

# The Entrance.

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ENTRANCE LITERATURE.

BY THE EDITOR.

EXILE, THE EXILE OF EXILE.

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

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

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

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

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

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

*Day-star.*—The morning star.

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

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

*Fire-emotion.*—His warm love of his country in his younger days.

*Anthem.*—Song. Give the usual meaning.

*Bold.*—Sang it boldly or bravely.

*Erin-go-bragh.*—Irish words meaning Ireland forever.

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

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

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

*Home - not.*—See fourth stanza.

*Green.*—Ireland is called "The Green Isle."

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

*Harp.*—If this referred to Scotland, what instrument would be mentioned?

*Wild-woeen.*—Woven wild-flowers. *Strike-numbers.*—Play the music of the song, "Erin-go-bragh." For "numbers" see note on lesson on *Recognition*.

"Tell me not in mournful numbers."  
*Sad and fore-ken.*—Grammatically connected with "I."

*Dreams.*—Showing how he yearns for his country.

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

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

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

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

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

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

*Fast.*—close by.

*Sire.*—For father; used chiefly in poetry.

*Looked on.*—With anxiety and admiration.

*Bosom-friend.*—Intimate or fond friend.

*Dote on.*—Love to excess.

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

*Lighter.*—The poet's heart is lighter because he has had such brief companionship.

*Beauty.*—This may refer to the beauty of his sweetheart, or to the sweet-heart herself.

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

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

*Bequeaths.*—Leaves at death.

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

*Green.*—Compare.

"Where smiling spring its earliest visit paid  
And parting summer's lingering blooms delayed."

Ireland is called "The Green Isle."

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

*Maureen.*—Irish for "my darling."

LESSON XI.—THE EVENING CLOUD.  
(Republished from No. 1.)

The note on the author's life given in Reader will be found sufficient.

A short poem of this kind is called a *sonnet*. The sonnet consists of fourteen lines, with great variety in the rhyme. In the Shaksperian sonnet the first twelve lines rhyme alternately, and the last two with each other.

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

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

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

*Cautled.*—A picture of rest.

*Braided snow.* The cloud was white like snow and of beautiful shape as though "braided."

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

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

*Traquill.*—Peaceful.

*Spirit.*—The poet thinks of it as possessing life.

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

*Breeze.*—Slight or gentle breeze.

*Wafted.*—Carried gently forward.

*Beauteous West.*—Made beautiful by the brilliant sunset.

*Emblem.*—A type or symbol. An emblem is an object symbolizing or suggesting another object.

*Methought.*—It seemed to me.

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

*Breath of mercy.*—It is through the mercy of God that we are saved.

*Golden gates.*—Suggested by the golden sunset.

*Eye of faith.*—That in us which believes.

*Unhappy destiny.*—Enjoys rest.

The believer in God is thus assured that the end of this life means heaven to him. "There is no death"; What seems so is transition.

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

SIT AND SAT.

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

*To sit* means to rest on the lower part of the body; to rest; to perch; to hold a session, as

The boy sat on the bench for an hour. The children sit.

I have sat here for an hour. She sat for a picture to-day.

The court sits to-day.

*To set* means to put, to place; to put in any place, condition, state, or posture; to make fast; to fix in the ground; to appoint, as

She set her pitcher on the ground. I set the tray on the table.

They set the house on a wall of stone. The Lord set a mark upon Cain.

Set your affections upon things above. Every incident sets him thinking.

We set out six young maples. Has he set the time for supper?

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NOTE.—The editor of this paper is the Principal of the Essex Public School. For the last seven years he has had a course in entrance work, and has been in the position of Principal of the Kingsville public school, his classes in it secured the highest average marks in the province. In 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 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**THE PARTICIPLE.**

The following extract is from a paper read at the South Essex Teachers' Association a few weeks ago, by Mr. F. J. Voaden, Principal of the Kingsville P. S. We had the pleasure of listening to the speaker and we thought we could see something good in the subject for **THE EXTRACT.** We do not fill our space by publishing long-winded lectures, essays, etc., but where we can secure such *snippets* as are contained in the extract below, our columns are always available. Teachers will please note this and send along articles containing the "nuggets".

After a suitable introduction on the general principles of teaching grammar in which the speaker strongly advised a thorough drill in the *function* and *relation* of words before troubling pupils with *inflections*, he then said:

"The subject on the program is the participle, its uses. We have taught the pupils to determine the part of speech by function and relation. We have taught, that words which suggest and assert an action or state are verbs, and that words which are related to nouns are adjectives. With these ideas thoroughly impressed, we present to the pupils a sentence containing a participle.

"Mary saw John crying."  
What is the word which suggests action? The word *saw* also the word *crying* will be a verb. What is the word which not only suggests action but asserts action with reference to some subject?—The word *saw*.

What part of speech is the word *saw*?—A verb.  
What is the relation of the word *crying*?

The word *crying* is related to *John*. What part of speech is it?—An adjective modifying *John*, or the person whose name is John. This is correct. In the light of function and relation the participle is an adjective.

*Observing* the enemy, the soldiers prepared for battle.  
Having granted their request, Caesar departed.

*Heaten* in generalship, Montcalm resolved to fight as a soldier.

After good drill has been given on examples of this kind, bringing out to some words, while suggesting action, do not assert the action, and so are not verbs, but are related to nouns and attribute action to them, the pupils may be told that such words, though, adjectives in relation, are of a special class, so that a special name is given to them, namely participles.

The special characteristics of this particular class of adjectives may be further developed at this stage, by the use of many examples similar to those given.

1. They are related to nouns.
2. They are derived from all verbs.
3. They suggest action, but do not assert action.
4. When derived from transitive verbs, they may take an object.

We believe that by faithful attention to these points, hard and fast lines may be impressed, distinguishing participles from verbs, and distinguishing participles from ordinary adjectives."

(Continued in our next.)

**TRANSPOSED.**

The transposition of syllables by careless or embarrassed talkers often occasion some very language mistakes.

A lady visited in a large city attended a fashionable church, and, through the carelessness of an usher, was shown into a private pew. Very soon a fashionable family came in, led by a very pompous looking old gentleman, who stared angrily at the offending stranger in his pew.

"The lady, greatly embarrassed, arose and said, 'I—I beg your pardon, sir, do you occupy this pew?'"

"This was equal to the careless garrulity of the old lady who said that she had just recovered from an attack of 'infamously torryism'."

**GEOGRAPHY.**

ANSWERED IN OUR NEXT.

1. Name the grand divisions (continents) having respectively (a) the highest mountains; (b) the largest population; (c) the longest river; and (d) the longest relative coast line.
  2. Through what countries does the Arctic Circle pass?
  3. How are icebergs formed and how do they find their way to the warmer parts of the ocean?
  4. Why are the days and nights always equal at the equator?
  5. Define the following terms—Climate, pole, orbit, solstice, river-basin, equinoxes.
  6. Name two routes by which a loaded canal-barge or small sized steamer can leave Toronto and reach New York City without going to sea.
  7. What are isothermal lines? Illustrate by application to the United States.
  8. Show clearly why the tropics are located 23½ degrees from the equator, and the polar circles 23½ degrees from the poles.
  9. Explain why one day is added in Leap Year.
  10. Show how it is that the moon rises an hour later each successive day, and also account for the tides being an hour later each day in "coming in."
- NOTE.—The last three questions are taken from the pamphlet which accompanies The Heliotrope. The explanations are readily understood with one of those instruments in hand.

**TEMPERANCE AND PHYSIOLOGY.**

(QUESTIONS IN LAST ANSWERED.)

1. Starch must be converted into sugar. This change is mainly produced in the mouth by the action of the saliva.
2. It is by the action of the teeth.
3. By its roughly masticating the food.
4. It enters the lungs and then finds its way through the tissues of the air-passes, by osmosis, to the capillaries of the lungs. (Osmosis is the mixing of two liquids or gases by passage through a membrane separating them.—Ed.)
5. We leave this question for the pupils to answer.
6. There will be danger because of the excessive action of the heart.
7. The capillaries so obstruct the passage as to prevent the pulse wave from extending into the limbs.
8. A tonic is a medicine that imparts vigor to the body. A stimulant is a medicine that gives a quick but transient impulse to the action of the heart. A narcotic is a medicine or poison that produces insensibility to pain, or stupor, and in large doses, death.
9. In small doses, properly administered, it acts as a tonic; in larger doses it becomes a stimulant; in still larger overdoses it becomes a narcotic.
9. The stomach, the liver, the pancreas, the spleen, the kidneys, the intestines.
10. The heart. An involuntary muscle is one which contracts and relaxes without the direction of the will.

**PUNCTUATION.**

Fourth and fifth class pupils should be fairly proficient in this part of composition. There are a few rules on the subject with which they should be familiar. As we intend giving, later in the school year, several exercises in composition, our young readers may, perhaps, be better prepared for the work by examining carefully the following rules on the punctuation of simple sentences.

1. Words of the same class in a series, taken individually or in pairs, are set off by commas; as,
  - (a) The calm, cool, resolute man was there. (Never place a comma between the last adjective and the noun.)
  - (b) Russia exports tallow, wheat, flax and hides. (Many good writers would place a comma after "flax" but the tendency, especially with newspaper writers, is to omit it.)
- (c) John and James, William and Mary, and Henry and Thomas were present.

2. Two co-ordinate words joined by *and* or *or* are not to be separated by a comma; as,

- (a) Henry and Thomas were on the train.
- (b) Henry or Thomas was there when the lady came.

3. A phrase, unless very closely connected with the word to which it belongs, should be set off by a comma; as,

- (a) In spite of all difficulties, they resolved to make the attempt.
  - (b) The Indian monarch, stunned and bewildered, saw his faithful subjects falling around him.
- In the sentence "Our house is beautifully situated about three miles from town," the phrase, *about three miles from town*, is too closely joined in construction to be separated by a comma.

4. Adverbs like *however*, *instead*, *nevertheless*, etc., being equivalent to phrases, are generally set off by commas; as,

- (a) The story, however, was pronounced untrue.
- (b) No man, indeed, is always happy.

We shall continue these rules in two or three succeeding issues. As we said at the beginning, every boy and girl in the fourth and fifth classes should be familiar with these elementary rules on the subject of punctuation.

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