: *bewildering*, in the shorter form, is rather a favorite word with Scott.—*Charles the Good*: in 1633 Charles I. with Archbishop Laud established at Holyrood Abbey (Edinburgh) the Episcopal form of worship. The Palace of Holyrood adjoins the Abbey.—*Lightened up his faded eye*: by *inversion* for, his faded eye lightened up; find other examples of inversion in the extracts.—*Each blank in faithless memory void*: an instance of *redundancy*, for a blank cannot be other than *void*.—*Flout*: affront, insult.—*Scrolls, &c.*: under niches in the walls are scrolls containing texts of Scripture. *Soothly*: in full assurance.—Write geographical notes on the R. Tweed; Melrose; the Bermudas; Ormus; Lebanon; Mexique Bay.—Draw a sketch-map to illustrate the *Battle of Killiecrankie*.—*Dundee from his previous experience*: John Graham, of Claverhouse, first Viscount Dundee.

113. (P. 302-9). What are the most striking differences that you notice between Carlyle's way of telling events and Macaulay's? Draw a sketch-map of the Valley of the Ganges.—*Dupleix* (pr. duplay').—Write a paraphrase or a literary analysis of Blake's poem, *The Tiger*.—*Burned the fire, &c.*: In what skies was the fire found burning that blazes in thine eyes; on what wings did thy framer soar to snatch the spark?

116. (P. 310-319). Draw a sketch-map showing the contested territory in the New Brunswick-Maine Question.—The dispute was closed by the Treaty of Washington ("Ashburton Treaty") which was signed 9th August, 1842.—Exercise in composition,—*The Pioneer's Fireside*.

115. (P. 320-7). Longfellow was born in 1807; at what age, and how long before the poet's death, was the sonnet *My Books* written? From the poetical extracts on pp. 326-7, give examples of the rhetorical figures enumerated and explained in Question No. 108.

116. (P. 328-336). From the poetical selections give, as in the previous question, examples of rhetorical figures. From Tennyson's *Dedication* cite two lines that have become "familiar quotations."

the figures enumerated under the idyll is a short, highly picturesque, always rural in subject.—The names of real places on the map of the idyll are often spelled Thursday, famous,—lies nearly in the centre of the *Bromton Chronicle* (see p. 100): the *Bromton Chronicle* is included within the Danelaw, Middlesex, Suffolk, Norfolk, Nottingham, Derby, and the large tract comprising the county adjoining the town of June, 1645, Fairfax's army was styled by the Puritans a silver poplar.—Long dark shadows by overshadowing trees.—The mountain of Bœotia (in ancient

Macaulay find examples of the same. How many years ago? *Essay on Hampden?* Can you find of heraldry, &c., this, in the life while descending the hill? Within a few hours he was taken to the grave.

them? Relate the circumstances: *O'er: bewildering*, in the *Idyll*—Charles the Good: included at Holyrood Abbey; the palace of Holyrood adjoins the *Idyll*; for his faded eyes the extracts.—Each blank space, for a blank cannot be filled; *s. &c.*: under niches in the *Idyll*; in full assurance; the *Bermudas*; the *Idyll* map to illustrate the *Idyll* experience: John

ences that you notice before? Draw a sketch-map of the *Idyll*.—Write a paraphrase of the *Idyll*, the fire, &c.: In the *Idyll* eyes; on what

the contested territory in the *Idyll* was closed by the Treaty of 9th August, 1842.—

what age, and how long it lasted? From the poetical figures enumerated

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FIFTH BOOK OF THE ROYAL READERS.

SPECIAL CANADIAN SERIES.

QUESTIONS AND SUGGESTIONS.

INTRODUCTORY NOTES.

1. The distinction between prose and poetry cannot be expressed in a brief definition; it can better be understood from a careful study of the extracts given below from Mr. F. H. Myers (p. 17), and Professor Masson (p. 20).

2. Poetry may be classified on the basis of either subject or form; but when the frequent blending of one subject or form with another, we must be content to describe poetry by its prevailing character.

3. Of the various classifications of poetry that have been proposed, the following is one of the simplest and most comprehensive:—

I. NARRATIVE POETRY, embracing:

(a) THE EPIC, as the *Paradise Lost* and *Paradise Regained* of Milton; *Iliad* and the *Odyssey* of Homer; the *Æneid* of Virgil; and, on a far lower literary plane, Pollock's *Course of Time*; also the Mock-Epic, as Pope's *Rope* and the *Lock*; (b) the METRICAL ROMANCE, as Scott's *Marmion* and *Lady of the Lake*. Spenser's *Faerie Queene* has a didactic purpose grafted on a metrical romance; so *Hudibras* and *Don Juan* are metrical romances with a satirical purpose; (c) the BALLAD, as *Chevy Chase*, Cowper's *Loss of the Royal George*, Macaulay's *Lay of Horatius*, Campbell's *Burial of Sir John Moore*; (d) the TALE, in which plot and incident are more elaborate than in the BALLAD,—what is simply suggested in the BALLAD being here developed,—as Chaucer's *Tales*, Tennyson's *Enoch Arden*, Burns' *Tam O'Shanter*, and Lowell's *Evangeline*.

II. LYRIC POETRY, including (a) the SONG, religious and secular; (b) the *Idyll*, representing the loftiest phase of intense feeling (which betrays itself in the irregular metres) as in Milton's *Ode on the Nativity*, Wordsworth's *Inscriptions of Immortality*, Dryden's *Alexander's Feast*; (c) the ELEGY (the subject rather than the form is here to be considered), as Milton's *Lycidas*, Shelley's *Adonais*, Tennyson's *In Memoriam*; (d) the SONNET, which see p. 93.

III. DRAMATIC POETRY, including Tragedies, Comedies, Histories.

IV. DESCRIPTIVE POETRY, as Thomson's *Seasons*.

V. DIDACTIC POETRY (having instruction as its primary object), as Wordsworth's *Excursion*, Young's *Night Thoughts*. Lord Byron characterized Rogers' *Pleasures of Memory* as "one of the most beautiful didactic poems in our language."

VI. PASTORAL POETRY, including the ordinary form of the *Idyll* (see p. 100).

Thomson's *Seasons* may be brought under this head as well as under descriptive poetry. PASTORAL in the sense here intended, includes poetry descriptive of external nature, and of domestic life, manners, &c.; and a head of narrative often runs through the pastoral poem. Examples:—Milton's *L'Allegro* and *Il Penseroso*; Tennyson's *Idylls of the King*; Burns' *Saturday Night*; Keats' *Endymion* (pastoral with a Greek myth inter-

woven); Beattie's *Minstrel*; Tennyson's *Princess and Gardener's Daughter*; Allan Ramsay's *Gentle Shepherd*; parts of Cowper's *Task*.

VII. SATIRICAL POETRY in a great variety of metres, as Prior's *City and Country Mouse* (a parody on Dryden's *Hind and Panther*); Butler's *Hudibras*; and much of Swift's poetry.

VIII. HUMOROUS POETRY, in various metres, as Goldsmith's *Elegy on the death of a Mad Dog*; Cowper's *John Gilpin*; the *Ingoldsby Legends*.

4. VERSIFICATION.—Verse is distinguished from prose by the regular recurrence of similarly accented syllables at short intervals. If we mark accented syllables by — and unaccented syllables by ^, all the possible combinations or “feet” in dissyllabic or “common” measures are:

— ^	called the Iambus (as bēgin)	marked in Latham's notation	x
— —	“ “ Trochee (as bāt̃tlē)	“ “ “	a
— ^ ^	“ “ Pyrrhic (as beau t̃f̃f̃l)	“ “ “	x
— —	“ “ Spondee (as brōad eāth)	“ “ “	a

Of trisyllabic feet or triple measures those generally acknowledged in English are:

— ^ ^	called the Anapæst, marked in Latham's notation	x x a
— ^ —	“ “ Dactyl “ “ “	a x x
— — ^	“ “ Amphibrach “ “ “	x a x

Verses are said to be SCANNED when they are divided into their component feet, or are so marked as to shew the position and number of metrical accents in the lines:—

“At the close | of the day | when the ham | let is still | ” (Beattie's *Hermit*)

Lines are described as monometer, dimeter, trimeter, tetrameter, pentameter, hexameter, heptameter, according as they contain 1, 2, 3, 4, 5, 6, 7 feet or measures. When lines have their full complement of syllables they are described as *acatalectic*; when the number is deficient, as *catalectic*; when excessive, as *hypercatalectic*, or *hypermeter*. In Latham's notation excess of syllables is indicated by +, a deficiency by —, appended to the descriptive formula. The above line from Beattie's *Hermit* may be described either as *Anapæstic tetrameter*, or, using Mitford's terms, as a *verse of five accents in triple measure*. In the following line, though the first foot is iambus, the most frequently recurring foot is the *anapæst*, and the line would therefore be described as *anapæstic*.

“And mór | tals the sweets | of forget | fulness próve | .”

These lines, which are from Keats' *Endymion* (see p. 13),

“Upon | the sídes | of Lat | mos wás | outspread |

A migh | ty fór | est fór | the móist | earth spread | ”

would be described as (1) *Iambic Pentameters*; or (2) as *verses of five accents in common measure*; or (3) a *decasyllabic* couplet, as Pope loosely phrases it. Tennyson's *Locksley Hall* (p. 134) may be scanned as *Trochaic* measure if we set off the first syllable as a foot, we get an Iambic line and be rhythm. This question is avoided (or evaded) by describing the line as *verses of eight accents in common measure*.

The metrical accent is to be carefully distinguished from the elocutionary stress or emphasis. In the first line above quoted from *Endymion*:
Upon the sides of Latmos was outspread, we must of course, in re-

ness and Gardener's Daughter
owper's Task.

ty of metres, as Prior's *City*
and *Panther*; Butler's *H*

metres, as Goldsmith's *Elegy*
in; the *Ingoldsby Legends*,

from prose by the regular
short intervals. If we na
syllables by ~, all the poss
mmon "measures" are:

in Latham's notation x x a
" " a x x
" " x a x
" " x a x

se generally acknowledged

Latham's notation x x a
" " a x x
" " x a x

y are divided into their c
osition and number of metr

t is still | " (Beattie's *Hermit*

, trimeter, tetrameter, pent
they contain 1, 2, 3, 4, 5,

complement of syllables t
er is deficient, as *catalen*

er. In Latham's notation
iciency by -, appended to

Beattie's *Hermit* may be descri
ord's terms, as a *verse of f*

e, though the first foot is
anapest, and the line wo

t | fulness prove |."

on (see p. 13),

was | outspread |

st | earth spread | "

or (2) as *verses of five acc*
t, as Pope loosely phras

ed as *Trochaic* measure
t an Iambic line and be

l) by describing the line
guished from the elocut

quoted from *Endymion* :
we must of course, in r

be careful not to emphasize "upon." This frequent conflict between
metrical accent and the emphasis led Coleridge to introduce in his *Chris*
what he erroneously supposed was an entirely new basis of scansion,—
number of emphatic syllables in a line. The total number of syllables
the lines of that poem varies from 7 to 12; but Coleridge regards the
number of emphases (or "accents" as he calls them) as uniformly 4:—

" 'Tis the middle of night by the castle clock

And the owls have awakened the crowing cock;

Tú—whít!—tú—whóo!

And hárk, again! the crowing cock

How drowsily ít crew."

There is no difficulty in scanning these lines in the ordinary way:

'Tis the mid | dle of night | by the cas | tle clock, &c.

except in particular lines of the poem, the iambic movement prevails,
the verse may therefore be classified as irregular *Iambic Tetrameter*.
studies in Trochaic movement, see Longfellow's *Hiawatha*, p. 370;
Swinburne's *By the North Sea*, p. 167.

campbell's well known poem, *The Exile of Erin*, is generally cited as an
example of Amphibrachic verse:

There cáme to | the beách a | poor éxile | of Érin,

The déw on | his thín robe | was héavy | and chíll | ;

Dr. Bain points out that it may be scanned as *continuous Dactylic*
re:

Thère | cáme to the | beách a poor | éxile of | Érin

The | déw on his | thín robe lay | héavy and chíll.

the last two syllables of the first line taken with the first syllable of the
nd line may be conceived to form a Dactyl. On this view, Dactylic
e would be much more frequent in our poetry than has been generally
posed.

is an acknowledged example of Dactylic verse, we have *The Bridge of*
s, which is called Dactylic by Hood himself.

Take her up | tenderly | &c., (*Dactylic Dimeter*).

or DACTYLIC HEXAMETER see Longfellow's *Evangeline*, with introduc
note, p. 235, see also portions of Tennyson's *Maud* :—

Maud with her | venturous | climbing and | tumbles and | childish |
escapes" | &c.

OTHER IMITATIONS OF THE ANCIENT CLASSICAL METRES :—

ancient elegiacs (alternate hexameter and pentameter) :

"In the hex | ameter | rises the | fountain's | silvery | column |

In the pen | tameter | aye | falling in | melody | back |

—Coleridge.

because (1) the first feet
because the cæsura (see 8)
according to ancient rule
rd of a pentameter.
our language with many

of harmonies,
Eternity,
England,
nd for ages." &c.

Father Prout's *Reliques*.

osing syllable or syllable
ource," "course"; *double*
dily." The rule is laid down
triple rhymes the unaccented
we generally find them
heridan,—with accents

es the middle word rhyme

rsting flowers
as;
when laid

FOURTH BOOK, p. 24);
p. 352-8.

sonine, from Leoninus,
Victor in Paris, in the 12th

plied to rhymeless iambs
ay be found in other met-
chaic. Examples of Blake
36; Shakespeare, p. 48;

with rhyming iambic
; Burns, p. 215; Scott
ntameters, Byron, p. 23
e with two rhyming iambs
or *Ballad Metre* which is
plet. For an example
see Coleridge, p. 352-8
ming in successive lines
p. 335-9.

ning alternately, and
Annus Mirabilis, and
; Gray's *Elegy* (Fourth

the first five rhyming
Examples may be found
y used by the early English

7. *Ottava Rima*,—eight iambic pentameters, the first six rhyming alter-
ately, the last two in succession. Examples: Shelley, p. 16; Keats, p.
8. *Ottava Rima* was introduced by Surrey from the Continent, where it
has long been a favorite measure. Pulci used it for his *Morgante Maggior*,
and Byron for his translation of the same, and in his *Don Juan*; Ariosto
for his *Orlando Furioso*; Tasso for his *Gerusalemme Liberata*; the great
poets of Spain and Portugal for their epics.

9. Spenserian stanza,—eight iambic pentameters rhyming at intervals,
closed with a rhyming hexameter or "Alexandrine." The latter name was
applied to a 6-iambic line from the fact that early romances on Alexander
the Great were written in this metre. Drayton's *Polyolbion* is written in
Alexandrines. The Spenserian stanza is used by Spenser (*Faerie Queene*),
Scott (*Minstrel*), and Byron (*Childe Harold*). For examples, see Byron,
p. 64, 266.

10. The Sonnet. For the origin of the Sonnet, see Symonds, p. 91; for
structure and examples see p. 93. Elsewhere throughout the FIFTH READER
will be found many magnificent examples of the Sonnet; see also Blanco
White in FOURTH READER, p. 236.

11. The ode proper is distinguished by its irregular measures (cf. 3, II);
for critical examinations of this form of poetry, see p. 172, 164.

12. CÆSURA OR METRICAL PAUSE.—Beside the pause which occurs at the
end of each line of poetry,—and which indeed originally caused poetry to
be written in "verses" rather than in continuous lines,—a metrical pause
"Cæsura" also occurs once, or sometimes oftener, in the body of every
harmonious verse. The Cæsura may or may not coincide with a punctuated
pause; but in the best poets it coincides with a natural pause in the sense.
The English Cæsura differs from the Latin and the Greek in never dividing a
word; it uniformly follows an emphatic word or syllable unless that syllable
is the first of a long word or be followed by short monosyllables. In Pope's
versification the constant recurrence of the cæsura at or near the middle of
the lines, and generally after long syllables (see Pope, pp. 23, 347, 389) gives
enjoying sweetness. Shakspeare, Milton, Wordsworth, and Keats afford a
rich variety in their cæsuras. Take for example this famous passage from
the *Merchant of Venice*. Act IV. sc. 1:—

"The quality of Mercy | is not strain'd.
It droppeth | as the gentle rain from heaven
Upon the place beneath. | It is twice bless'd;
It bleaseth him that gives, | and him that takes;
'Tis mightiest in the mightiest; | It becomes
The throned monarch | better than his crown;
It is an attribute | to God himself."

9. PRINCIPAL FIGURES OF SPEECH (alphabetically arranged): I. *Allegory*,
narrative with figurative meaning, e.g. Spenser's *Faerie Queene*; Landor's
Love, Sleep, and Death, p. 459-461. II. *Alliteration*, the recurrence, at
short intervals, of the same letter. III. *Allusion*, "Eling but a stone, the
ant dies," an allusion to David and Goliath. IV. *Anacoluthon*, a broken
sentence. V. *Anagram*, transposition of the letters of a word so as to form
new word: e.g. live, vile, evil. VI. *Anaphora*, the repetition of a word or
words at the beginning of successive sentences or clauses. Frequent in Pope,
see pp. 23, 24, 348. VII. *Antithesis*, contrast. VIII. *Antonomasia*, the use
of a proper for a common name or vice versa; or the description of a person
by his employment, &c., e.g., "some village Hampden," *Hampden* for
 Patriot. IX. *Apologue*, a fable; story with a moral. X. *Aposiopesis*, leav-
ing a sentence unfinished for artistic effect. XI. *Apostrophe*, a direct ad-
dress substituted for a narrative in the 3rd person. XII. *Asyndeton*, the

omission of connectives, e.g. "I came, saw, conquered"—opposed to *synchysis*, or a multiplicity of connectives. XIII. *Circumlocution*, the use of an unnecessary number of words to convey an idea. XIV. *Climax*, the ascent of a subject from a lower to a higher interest; opposed to *Anticlimax*, which is the descent from a higher to a lower. XV. *Ellipsis*, omission of one or more words, e.g., "Impossible!" XVI. *Enallage*, the use of one part of speech for another, or of one number, mood, &c., for another. XVII. *Epigram*, a pointed saying, often expressed in terms that seem to be contradictory. XVIII. *Epizeuxis*, emphatic repetition of a word used to describe what is disagreeable. XX. *Euphemism*, a gentle turn in grammatical order. XXII. *Hyperbole*, exaggeration. XXIII. *Irony*, the use of language whose intended meaning is the opposite of the literal. XXIV. *Litotes*, a strong affirmation by means of a double negation. XXV. *Metaphor*, an implied comparison. XXVI. *Metonymy*, the description of anything by means of some accompaniment, e.g., *redcoats* for "soldiers." XXVII. *Onomatopoeia*, an imitation of sound or motion (see Pope, p. 100) in the words used. XXVIII. *Oxymoron*, the use of terms apparently contradictory for purposes of emphasis. XXIX. *Paronomasia*, a play upon words, a pun. XXX. *Paraphrase*, the expansion of a passage as opposed to *translation* and close rendering. XXXI. *Personification*, the attributing of life and mind to inanimate things. XXXII. *Simile*, a comparison directly expressed. XXXIII. *Synecdoche*, a putting a part for the whole (or *vice versa*); e.g., *Ten sail for ten ships*. XXXIV. *Tautology*, saying the same thing twice. XXXV. *Transferred Epithet*, the application of an epithet to something kindred rather than to its own proper word, e.g., "Hence to his *idle bed*." XXXVI. *Vision*, the calling up of a scene in bodily presence as in Byron's *Dying Gladiator*, *I see before me, &c.*, p. 64.

10. GENERAL QUESTIONS.

[The Questions are upon the Text, Notes and Supplementary Memoranda.]

The following questions are suggested as applicable to the Reading Lessons generally:—

- I. Give a brief literary analysis of the passage or passages indicated.
- II. Reconstruct in your own words one or more of the passages thus analysed.
- III. Now read with proper emphasis and expression, so as to bring out distinctly the author's meaning.
- IV. Who is the author of the selection; and when did he live?
- V. At what age (if the data are furnished) was this selection first published? Mention anything else from the author's pen.
- VI. After consulting your *Manual of English Literature* and the *Memoranda of Living Authors* (p. 481) give a brief outline of the author's career.
- VII. Mention any incidents in the author's history, or any personal peculiarities, that may have tinted his style, influenced his point of view, or controlled his general treatment of the subject. Try whether you can discover any evidence in the passage now before you.
- VIII. What Figures of Speech (9) occur in the selection, and which of them most frequently?
- IX. Endeavor to express the author's special qualities of style.
- X. Point out what appear to you excellences in the way of (a) harmonious succession of words; (b) clearness of expression; (c) vigor of thought; (d) vivid or picturesque description; (e) effective contrasts, &c.

conquered"—opposed to *Po*
 II. *Circumlocution*, the use
 of an idea. XIV. *Climax*, the
 interest; opposed to *Ant*
 a lower. XV. *Ellipsis*, the
 "able!" XVI. *Enallagē*, the
 one number, mood, &c., the
 often expressed in terms of
 emphatic repetition of a word.
Euphemism, a gentle term.
Hyperbaton, change of propo-
 sition. XXIII. *Irony*, the
 the opposite of the literal
 a double negation. XXIV.
Metonymy, the description of
 g., *redcoats* for "soldiers."
 or motion (see Pope, p. 2).
 e of terms apparently con-
Paronomasia, a play upon
 of a passage as opposed to
Personification, the attributing
Simile, a comparison direct
 part for the whole (or *metonymy*).
Tautology, saying the same
 application of an epithet to
 word, e.g., "Hence to his
 scene in bodily presence."
 cc., p. 64.

XI. Point out what appear to you defects (if any) in the way of:—

(a) discordant succession of words; (b) obscurity or ambiguity; (c) weak
 or common-place treatment; (d) turgid or bombastic writing; (e) circum-
 locution; (f) tautology; (g) diffuseness; (h) mixing of metaphors; (i) gram-
 matical errors, &c.

XII. Explain the literary and the historical allusions.

XIII. If a topographical description occurs, draw a sketch map to illus-
 trate the narrative.

XIV. Give the grammatical analysis of the sentences indicated.

XV. Arrange the words of a given passage into groups according to the
 languages to which they have been traced.

XVI. Distinguish those words (if any) which have undergone (a) changes
 of form, or (b) changes of meaning, since their first appearance in our lan-
 guage.

[On questions of philology the student will do well to consult Skeat's *Etymological Dictionary*.]

11. ADDITIONAL QUESTIONS FOR POETICAL READINGS.

[Consult the Introductory Notes.]

XVII. In what metre is this passage written? Point out metrical irregu-
 larities (if any) and account for them.

XVIII. If in rhyming verse, what name is applied to the stanza or other
 rhyme-combination? By what authors has it been used?

XIX. Point out false or defective rhymes (if any); also double or triple
 rhymes (if any).

XX. In the passage indicated (especially if blank verse) mark the posi-
 tion of the cæsuras.

NS.

Complementary Memoranda

able to the Reading Lesson

passages indicated.

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Try whether you can

selection, and which

ities of style.

the way of (a) harmonious

vigor of thought; (d)

s, &c.

12. SUNRISE IN THE LATMIAN FOREST.—John Keats—13.
Example of Literary Analysis.

I. Position and extent of the forest:

Why outspread and mighty:

II. Mysterious recesses in the forest:

1. Withdrawn from human gaze:
2. Accessible to lambs:

which, however, (c) never returned to the fold:

but (b) under Pan's protection passed un-
harmd among the beasts of prey:

and (c) joined Pan's own flocks:

(d) for such a loss the shepherd was well
recompensed:

Upon the sides of Latmos was outspread
A mighty forest;

for the moist earth fed
So plenteously all weed-hidden roots
into o'erhanging boughs, and precious fruits
And it had gloomy shades, sequestered deep,
Where no man went;

A lamb strayed far a-down those inmost glens,
Never again saw he the happy pens
Whither his brethren, bleating with content,
Over the hills at every nightfall went.

Among the shepherds 'twas believed ever
That not one fleecy lamb which thus did sever
From the white flock, but passed unworried
By any wolf or pard with prying head,
Until it came to some unfooted plains
Where fed the herds of Pan:

Who thus one lamb did lose, ay, great his gains

III. The forest pathways, many in number, and traversing
varied landscapes, but all leading to a lawn.

Winding through palmy fern, and rushes fenny,
And ivy banks; all leading pleasantly
To a wide lawn

that not one fleecy lamb which thus did sever
From the white flock, but passed unworried
By any wolf or pard with prying head,
Until it came to some unfooted plains
Where fed the herds of Pan:

Who thus one lamb did lose,
ay, great his gains

Pan's pasture were many,
Winding through palmy fern, and rushes fenny,
And ivy banks; all leading pleasantly
To a wide lawn,

Whence one could only see
Stems thronging all around between the swell
Of tuft and slanting branches;

who could tell
The freshness of the space of heaven above,
Edged round with dark tree-tops? through which a dove
Would often beat its wings, and often too
A little cloud would move across the blue.

Full in the middle of this pleasantness
There stood a marble altar,

Of flowers budded newly;
with a tress

And the dew
Had taken fairy fantasies to strew
Daisies upon the sacred sward last eve,
And so the dawned light in pomp receive.

For 'twas the morn: Apollo's upward fire

Made every eastern cloud a silvery pyre
Of brightness so un sullied that therein
A melancholy spirit well might win
Oblivion, and melt out his essence fine
Into the winds:

and (c) joined Pan's own flocks:

(d) for such a loss the shepherd was well
recompensed:

III. The forest pathways, many in number, and traversing
varied landscapes, but all leading to a lawn.

IV. The lawn in the forest:

1. Hemmed in by vistas of trees.

2. Vaulted by the blue sky, which was fringed with
tree-tops, and often flecked by a dove's wing or
a passing cloud:

V. The altar of Pan the god of Shepherds:

1. Decked for the morning sacrifice:

2. And in honor of the expected presence of Apollo,
the sun-god, the adjoining sward was strewn
with daisies by last evening's dew.

VI. Approach of Apollo, the sun-god:

1. The cloud effects. The murky clouds become
burnished silver in this refiner's fire; wherein
even the care-worn spirit might forget its dross,
and melt into airy radiance:

Example of Literary Analysis.—Continued.

2. The effect on plants :

3. The effect on birds :

4. The effect on springs :

5. The effect on man himself :

6. The effect upon all nature :

VII. Child worshippers :

VIII. Approach of the choristers heralded by soft music :

rain-scented eglantine
Gave temperate sweets to that well-wooling sun ;
The lark was lost in him

To warm their chilliest bubbles in the grass ;
Man's voice was on the mountains ;

Of nature's lives and wonders pulsed tenfold,
To feel this sunrise and its glories old.

All suddenly, with joyful cries, there sped
A troop of little children garlanded ;
Who gathering round the altar,
Earnestly round as wishing to espy
Some folk of holiday :

For many moments, nor had they waited
With a faint breath of music, which even then
Filled out its voice, and died away again.
Within a little space again it gave
Its airy swellings, with a gentle wave,
To light-hung leaves, in smoothest echoes breaking,
Through copse-clad-valleys,—ere their death, o'ertaking
The surgy murmurs of the lonely sea.

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for many moments, ere their ears were sated
 With a faint breath of music, which even then
 Filled out its voice, and died away again
 Within a little space again it gave
 Its airy swellings, with a gentle wave,
 To light-hung leaves, in smoothest echoes breaking,
 Through copse-clad-valleys,—ere their death, o'eraking
 The surgy murmurs of the lonely sea.

13. Taking the Analysis as the framework of your composition, describe in prose the Latmian Forest, using your own language throughout.

14. Explain the application of the epithets in these phrases: rain-scented eglantine (sweet-briar); sacred sward; palmy fern; rushes fenny; airy swellings; light-hung leaves; surgy murmurs; unfooted plains.

15. When was *Endymion* published? How long before the poet's death? Where is the scene of the poem laid?

16. A-down; pard; fantasies (older form of fancies); pleasantness (for old English *pleasance* in the sense of *pleasure-ground*);—in using these and similar forms, what Elizabethan author did Keats imitate?

17. Illustrate from the extract the following figures: Hyperbaton, Transferred Epithet, Onomatopoeia, Personification, Metaphor.

18. Sketch an outline map of Asia Minor, showing the position of Caria, R. Mæander (modern Menderes) and Mt. Latmos (south of Mæander, near mouth.)

19. Believed ever; thus did sever,—an instance of double rhyme; give others from the extract and assign a reason for their use.

20. (P. 15). And wild roses and ivy serpentine. Shew that Shelley's arrangement of words (1) affords a greater variety in feet; (2) avoids a too close recurrence of the diphthongal sound of *i*; (3) yields a more melodious *cæsura* by providing a pause after a dissyllable, instead of a monosyllable; (4) prevents the voice from resting on *d* which was already used alliteratively in the preceding line.

21. (P. 16). Quote phrases from Wordsworth's poem to illustrate the "exquisite-ness of expression" remarked by Palgrave. Explain two-fold shout, visionary hours.

22. (P. 17-19). What was Wordsworth's theory of poetic diction? Examine, in Mr. Myers' manner, Wordsworth's poem, *To the Cuckoo*, p. 16, and show how far it diverges from the poet's own theory.

23. (P. 20-22). Who was the author of *Comus* and *Samson Agonistes*? Briefly summarize Professor Masson's views respecting poetic diction.

24. (P. 22). Consult note on p. 93 and explain the metrical structure of Burns' Sonnet. What irregularity occurs in the last line? How would you name such a line? Illustrate from this sonnet the figures Apostrophe, Personification, Metaphor, Transferred Epithet.

25. (P. 23-29). Illustrate from Pope these terms: Alexandrine, Expletive, Open Vowels, Onomatopoeia. What is an Alexandrine, and why is it so named? What stanza regularly closes with an Alexandrine? Mark the position of the *cæsura* in the first fourteen lines of the extract from the *Essay on Criticism*; how does Pope differ from Shakspeare, Milton, Wordsworth, or Keats in the management of his *cæsuras*?

26. What critics chiefly influenced Pope in the formation of his style? Illustrate what is meant by the "poverty" of Pope's rhymes. Give some common quotations from Pope's poems. What explanation has been given of the frequency with which Pope violates rules of grammar? Who is meant by "The Stagirite," and why is he so named? What other form of the word?

27. (P. 27-30). What is the office of consonants? What does Mr. White mean by "boning" our words? Give some examples from the daily conversation of school-boys. What change has occurred since A.D. 1600 in the pronunciation of *i*, *ion*, *ci*, *ea*, *th*, *soul*, *my*, *uncle*.

28. (P. 31-35). Relate the circumstances connected with the founding of Westminster Abbey; what contemporary source of information have we on the subject? After referring to your *Manual of English Literature*, give some account of the Saxon Chronicle. Where were the early Saxon Kings of England buried? When did London become the capital of England?

Give the names of some of the illustrious men who lie buried in Westminster Abbey. What learned name does Sir Thomas Browne give to his *Popular Errors*?

29. (P. 36-39). Over how many years did Wordsworth's poetical authorship extend; and—accepting Matthew Arnold's dictum—between what years do we find his best work? Under what conditions does Wordsworth reach his highest excellence? Examine after the manner of Mr. Myers (p. 19) how far Wordsworth's own conception of poetic diction is fulfilled in these extracts. What class of words, according to Prof. Alexander, express genuine warmth and feeling; and what class are merely phosphorescent?

30. (P. 40-42). Draw a sketch-map showing the lake-fountains of the Nile, the Congo, and the Zambesi. Trace briefly Stanley's expedition "Through the Dark Continent." What previous experience had he obtained of Africa?

31. (P. 42-44). Under what circumstances were these three *Sonnets on the Nile* written? Contrast the artistic treatment; the imagery and historical allusions; the infusion of human interest. What was Shelley's greatest achievement in sonnet-writing? What suggested Rossetti's *Sonnet*? "Great's withered" &c., explain the allusions.

32. (P. 44—Rossetti). Cicero, the great Roman orator, had opposed the policy of Marcus Antonius, and attacked him with great virulence in his *Philippics*. On the formation of the Second Triumvirate, Cicero was put to death by Antony's soldiers, B.C. 43. The thought running through the sonnet may be thrown into this form: Fulvia's needle at Rome was the symbol of sweet speech scorned, as seen in Cicero's fate; and may not Cleopatra witness the fate of Keats, Coleridge, and Chatterton!

33. Third here used as the past participle of *thread*; hadst stitched great skirts of time, i.e., hadst completed great cycles of years. The obelisks attributed to Cleopatra were really the work of the ancient Egyptian king Thothmes III.

Had dead hope. The battle of Actium (B.C. 31) ended the hopes of Antony and Cleopatra. They both committed suicide.

34. (P. 44—Shelley). Ozymandias (or Osymandias) an old Egyptian king mentioned by Diodorus Siculus; supposed to be identical with Ramesses I. See No. 35.

35. (P. 45-54). Abou-Simbel (or Ipsambul), a village of Nubia, on west bank of Nile.

The *Colossi of the Plain*.—Two gigantic sitting figures carved each out of a single block of reddish sandstone. They stand on the paved approach of the temple of Amenophis III, and represent that king himself. One of them became famous as the "Vocal Memnon" from emitting soon after sunrise a musical tone like the snapping of a harp-string.

Canopic vases.—Canopus, a great city whose ruins are now seen west of Aboukir.

Lycopolis.—a city of Upper Egypt on west bank of Nile. *Memnonium* (now more usually called the *Ramesseum*) a magnificent memorial temple begun by Seti I. in honor of his father Ramesses I. This is supposed to be the temple of Osymandias mentioned by Diodorus Siculus. The vast sitting Colossus of polished rose-granite, once the chief glory of the temple, now lies in fragments on the soil of the courtyard.

36. (P. 45-54). Between what dates B.C. did Ancient Egypt reach her greatest splendor? Enumerate the principal architectural monuments that have reached our time.

37. Under the influence of what belief (see pp. 47-53) were the dead embalmed, and were personal ornaments and articles of food deposited in the tombs?

38. State the circumstances which led to the discovery of the remarkable antiquities described by Miss Edwards. Name some of the delicacies of an Egyptian feast; and some of the articles of the royal toilet (see pp. 47, 49).

39. By what evidence was the date of the coffins at Dayr-el-Baharee approximately fixed? What is their estimated age?

40. Describe the geographical position of the Pyramids; give some account of their construction and dimensions. Notice some of the speculations as to their object. What are Professor Rawlinson's views on the subject?

41. Over what subjects did the ancient literature of Egypt range? Critically considered, what are its qualities? Give some account of the Egyptian novels (a) as to style; (b) as to artistic machinery. What peculiarity marks the form of narration?

42. (P. 48.—Shakespeare). The Cydnus, a river of Asia Minor, rising in Mt. Taurus, flowed through Tarsus into the Cilician Sea. The scene here described occurred B.C. 41. Shakespeare took his raw material from North's translation of Plutarch's Lives.

43. Burnt on the water,—glowed like fire on the water. *Cloth-of-gold of tissue*—a phrase common in early English and here taken from North; the meaning is *cloth-of-gold on a ground of tissue*. O'er picturing that Venus, &c.,—as much surpassing pictures of lovely women as those pictures are wont to surpass the originals. What they undid, did,—the fans, while cooling her cheeks restored color to them by the warm tints of the fans themselves. *Nereides* (4 syllables)—water-nymphs, daughters of the sea-god Nereus (2 syllables).

44. Tended her eyes, and made their bends adornings. All the commentators have balked at this passage, and no two agree in their interpretation. We suggest this simple explanation: *took their orders from her glance, and in bowing compliance added a new grace to the scene*.

45. Tackle,—here sails. That yarely frame the office,—that with nimble fingers perform the duty of steering. Which, but for vacancy,—which, if Nature permitted a vacuum.

46. (P. 54-57). How long since the death of J. S. Mill? To what studies was he chiefly devoted; and what are his great works? Enumerate the most frequent defects in his style. When is he at his best? Arrange in order of seniority (with dates) the following writers: Grote, Macaulay (see p. 228), the two Austins, Dr. Bain, Roebuck, Thiers, and J. S. Mill.

47. (P. 57.—Tennyson Turner). Trace, after the poet's beautiful ideal, the process of literary composition from the colorless water to the precious opal.

48. (P. 58-67). What is the origin of the word Coliseum? Correct the spelling accordingly. By what name was the structure originally known to the Romans? When were gladiatorial combats discontinued?

49. Sketch the career of the Spanish statesman Castelar.

50. Explain the following allusions in Byron: (a) While stands the Coliseum, Rome shall stand; (b) The bald first Cæsar's head; (c) From its mass palaces have been reared; (d) Arise ye Goths, and glut your ire! Answer the questions in No. 11.

51. Minium meant sometimes red lead, sometimes vermilion. Dacia corresponded to modern Hungary and Moldavia.

52. (P. 67-69.—Withrow). How long were the Catacombs used for Christian burial? What number of bodies are they estimated to inclose? What domestic memorials have been found?

53. Where do we find the earliest account of a visit to the Catacombs? When in modern times was a knowledge of their position recovered?

54. (P. 70-76). Describe the general plan of a gentleman's villa among the Romans of the first century, A.D. Describe a Roman dinner party.

55. Under what circumstances was Pompeii destroyed? When were explorations on the site first begun?

QUESTIONS AND SUGGESTIONS.

56. (P. 76-80—Lubbock). How would Lubbock explain the arctic climate of the temperate zone during the glacial period? When does man's presence first become discernible in Europe?
57. Explain the phrases **Bronze Age, Stone Age, Iron Age**. To which Age would the American Indians, as found by Cartier, belong? What subdivisions have been made of the Stone Age?
58. (P. 81-86). Describe the situation, uses and architecture of the Alhambra. How far are Irving's *Tales of the Alhambra* fictitious? What historical allusions occur in the extract?
59. (P. 86—Shelley). Apply questions in No. 11.
60. (P. 87-91—Helps and Ruskin).—What testimony does Ruskin himself bear to Helps' influence upon his style? Compare the two writers (a) in their preference for words of Anglo-Saxon origin; (b) in vigor of thought; (c) in energy of expression; (d) in picturesque description. What were Helps' sources of information; and how long was he engaged on his *Spanish Conquest*? In how many special forms does Ruskin here affirm the general proposition "Man is the Great Destroyer"?
61. (P. 91-92—Symonds). Condense into a brief statement the indebtedness of English Literature to Italy. What is meant by *The Renaissance*?
62. (P. 93-97). Explain **Visionary brow** (Wordsworth); **Starshine clear** (Watts); **Shot the welkin's height** (Rossetti); **the heavens stoop and gloom** (Kemble). Revert to the Sonnets on pp. 43-4, and examine their structure in respect of the number and arrangement of rhymes. What is meant by the terms "Petrarchan" and "Shakspearean" sonnets?
63. Arrange in order of seniority (with dates) the sonnet writers represented in the first 100 pages of this Reader.
64. (P. 98-105). Apply the questions in No. 10. Explain the purpose of the colors and markings in birds and in beasts of prey. What birds are commonly met in the North-West? Notice the characteristic difference between an artificial mechanism and an animal organism.
65. (P. 106-110). Apply the questions in Nos. 10 and 11. For Lecky's qualities as an historian, see p. 340. On the subject of the U.E. Loyalists, compare *FOURTH READER* p. 149; and write a brief paper, developing chiefly *the hardships of the Loyalists* (a) at their homes in the revolted American Colonies, (b) at their new homes in Canada.
66. (P. 111-113). In the language of fur-traders, *portage* ("carrying place") is applied to that part of a route where the canoes must be unloaded and the canoes themselves as well as contents carried to the next navigable water; *décharge* ("unloading place") describes a place where the impediment to navigation can be overcome by lightening the canoes. For Mrs. Jameson, see *FOURTH READER*, p. 183.
66. (P. 114-122—Shakspeare). On what ground does Swinburne pronounce against Marlowe's authorship of *King John*? Develop the thought in the following: **brooded watchful day; although unqueened yet like a queen; his lion's whelp; yesty waves**.
68. (P. 123-133). Apply questions in Nos. 10 and 11. Sketch the characteristic scenery of the North-West; and then describe the first attempt at British Colonization in Manitoba.
69. (P. 133-136—Tennyson). Give examples of picturesque epithets from these poems and fill in the pictures that you conceive to have been before the poet's mind. Where instances of onomatopoeia occur, analyse the means by which the artistic effects are produced.
70. (P. 137-8). For *Evangeline* and *Blomidon* see pp. 235-6. For the *Earthly Paradise* compare the *FOURTH READER*, p. 147.

71. (P. 139-143). What is Matthew Arnold's ideal of poetry? (Compare note on p. 338). Give illustrations of his nature painting.

72. (P. 143-4). For Froude's qualities as an historian, see p. 340.

73. (P. 145-148). Give some account of Buchanan's poetic aims and methods. Illustrate from Pope's *Ode, metaphor, climax, erotesis, apostrophe, vision*.

74. (P. 149-151). Give the results of Sir John Lubbock's recent researches into the domestic habits of ants.

75. (P. 152—Shakespeare). Explain sequent evil; Nativity crawls to maturity; crooked eclipses; delves the parallels.

76. (P. 153-164). Trace the various effects of Labor-Unions. Explain ancestral merchandize (Keats); corridors of time (Longfellow); soul's dark cottage (Waller); animated torrid-zone (Emerson); leafless blooms (Emerson); chorded shell (Dryden). Describe the course of instruction in the Agricultural Schools of Sweden.

77. (P. 165-170). Restore the old spelling in Ethelwald, Egbert, thane, Bede. When was the "making of England" accomplished? Analyse and develop these phrases from Swinburne: lonely wind; sea-saturate land; glimmering sea-shine; cloud-clogged sunlight.

Examine, after Professor Azarias, Shakespeare's *For, if thou path, thy native semblance on*. What were the characteristic qualities of the Aryan mind?

78. (P. 170-1). Give the leading incidents of Napoleon's campaign in Egypt. When did he acquire the name of the "Little Corporal"? Illustrate what Carlyle here calls the silent strength of the man.

79. (P. 172-3). Examine the metrical undulations in Coleridge's *Ode to France*; remark the magnificent sweep of this billow: By each rude shape and wild unconquerable sound. What is the ordinary defect of the English ode?

80. (P. 173-5). Briefly narrate after Freeman,—but using your own diction,—the harrying of the Northern shires by William I. What was the provocation? Test Freeman's vocabulary by substituting, in a dozen lines, words of classical origin for his Saxon or Teutonic words; and remark on the loss or the gain to the narrative.

81. (P. 176-8). Explain in Longfellow's Sonnet gargoyled, parvis, portal. Name some of the chief cathedral cities and towns in England with the counties in which they are found. Write brief notes on the battles of Lichfield and Neville's Cross. Trace the subsequent career of Macaulay's nephew Georgy (see p. 494).

82. (P. 180-2). Accepting Principal Shairp's views, where do we find Shelley at his best; but, even there, what is his essential weakness? Notice the principal poets who have taken Prometheus as their subject. Give an outline of this Greek legend.

83. (P. 182-3). On what ground is the first place of excellence in rhymed verse assigned to Coleridge's *Kubla Khan*? Relate the poet's own account of the circumstances under which it was composed.

84. (P. 185-7). Describe Southey's historical book-keeping. What is meant by the *bibliography* of a subject? Contrast Southey's plan of work with Landor's. Repeat Southey's triad on style. What was his forte?

85. (P. 187-9). Quote any thought or epithet in Southey's sonnet that rises above commonplace. Revert to Theodore Watts, p. 93; then in Cowper's sonnet remark the flow in the first eight lines ("octave"); and the ebb in the last six ("sestet"). For *sweet my child* (Rossetti) see *FOURTH READER Questions and Suggestions*, No. 19.

86. (P. 155-156). See pp. 451-2 and give an account of Schliemann's career, studies and explorations. With what heroic personage does he connect the

remains found at Mycenæ? In what ancient poets do passages occur illustrating these discoveries?

87. Lord Houghton (*Life of Keats*) pronounces the sonnet *On First looking into Chapman's Homer* "as noble in thought, rich in expression, and harmonious in rhythm as any in the language"; illustrate these qualities by quotation. Contrast, after Mr. Lang, the music of ancient with that of modern poetry.

88. (P. 196-204). In what authors must we look for the sources of Keats' inspiration? What are the ascertained facts in the inquiry? Characterize the poet's style. On what grounds are we justified in ranking Clough among English poets? Explain in Keats: *Orient chamber*; *Provencal song*; *sad Vertumnus*; *soother than the creamy curd*; *cold serpent-pipe*; *van of circumstance*; *trailing airily*. On what ground would Ruskin rank the finest passage in Keats below *Guy Mannering*? Give an example of what Ruskin means by *self-examining verse*.

89. (P. 205-7). Give after Max Müller examples of transformed languages, European and Oriental. Compare p. 28, and draw up a short vocabulary of English words which have changed their pronunciation since the Elizabethan Age.

91. (P. 208-9.) In forming an estimate of Chatterton, what *personal* elements enter with the question, and should be constantly considered?

90. (P. 210-214). Under what circumstances was this letter of Montcalm written; and what is his forecast (a) as to the French tenure of Canada; (b) as to the English tenure of the New England Colonies? Describe Montcalm's last hours. Shew that Mr. Lemoine is correct in describing Lower Canada as a Norman Colony. Compare *FOURTH BOOK*, p. 89, and name an official who by his speculations and extravagance largely contributed to the French disaster of 1759. In the extract from *Heavysege's Saul* do any phrases or turns of expression betray the poet's Shakespearean studies?

92. (P. 215-224). In the selection from Burns observe (a) that each stanza runs on a different metaphor,—a trout, a floweret, a lark,—but that each metaphor is consistently worked out within its own stanza; also (b) that all the stanzas converge to the same disastrous issue, and that there is thus an artistic unity in the poem. Where has Mr. Black laid the scene of the *Princess of Thule*? What character forms the central figure of the novel? Observe the artistic handling of sky effects.

93. *Where are the poets, &c.* Compare p. 494, and give the names of our chief contemporary English poets. Explain *Olympian heights*; *singing shafts*; *stately argosies*. Give an example from Scott's poetry of the magic use of words; what is the more ordinary characteristic of his style, and in what descriptive passages does he reach his greatest power? Name his favorite metre. Trossachs, or Trossachs, a wild romantic mountain vale between Lochs Achray and Katrine in Perthshire.

94. (P. 224-6). Trace on a map the route taken by the *Vega*; what was the object of the expedition; how long was it absent; and with what success was it attended?

95. (P. 226-7). Sketch in outline the plot of Browning's poem, *The Ring and the Book*. As a companion piece to the *Apostrophe* see Mrs. Browning's *Sonnet from the Portuguese*, p. 334.

96. (P. 228-234). Describe after Lord Macaulay the historical method of Herodotus. How has recent research affected the earlier critical estimate of this Greek historian? In what Greek historian do we find reported the speeches of Pericles? Amid the conflicting evidence as to the character and policy of this statesman, on what point are all the witnesses unanimous? What is Grote's estimate of Pericles? What change has taken place in the political condition of Greece since Byron's lines were written? Indicate the

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geographical position of Athens, Memphis, Doris, the Peloponnesus, Libya, Mt. Olympus, Olympia (the scene of the Olympic games), Thermopylae.

97. (P. 235-240). How far does Longfellow's romance of *Evangeline* rest upon an historical basis? Narrate the actual occurrences. Whose narrative of those occurrences has the poet accepted as his foundation? By what French-Canadian poet has a translation of *Evangeline* been made? Compare No. 4, and give some account of the metre in which *Evangeline* is written. The peasants of Normandy built in the reign of the Henries: how many of the English Henries ruled over Normandy? When was the Province lost to England? What outlying fragments of the old Norman domain are still retained?

98. Sketch an outline map of the Maritime Provinces and mark the position of: Acadia; Bay of Fundy; Basin of Minas; Beausejour; Blomidon; Grand Pre. Explain: voyageur; coureurs-des-bois; Angelus; Summer of All-Saints.

99. (P. 241-246). Describe, after Principal Dawson, the tide-wave in the Bay of Fundy. What special facilities are afforded there for the study of foot-prints in geological strata? How did the researches of Sir William Logan serve to explain the formation of coal-beds? Sketch, after Kingsley, a contemporary coal-bed in process of formation. Where are the chief coal-fields of Great Britain, Canada, and the United States?

100. (P. 247-261). Sketch the career of Sir Francis Drake, making the expedition against Cadiz the central point in your narrative. Detail the circumstances that led to the disgrace and finally to the execution of Raleigh. Frame a genealogical table showing the relationship of Mary Queen of Scots, Elizabeth, James I, and Arabella Stuart. Name the statesmen and the men of letters who were contemporary with Sir Walter Raleigh. Who is (1882) our latest authority on the reigns of the first two Stuarts; and what are his qualities as an historian?

101. (P. 252-4). Coleridge wrote of himself: "Poetry has been to me its own 'exceeding great reward'; it has soothed my afflictions, it has multiplied and refined my enjoyments, it has endeared solitude, and it has given me the habit of wishing to discover the Good and Beautiful in all that meets and surrounds me." Apply this explanation of the poet's habit of thought in your analysis of the *Hymn before Sunrise*. In the closing apostrophe remark the fine example of anaphora.

102. (P. 254-261). Describe Gibbon's literary method and his conception of history. Sketch on an enlarged scale the Bosphorus (commonly spelled Bosphorus) and mark the places named in Gibbon's description. In Nicomedia both *'s* are long and consequently accentuated in pronunciation. The Tanais is in modern geography R. Don; the Borysthene, the Dnieper; the Euxine is the Black Sea.

103. (P. 261-2). Relate in outline the Scandinavian myth of Balder. By what writer has it been used in recent English Literature? Revert to Hutten's analysis of Arnold's nature-painting (pp. 140-1) and illustrate the critic's remarks by quotations from Balder's *Funeral Ship*.

104. (P. 263-7). What fluctuations have occurred in the estimate of Byron's poetry? Quote Byron's opinion of Burns. What additional contradictions entered into Byron's own character? His verse and prose are alike biographical: illustrate Professor Nichol's statement from the stanzas on the Lake of Geneva.

105. (P. 267-271). What is the characteristic difference between barbarian power and civilized government? Illustrate by historical contrasts. What was the primary object of Mr. Wood's excavations at Ephesus? Mention any interesting or valuable results of his labors. Give some account of the Great Temple.

106. (P. 272-5). *Fantasia*,—a musical caprice; *roulade*,—a rapid flight of notes; *aria*, an air or song. Paganini (Niccolo): the famous violinist, 1784-1840, born at Geneva; he could play a sonata on a single string, and could produce with his instrument most startling and unearthly effects.

107. (P. 276). Compare p. 145 and contrast Buchanan with Swinburne.

108. (P. 276-280). *Areopagitica*—i.e., a discourse to the High Court of Parliament; a name suggested by the Areopagitic discourses of Isocrates, in which the Athenian orator urges the High Court of Athens (*Areopagus*) to restore the Constitution of Solon as reformed by Cleisthenes. The Athenian Court got its name from meeting on Mars' Hill (*Areopagus*); compare *Acts of the Apostles* xvii, 19, 22.

Methinks. *Me* is a dative form, and *thinks* is from the Anglo-Saxon *thincan* "to seem," not from *thencan*, "to think. Noise: here in the archaic sense "a company of musicians." Cf. Dekker, (A.D. 1608), "Those terrible noyses with threadbare cloakes." For this Miltonic outburst compare p. 412, note.

109. Sketch, after Taswell-Langmead, the struggle in England for the Liberty of the Press. Consult your *English History* and relate the affair of Wilkes and the *North Briton*.

110. (P. 280-6). Which of Macaulay's *Essays* are instanced by Dr. Puns-
shon as particularly illustrating his artistic skill? Explain: *Nemesis*; *Sibyllines*; *Pre-Raphaelism*; *Lake Poets*.

111. (P. 286). How does Landor condense this statement: "Macaulay reminds one, now of the chivalrous Scott, now of the manly and large-hearted Burns." *Lar*, or *Lars*, usually the prefix to the name of the eldest son among the Etrurians, while a younger son was called *Aruns*; whence *Lar* came to mean *Lord*. See Macaulay's *Horatius*.

113. (P. 287-290.) Compare FOURTH READER, p. 96. Where in Dickens' works do we find the following characters?—*Little Nell*, *Mr. Winkle*, *Tiny Tim*, *Mr. Snodgrass*? *Angel face*: explain the allusion.

113. (P. 291-4). Describe the characteristic scenery of the Yosemite Valley; when and under what circumstances was the Valley discovered?

114. (P. 295-6). Conceive Burns as writing a prose narrative of his own life and make these Epistles the frame-work for a brief chapter of his Autobiography. Explain: *Imp her wing*; *left us darkling*; *The gift still dearer, as the giver, you*.

115. (P. 297-300). What earlier writers chiefly influenced Johnson in the formation of his style; and what are its peculiarities? What estimate is placed by Leslie Stephen on Johnson's principal works?

116. (P. 301-304). Name the plays upon which Goldsmith's reputation as a dramatic writer rests. What change has critical opinion undergone as to passages in the *Good-Natured Man*?

117. (P. 304). For the pronunciation of *Trafalgar*, compare Byron, *Childs Harold*, Canto IV., Stanza 181:

"They melt into thy yeast of waves, which mar
Alike the Armada's pride or spoils of Trafalgar."

Give the historical context of the victory at Trafalgar, and describe the incidents of the engagement.

118. (P. 305-8). Narrate after Professor Stubbs the events that led up to the signing of Magna Carta. Draw a sketch map of the Thames Valley marking the chief places of historical interest.

119. (P. 308-310). What geographical names enter into the narrative of Joan of Arc? Lay them down on a sketch map of France.

120. (P. 311-313). What is the scope of Lord Lytton's poem *Lucile*? What does he mean by the secular phantom of snow? Observe the anapestic movement in the metre.

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121. (P. 313-315). Give some account of the recent applications of electricity to purposes of illumination.

122. (P. 315-319). Compare p. 307 and draw an outline map to illustrate the Wars of the Roses. Also exhibit in the form of a genealogical table the claims of the rival families. How far is Shakspeare's portrait of Richard III. supported by historical research? What is our earliest source of information for the reign of Richard III.?

123. (P. 319-321). Consult your *English History*, and explain the "Corn-law Agitation." What personal advantages did Cobden possess for directing such a movement? What was the strongest quality in his public speaking?

124. (P. 321). What is the historical basis for Byron's *Sonnet on Chillon*?

125. (P. 323-5). How far is the phrase "vegetable mould" scientifically exact? Describe a worm's outfit of sense-organs.

126. (P. 325-7). Where in "George Eliot's" works do we meet the following characters and places: *Maggie, Dinah, Silas, Tito, Martin Poyser, the Hall Farm, the Rainbow Inn*? What painter's manner is suggested by the novelist's landscapes? What stern moral lesson is enforced in her plots?

127. (P. 328-332). What account did Sir Walter Scott give of his interview with Burns? How far does Principal Sharp agree with Carlyle in the latter's estimate of Scottish song as a vehicle for vigorous fancy? "Two things combined to make Burns the supreme master of genuine song." Develop and justify this statement. What important reform did Burns accomplish in Scottish minstrelsy? Explain the permanent interest that attaches to his songs as contrasted with those of other poets who were at one time equally popular.

128. (P. 333-4). What is the metaphor in the second stanza of Sangster's Ode. In Tennyson Turner's beautiful Sonnet observe the flow in the "octave," the ebb in the "sestet" (see p. 93). *Silver without soil*,—untarnished silver. Parse times. Who wrote the *Sonnets from the Portuguese*; what forms the subject?

129. (P. 335-340). Remark on the management of the pronouns "you, your," in the first selection from Dryden, and observe that the whole passage reaches a climax in the final words, *worship you. Methinks*, see above, No. 108. Give an account of the following works of Dryden: *Absalom and Achitophel; Astraea Redux; MacFlecknoe*. What is Mr. Saintsbury's estimate of the *Ode on Mrs. Killegrew*?

130. (P. 340-344). Enumerate our leading contemporary historians with a brief characterisation of each. What does Bacon mean by "dry light"? Where do we find the original *Dryasdust*?

131. (P. 345-6). Give some account of George Smith's Assyrian researches. What were the attainments of the Assyrians in Mathematics and Astronomy so far as may be judged from the library of Sardanapalus?

132. (P. 347-9). In what class of writing is Pope in his happiest vein?

133. (P. 349-359). When and where did the *Ancient Mariner* first appear in published form? Who was the other contributor to the volume, and what was the artistic division of labor? Amid what scenery was the *Ancient Mariner* composed; and how may the albatross have been suggested? Observe that the ballad stanza is here occasionally varied with Leonine verses: "At length did cross an albatross, &c."

134. (P. 359-361). Why did Ceenola's earlier researches prove comparatively unfruitful? What languages are represented in the Cyprian inscriptions? To what date B.C. is the inscribed armlet referred?

135. (P. 361). In Longfellow's *Sonnet* explain *passing hour*. Show that great circles must not be taken in the scientific sense. Develop the metaphor that runs through the last three lines. What is the grammatical connection of *rush*?

137. (P. 362-377). Compare the first set of *Papers*, pp. 123-133 and sketch in chronological order the principal explorations of the Canadian North-West. Name the authors of: *The Great Lone Land*; *From Ocean to Ocean*; *Journey to the Northern Ocean* (1795); *The Wild North Land*; *The North-West Passage by Land*; *Voyages to the Frozen and Pacific Oceans* (1801); *Newfoundland to Manitoba* (1881); *Saskatchewan and the Rocky Mountains* (1875); *Sketch of the North-West of America* (1878); *Manitoba: Its Infancy, Growth, and Present Condition* (1882).

137. Relate the circumstances attending the formation of the Selkirk Settlement. Sketch a map of the lake-region of the North-West.

138. (P. 370-2). *Hiawatha* appeared in October, 1855. It is written in rhymeless 8-syllable trochaic verse, the metre used in *Kalevala*, the great national epic of Finland, fragments of which were published by Topepius in 1822, and extensive collections of runes were published by Lönnrot in 1835 and 1849. Longfellow has been accused of borrowing from the same source the general structure of his poem, but his rendering of Indian thought and feeling is undeniably close and faithful.

139. (P. 377-383). What is Shakespeare's conception of Richard II? Explain the grounds on which Coleridge ranks *Richard II.* as the first of Shakespeare's historical plays. Identify *Barkloughly Castle*; what dramatic suggestion is probably intended? Ben Jonson summed up Shakespeare's classical attainments in "small Latin and less Greek"; how does this affect Shakespeare's use of Greek words? Account for the double form *apricock*, *apricot*.

140. In *Richard II.* Act iii, Scene 2, explain: How brooks your grace the air; plays fondly with her tears and smiles in meeting; ere her native king; wandering with the antipodes; and there the antic sits; with self and vain conceit; humored thus.

141. (P. 384-5). When did the poet Moore visit Canada? what were the literary fruits of his tour? (see p. 477). Where is the scene of this poem laid, and what is his explanation of the spectre-ship?

142. (P. 385-6). Trace after McGee the distinctive features of the British Constitution. In whose reign was the House of Commons instituted? When was the system of governing by Cabinets introduced? (See *English History*.)

143. (P. 387-391). What, according to Dr. Goldwin Smith, are the limitations of Cowper's poetry? How far does this estimate agree with the poet's own statement of his claims? Contrast Cowper's landscapes with Thomson's and with Pope's.

144. (391-3). In Mrs. Browning's service-metre an amphibrach is substituted for an iambus in the 7th foot. Observe that a caesural pause occurs after the 4th foot in each line, so that the lines may be broken up as follows:

"It is a place where poets crowned
May feel the heart's decaying—
It is a place where happy saints
May weep amid their praying." &c.

Resolve in this way any two of the stanzas into 8-line stanzas. Where is Cowper buried?

145. (P. 393-6). What character forms the centre of interest in the *Light of Asia*? How far back in time is the scene carried?

146. (P. 396-9). What were the charges against Warren Hastings: where were the legal proceedings conducted; who managed the impeachment for the Commons; and what was the result of the trial?

147. (P. 400). Describe the characteristic qualities of Macaulay's style and illustrate them from the preceding selection.

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148. (P. 401-403). Test Mr. McCarthy's estimate of Lecky by the latter's portrait of Edmund Burke.

149. (P. 403-413). What names has Milton given to his poems on Mirth and Contemplation; and how far is the latter correctly expressed in Milton's title? What inexactness has been pointed out in the poet's knowledge of birds and plants?

150. In *Allegro* explain: Hebe's cheek; unproved pleasure; towred cities; rain influence; learned sock; explain the allusions in lines 145-150.—Orpheus (two syllables). Discuss the construction of lines 45-48, and the difficulties that arise from a literal interpretation.

151. In *Penseroso* explain: trickt and frounc't; Attic boy; Ushered with a shower still; with minute drops from off the eaves; shadows brown that Sylvan loves; of pine or monumental oak; day's garish eye; the lines 147-150; to walk the studious cloister's pale; high embowed roof; massy proof; storied windows richly dight.

152. In *Lycidas* explain: the subject of the poem; the clear spirit doth raise; the blind fury with th' abhorred shears; the glistring foil; perfect witness; the pilot of the Galilean lake; the iron shuts amain; scranell pipes; the double reference in two handed engine at the door; return Alpheus; Sicilian muse; swart star sparely looks; rathe primrose; Doric lay.

153. (P. 413-419). What modern author has admittedly influenced Mr. Ruskin's style? (See p. 87.) Explain the various names applied in different parts of Canada to the genial hazy weather that generally falls in the early weeks of November.—Keats' *Ode* depicts an English autumn as it presented itself to his fancy at Winchester towards the end of September, 1819. Write a study of the epithets used in this *Ode*, expanding the thought condensed in each.

154. (P. 420-3). Express in prose Swinburne's comparison of Carlyle and "George Eliot."

155. (P. 424-433). Give an outline of DeQuincey's *Allegory*, and of its meaning as applied to human life. On what grounds does Trollope pronounce *Henry Esmond* the best of Thackeray's novels? What are its special artistic merits?

156. (P. 433-450). Notice briefly recent researches into the parasitical origin of disease.—Draw a sketch-map showing the basins of the Felly and Mackenzie Rivers.—Give an account of the engagement at the Alma.

157. (P. 451-467). Illustrate from Shelley what Rossetti means by "the poetical treatment of ordinary things." What is known of Empedocles and his philosophy? Describe the most important of the recent applications of electricity, with the names of the discoverers. What is the meaning which underlies Landor's *Allegory of Love, Sleep and Death*?

158. (P. 462-471). The abrupt transition from the 4th to the 5th stanza of Wordsworth's *Ode* is accounted for by the poet's own statement that the 4th was written in 1803, the 5th in 1806. In the 5th stanza there is a reference to that vague belief in a pre-existent state which, after floating in many minds for ages, took definite form in Plato's philosophy.—What is the earliest existing collection of Arthurian legends?

REVIEW.

Refer to their sources, giving context, the following quotations which occur in this READER :—

1. "Fame is the spur that the clear spirit doth raise
To set on delights and live laborious days."
2. "He prayeth best who loveth best."
3. "As darkness shows us worlds of light
We never saw by day!"
4. "When the stars twinkle through the loops of time."
5. "Nothing, if not critical."
6. "Laughter holding both his sides."
7. "It beggared all description."
8. "Let's talk of graves, and worms, and epitaphs."
9. "'Tis like a pardon after execution."
10. "Fools rush in where angels fear to tread."
11. "The third day comes a frost, a killing frost."
12. "Oh the pain, the bliss of dying!"
13. "Along the cliff to fall, and pause and fall, did seem."
14. "Thoughts that do often lie too deep for tears."
15. "Pine or monumental oak."
16. "Our birth is but a sleep and a forgetting."
17. "Have swept the lines where beauty lingers."
18. "Farewell, a long farewell to all my greatness!"
19. "Let us sit upon the ground
And tell sad stories of the death of kings,"
20. "As idle as a painted ship
Upon a painted ocean."
21. "Some unmeaning thing they call a thought."
22. "A man's a man for a' that."
23. "Through the corridors of time."
24. "The dead but sceptred sovereigns, who still rule
Our spirits from their urns."
25. "Some to church repair,
Not for the doctrine, but the music there."
26. "Wind, and light, and wind, and cloud, and wind."
27. "Shadwell never deviates into sense."
28. "Married to immortal verse."
29. "The surge and thunder of the Odyssey."
30. "This is my own, my native land."

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31. "Of a' the airts the wind can blaw."
32. "And tamed the glowing white with green."
33. "Say is not this Thermopylæ?"
34. "Barbaric pearl and gold."
35. "Water, water, everywhere
Nor any drop to drink."
36. "Warble his native wood-notes wild."
37. "Best paper credit ! last and best supply
That lends corruption lighter wings to fly."
38. "Cold on Canadian hills or Minden's plain."
39. "Build the lofty rhyme."
40. "Denham's strength and Waller's sweetness."
41. "I see before me the gladiator lie."
42. "Let's chouse executors and talk of wills."
43. "Most musical, most melancholy."
44. "They learn in suffering what they teach in song."
45. "Arise, ye Goths, and glut your ire."
46. "In the worst inn's worst room with mat half-hung."
47. "Hills peep o'er hills and Alps on Alps arise."
48. "The grave is not its goal."
49. "Wears his blushing honors thick upon him."
50. "Drink
With eager lips the wind of their own speed."
51. "Down the ringing grooves of change."
52. "Sister spirit, come away !"
53. (Of Byron)—"A sulky dandy."
54. "Jonson's learned sock."
55. "Bring the rathe primrose."
56. "While stands the Coliseum, Rome shall stand."
57. "Her voice is all those tuneful fools admire."
58. "Tears of perfect moan."
59. "Better fifty years of Europe
Than a cycle of Cathay."
60. "Vain pomp and glory of this world, I hate ye."
61. "Blithe and debonair."
62. "Swinging slow with sullen roar."
63. "The Angel of Death has been abroad throughout the land ; you may
almost hear the beating of his wings."
64. "Although unqueened, yet like
A queen, and daughter to a king."
65. "Lisp of leaves and ripple of rain."
66. "Link'd sweetness, long drawn out."

67. " Though the yesty waves
Confound and swallow navigation up."
68. " The Parliament of man,—the federation of the world."
69. " Save the cricket on the hearth."
70. " Storied windows richly dight."
71. " O thou wondrous mother-age !"
72. " This is sharp medicine, but it is a sound
cure for all diseases."
73. " Shall fold their tents like the Arabs
And as silently steal away."
74. " He nursed the pinion that impelled the steel."
75. " A dim, religious light."
76. " Should auld acquaintance be forgot."
77. " Yet human at the red-ripe of the heart."
78. " Brightest in dungeons, Liberty ! thou art."
79. " Yearning for the large excitement
That the coming years would yield."
80. " Day's garish eye."
81. " A little learning is a dangerous thing."
82. " Daisies, those pearly Arcturi of the earth."
83. " Nurse of swart nations since the world began."
84. " When he falls, he falls like Lucifer,
Never to hope again."
85. " A noble and puissant nation."
86. " Enthroned in the market-place, did sit alone
Whistling to the air."
87. " My eyes are dim with childish tears."
88. " Clime of the unforgotten brave."
89. " You must borrow me Gargantua's mouth."
90. " The sound must seem an echo to the sense."
91. " The melody
Of this small lute gave ease to Petrarch's wound."
92. " Swam full-faced like a silly silver-fish."
93. " Wrinkled lip and sneer of cold command."
94. " A noble wreck in ruinous perfection."
95. " True ease in writing comes from art, not chance.
Behold his lion's whelp
Forage in blood of French nobility."
96. " Quips, and cranks, and wanton wiles."
97. " Roundly smooth, or languishingly slow."
98. " To-morrow to fresh woods and pastures new."
99. " For the mighty wind arises,
Roaring seaward, and I go."
- 100.

