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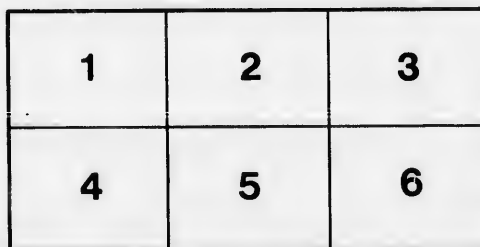
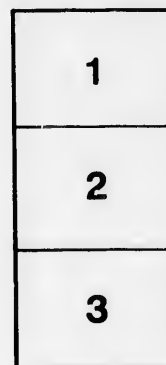
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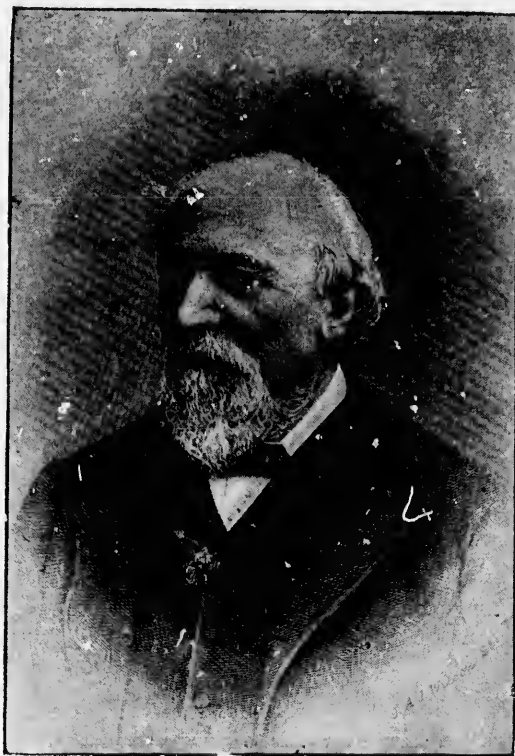
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THOMAS BROWNING

LESSONS IN LITERATURE

FOR

HIGH SCHOOL ENTRANCE EXAMINATIONS

1892-1893

BY

A. W. BURT, B.A.; I. LEVAN, B.A.; E. J. MCINTYRE, B.A.;
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PREFACE.

In presenting a work of the nature of this little volume to the teachers and pupils of Public School literature classes, the Editor feels that a few words of explanation, as to its origin and character, are in place.

For some time he has felt, as an examiner and teacher, that the classes in literature for the High School Entrance Examinations were not, as a general thing, prepared with such care and accuracy as classes in other subjects, or at least instruction in literature was far less effective than in other classes. This he found was likewise the experience of many teachers and examiners throughout this Province.

He has thought that the extension of those methods of instruction, now prevailing with marked success throughout Ontario High Schools, to the highest classes of the Public Schools, with such modifications as the more elementary character of such classes demanded, would facilitate and improve the study of literature in the Public Schools. Nothing, he thought, would be more conducive to a clear presentation of methods of those teaching than a symposium of model lessons by teachers of literature in Ontario High Schools.

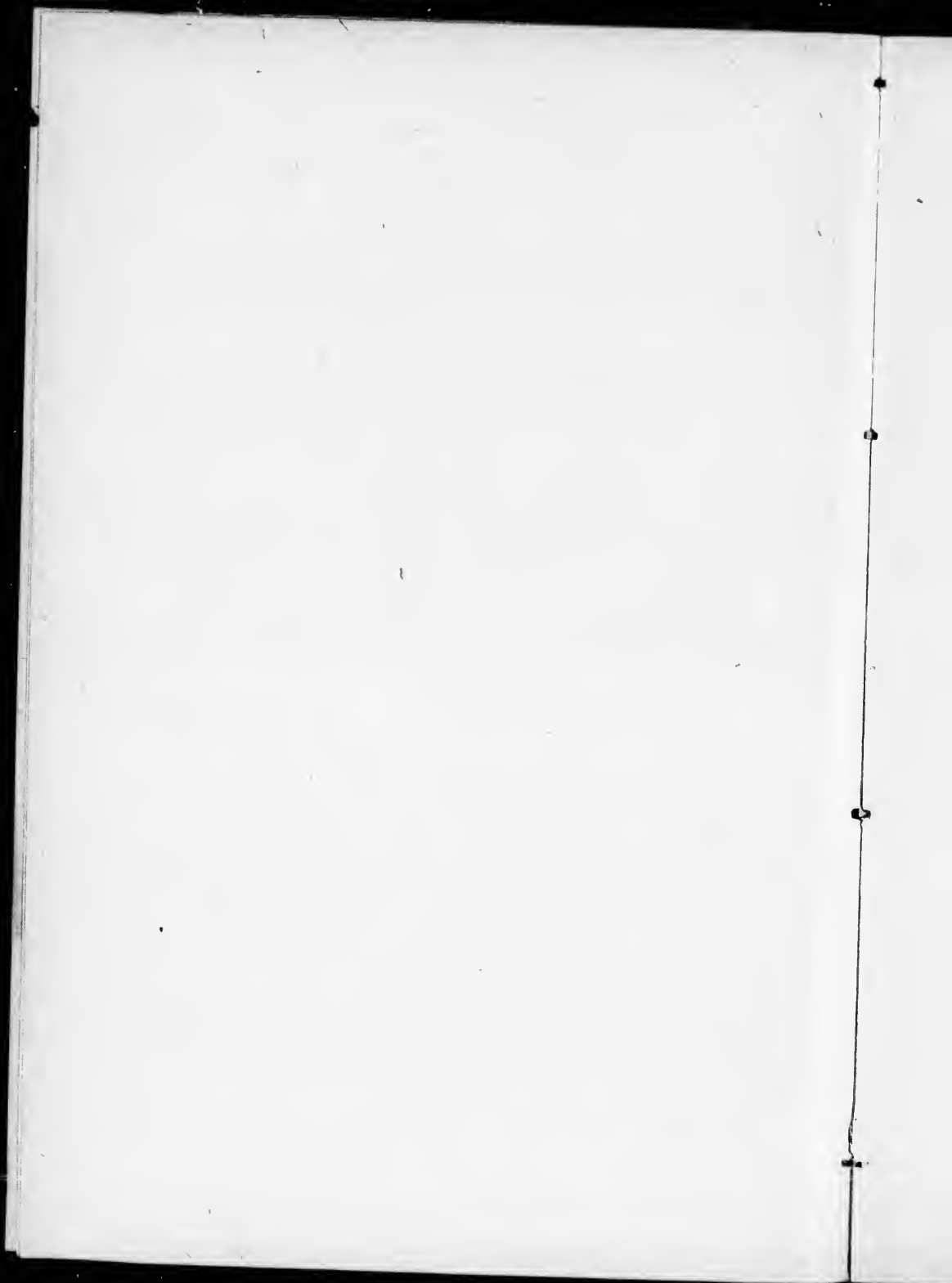
Invitations to contribute lessons, because of the necessity and practicability of the work, met with a cordial reception, and the little volume here presented is the first result of the plan.

The volume contains all lessons prescribed for careful reading by the Education Department for High School Entrance Examinations for 1892 and 1893. It aims (1) to afford useful suggestions to the teacher in treating the literary selections, (2) to explain all difficulties that occur in the text, (3) to present practical questions and exercises for use in class-work, (4) to give short biographical sketches of the authors of the selections discussed, (5) to include photogravure reproductions of the best available portraits, maps, and illustrations, of use in increasing the clearness and interest of the text.

For aid in this last feature, the Editor desires to thank the librarians of the Toronto Public Library and of the Education Department of Ontario, for kindness in putting many volumes at his disposal.

In the Appendix will be found recent Examination Papers of the Education Department.

TORONTO, *January*, 1892.



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Fourth Reader.

1892.

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1

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THE LITTLE MIDSHIPMAN.

BY JEAN INGELOW.



JEAN INGELOW.

I. BIOGRAPHICAL.

JEAN INGELOW (*in'-je-lō*) was born in the year 1830. Her father was a banker, and a man of culture and high intellectual power; her mother was of Scotch descent. Jean was naturally very shy and reserved. Her early life was quiet and uneventful, devoted to study and poetry. But in November, 1863, a volume of poems which she published made her at once famous, fourteen editions being exhausted within five years. The poems entitled "Divided," "High Tide on the Coast of Lincolnshire," and the "Songs of Seven," are widely popular. The last-named

has been published by itself, with illustrations; it contains seven poems representing seven epochs in the life of woman. Miss Ingelow now resides in London; but her unassuming nature and habits do not allow much of her life to appear before the world. One trait, however, shows the kind and sympathetic character which one would readily ascribe to her from her writings. Three times a week she gives a dinner to twelve needy persons just discharged from hospitals.

II. EXPLANATORY.

Midshipman is the second rank obtained by officers in the royal navy, the cadet being the first. It is, however, merely a position of apprenticeship, where the aspirant receives instruction for future duties as a naval officer. His practical duties are to transmit to the seamen the orders of a superior officer, and to watch over their execution.

Careless—Note the force of *less*,—free from.

Coach—The English coach is a closed, four-wheeled vehicle with springs, drawn by two or more horses; it contains two seats inside, and is built so as to carry baggage on top.

Gig—A light vehicle with two wheels, drawn by one horse.

Quarter-deck—The portion of the uppermost deck between the main mast and the mast nearest the stern (the mizzen mast).

Sea-serpent—The great sea-serpent has been the subject of many sailor's tales; whether it is a reality or a creature of the fancy is a matter of doubt. Many stories, however, are told of such a monster that one can hardly disbelieve—so circumstantial are the details, and so respectable the narrators.

Jib-boom—A spar run out from the end of the bowsprit to which a triangular sail is fastened.

Main-top-mast cross-trees—The "cross-trees" are horizontal pieces of oak at the top of the mast, sustaining the top of the lower mast and spreading the shrouds (ropes) that support the mast above. The "main-mast" is the chief mast, standing in the middle of the ship. Upon this mast is placed a smaller one called the top-mast, and above it a still smaller, the top-gallant mast. These cross-trees represent very lofty points on a sailing vessel. Make a diagram.

Not a sparrow falleth to the ground—See Matthew ix. 29.

Our eyes are held that we cannot see—See Luke xxiv. 16.

III. QUESTIONS AND EXERCISES.

1. *Who is this?*.....Is this better than beginning "There was once a little midshipman....."

2. *Chimney-tops*.....Is it a better term than "city?" Why?

3. *Every new object gives him fresh delight*.—Why?

4. What do we call one who tells everything he knows? The robber is different in every respect from the boy except that they both are restless. Notice that this restlessness arises from different motives in each.

5. *He never talks, he sits apart*. What would you say he is because of these habits? [Sullen, morose, moody, reserved, taciturn, unsociable, etc.]

5. *He watches him narrowly*; how does "narrowly" get its meaning in this line?

6. "*Parsonage*," i.e., house where the parson lives. Give other words in —age, and show the force of the suffix.

7. *He will do worse*. What? Why not say so?

[When the lesson is read as far as the middle of page 26, it would interest the pupils very much to trace on the blackboard the drive from London up to the entrance of the wood, reviewing the scenes and objects passed. Then as the pursuit advances, the sketch may be added to.]

8. *Now he gets the start again*,—over what? Had you difficulty in telling? Should there be any? Was it your fault or the author's? What name does this fault go by? [Obscurity, ambiguity.]

9. Give the meaning of "asunder," "outrun," "wayfarer," "canopy," "fern," (a specimen would be interesting)?

10. *Heyday*. Explain. What mood or temper did this accident put the boy in? Did he lose his cheerfulness? [He is vexed, as much as his nature is capable of being, at the bush.] Should he be? [The bush was friendly. "Faithful are the wounds of a friend."] Did the white-owl come for his good?

11. Explain the meaning of the "main track" and of "dairy"?

12. "*Thoughtless boy*." How does he show lack of thought here? [He runs after danger when danger is running away from him.]

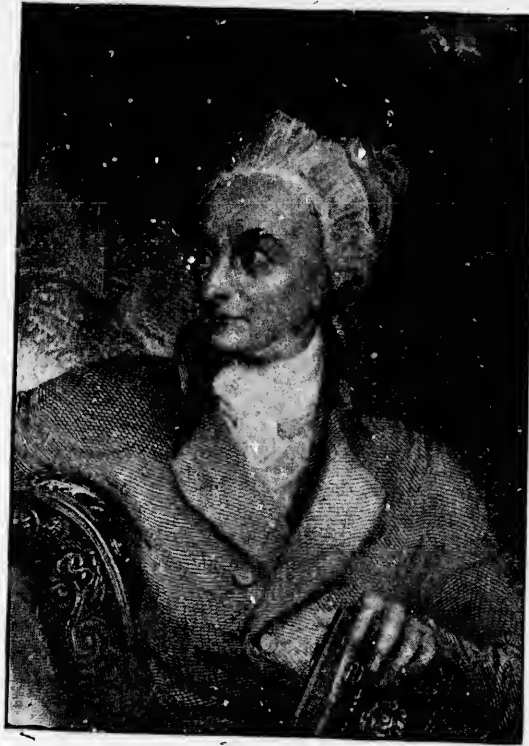
13. *The moon is plowing up, etc.* There is no real ploughing going on. The farmer ploughs. Why then does the writer say there is? [Because the moon seems to be shoving through the clouds, as a plough forces its way through the sod, and the clouds are in ridges just like the ploughed field. It is not ploughing, it only puts one in mind of ploughing, and when the writer says that the moon is ploughing, she uses a figure of speech (called a metaphor), which gives us a clear and pretty picture of the sky.]

14. *Listens breathlessly*. Why? Explain "thicket."

15. *Shall pass*. How is it different from "will pass"?
 16. *The jaws of death*—another metaphor, explain it.
 17. Explain "benighted," "at any rate."
 18. Why did the farmer say "thee"? Why was it a pleasure to hear him talk?
 19. Explain "in comparison."
 20. *Provide*.—Explain the meaning by derivation.
- II. Tell what sort of boy the midshipman was. Would you have liked him? Did those who knew him like him? His fellow-travellers? The woodman? The farmer? His relations? How did each shew his liking?
2. Are there any names of persons or places in this story?
- (III.) 1. Is the story of the little midshipman a true story? [Not exactly, the facts may never have occurred.]
2. Do you think it is meant to teach us anything, or that it is a mere story?
 3. What kinds of stories are intended to teach? [Parables and Fables.]
 4. Name some Parables. ["The Sower," "Prodigal Son," etc., of the New Testament.]
 5. In what sense are these parables true?
 6. What are they intended to teach?
 7. Name some Fables, and tell what they are intended to teach.
 8. What do you think this story of the little midshipman is intended to teach? [That human life is full of unseen danger, but that a guiding Hand is ruling all, guarding even the thoughtless. What symbolic meaning, then, have the robber, the by-path, the white owl alluring to the dismal pool, the thorn, etc?]
- IV. Compose a tale of a boy exposed to dangers similar to those of the lesson, and escaping in a similar manner.

E. J. McL.

BOADICEA.
BY WILLIAM COWPER.



believe me yours
Wm Cowper.

I.—INTRODUCTORY.

HISTORICAL BASIS OF THE POEM.—Boadicea (*bō-dī-sē'-a*) was a British queen in the time of the Emperor Nero. She was the wife of Prasutagus, King of the Iceni, a people inhabiting the eastern coast of Britain. On his death-bed, 60 A.D., Prasutagus named the Emperor heir to his accumulated

treasures, conjointly with his own daughter, in expectation of securing thereby Nero's protection for his family and people; but he was no sooner dead than the Emperor's officers seized all. Boadicea's opposition to these unjust proceedings was resented with such cruelty that orders were given that she should be publicly whipped. The Britons took up arms, with Boadicea at their head, to shake off the Roman yoke; the colony of Camalodunum, or Colchester, was taken and the Romans massacred wherever they could be found. The whole province of Britain would have been lost to Rome if Suetonius Paulinus (the Governor) had not hastened from Mona (Anglesea) and at the head of 10,000 men engaged the Britons, who are said to have numbered 230,000. A great battle was fought, which resulted in the complete defeat of the Britons (63 A.D.). Boadicea, who had displayed extraordinary valor, soon after despatched herself by poison. ("Encyclopædia Britannica." See also Freeman's "Old English History.")

II.—EXPLANATORY.

Her Country's Gods. Spreading Oak. Druids, etc.—"There was something grand and yet horrible in the religion of the Britains. They had priests called Druids, who had secret doctrines of their own, and who are said to have offered up men and women as sacrifices; but the people seem chiefly to have worshipped nature. They adored the genii of the streams, woods and mountains. The oak, with the mistletoe growing on it, was their emblem of Divinity; and they met for worship in caverns and in the depths of the forest." ("High School History.")

Rome shall perish.—The founding of Rome is ascribed by tradition to Romulus, in the year 753 B.C. At first she found it difficult to maintain her own independence, exposed as she was to the attacks of hostile tribes, but with a growth that was truly marvellous, she not only reduced all Italy to subjection, but became mistress of the world. The conquest of the Italian peninsula was perhaps her most difficult, as it was her first conquest. It was not till 264 B.C., at the close of more than a century of almost uninterrupted fighting, that she became undisputed mistress of the whole peninsula. Then the fatal lust of conquest seized her. Across the sea, on the northern African shore, was a rival city, Carthage, mistress of the sea, and greatest commercial power in the world. Carthage had been making settlements in Sicily and Spain, and Roman jealousy was aroused. A struggle for supremacy commenced, which resulted in the three well-known Punic (Puni, Poeni, the Carthaginians) wars, in the second of which Rome was almost conquered by the great Carthaginian general, Hannibal. However, she finally succeeded

in crushing her rival, and Carthage was levelled to the ground. From this time no adversary appeared who was really dangerous to Roman power, and her career was a rapid and brilliant one. Greece, once so mighty, was subdued; Macedonia became another Roman province, and the Roman arms were carried into Asia, where another province was soon constituted in what is now Asia Minor. So the whole basin of the Mediterranean became Roman territory. But hand in hand with increase of wealth and territory went internal decay. The free constitution of the Republic became an oligarchy and soon an imperial despotism was established. The bold, military character of the early Romans was lost by the habits of voluptuousness and idleness which came with wealth, and they became a tempting prey to the wild barbarians from the North. Various Teutonic tribes pressed into the Empire. The Goths were one of the most formidable of these tribes. About the middle of the third century they began to encroach upon the Roman Empire. In the fourth century the Gothic kingdom extended from the Don to the Theiss, and from the Black Sea to the Vistula and the Baltic. Their kingdom became divided into that of the East Goths, and that of the West Goths. In 396 Alaric, king of the West Goths, invaded and laid waste part of Greece. He invaded Italy in 409, and Rome fell into his hands in 410.

Write that word, etc.—Let the doom of Rome be chronicled in letters of blood,—a sign of the spirit of vengeance aroused by the ravages of Roman soldiers. The blood that she has spilt shall be the sure sign of her fall before the enemies that her conquests have banded against her.

Tramples on a thousand states.—The imperial system of Rome was very despotic. Little liberty, little self-government was permitted to the conquered peoples. In Britain, for instance, during the three centuries of Roman rule, though commerce, agriculture, etc., flourished, yet "wealth and population alike declined under a crushing system of taxation, under restrictions which fettered industry, under a despotism which crushed out all local independence."

Hark! the Gaul is at her gates.—In the early days of Rome, when she was still struggling for bare existence, the Gauls (who dwelt in the northern part of what is now Italy, in the basin of the river Po), several times threatened her with ruin. In B.C. 390, on the banks of the river Allia, they almost annihilated the Roman Army, and Rome itself was taken—all but the capital, which was saved by Camillus. This first capture of Rome by an army of barbarians foreshadowed the greater calamity of 410 A.D., when Alaric took the city.

Sounds, not Arms.—Referring to the decay of the Roman military spirit.

A wider world.—The world of the Romans comprised little except the basin of the Mediterranean. The Romans nowhere penetrated very far inland. Africa, except for a narrow strip along the north coast, was a region of unknown horrors; Asia, with the exception of Asia Minor, was not much better known; and Europe itself, with the exception of its three southern peninsulas, with France, part of Britain, and a small part of Germany, was unconquered. Compare the extent of the British Empire.

Cæsar.—Caius Julius Cæsar is perhaps the greatest name in history. He lived in the latter days of the Republic, was a great military leader, as well as author, orator and statesman. He conquered Gaul, invaded Britain, defeated the party of his rival Pompeius in a great civil war, and was successful in all his military undertakings. He gained almost despotic power at Rome, but was assassinated by the Republican party. Soon after his death, his adopted son, Julius Cæsar Octavianus, became the first Emperor of Rome. All the succeeding emperors also took the title of Cæsar. Notice how the same word appears in the modern "Kaiser" and "Czar."

Where his eagles never flew.—The eagle was called by the ancients the "bird of Jove." It was borne on the Roman standard. Many modern nations, as France under the Bonapartes, Russia, Prussia, Austria, the United States, etc., have adopted it as their national emblem.

Empire is on us bestowed.—It was not the race of Boadicea, however, *i.e.*, the Celtic race (to which the British belonged), that was destined to reach glories. On the contrary, the British was overcome by the English (Angles and Saxons) and it is *their* descendants who have built up the present mighty British Empire. Are you disposed to criticize the poet's representation of the matter?

III.—QUESTIONS AND EXERCISES.

- I. (1) What personages are represented in this poem?
- (2) Describe each of them fully. (2) Why should the Queen seek counsel of the gods? (4) Describe the feeling of the Queen on approaching the Druid. (5) Describe the scene of their meeting.
- (6) What do we know of Boadicea from the poem; what from history? (7) With what feelings does the Queen regard the Druid? (8) What feelings throng through the mind of the priest?
- (9) What curse did he pronounce? (10) How was cursing looked upon in ancient times? (11) What effect had the Druid's words upon the Queen? (12) Does she misunderstand his prophecy? (13) Do you sympathize with Boadicea or with the Romans, and why?

II. (1) Point out words or phrases that are of a poetic nature. Give prose equivalents for them. (2) What is meant by "her pride shall kiss the ground?" (3) Why is that expression said to be a figure of speech; what figure is it? [Note that we compare pride with a person bowing down to the dust; we have, therefore, a comparison of unlike objects, giving us a figure of comparison. This comparison is stated absolutely, which constitutes the *metaphor*.] (4) Point out similar figures in the poem. (5) What is meant by "thunder" and "wings" (l. 7). (6) Why "celestial" fire? [Prophecy inspired by heaven]. (7) Why "awful" lyre? (8) What do you notice peculiar in sound in "pitiless as proud?" (9) What name is given to this peculiarity? [Alliteration]. (10) Point out other instances of alliteration in the poem.

V.—BIOGRAPHICAL.

The poetic spirit of the Elizabethan age had almost died out. Poetry had become a soulless thing, a nicely polished form from which, however, the spirit had fled. Cowper was one of the first in a reactionary movement, by which again the superiority of the natural to the artificial, of the thought to its expression, was asserted.

The gray November weather in which, in 1731, the child of the Rev. John Cowper opened his baby eyes upon a cheerless world, was a mournful prelude of the life that was to follow. He was of a good Whig family, and descended through his mother from Henry III. That mother died when the little, sensitive child was only six years of age. He was sent to a boarding-school, where his experience was such as he could never look back upon without shuddering. After spending two years with an oculist, on account of weak eyes, he next passed to Westminster school, where he laid the foundation of a good classical scholarship. At eighteen he left school to study law, and in course of time was called to the bar. But all hope of a successful professional career was cut off by an attack of insanity. He recovered after a few months, but, abandoning all thought of a return to his profession, he was provided with a home at Huntingdon. Here he made the acquaintance of the Rev. Wm. Unwin, his wife, and their son and daughter. The acquaintance ripened into so warm a friendship that Cowper soon left his bachelor home and became a member of the Unwin household. They were intensely religious people, for they had caught the fervor that was being felt throughout England in the form of the great revival of religion which produced the Methodists. After Mr. Unwin's death, Cowper and Mrs. Unwin removed to the dreary town of Olney, in Buckinghamshire, attracted by the presence of an enthusiastic preacher of the revival, John Newton. A life spent in uninterrupted religious exercises—for hymn-writing was scarcely an

interruption—brought on another attack of insanity, which lasted for more than a year. John Newton left Olney shortly after, and now, when nearly fifty, Cowper became a poet. His youthful verses and Olney hymn-writing would scarcely have justified the title. His first poems, on themes suggested by Mrs. Unwin, such as Truth, Table-Talk, Charity, etc., were criticized as tedious and dull and too distinctly religious. A happier choice was made when another friend, Lady Austen, bade him take for subject the sofa on which she was reclining. The result was his greatest poem, "The Task," in which the poet is led in a rambling fashion from the sofa to country-walks and country-life, and into much talk on subjects philosophic, religious and political. Yet "The Task" is not so well known and will probably not live so long as some of his short poems, such as "John Gilpin" and "The Solitude of Alexander Selkirk." He also attempted translations of Greek and Latin poetry, but with indifferent success.

Cowper has been called the best of English letter-writers. His letters are written in a graceful and natural style, and are also interesting for the revelation they give of the character and life of the poet.

Cowper's last days were shadowed by steadily thickening clouds. Insanity again seized him. Mrs. Unwin, also, was stricken with paralysis, and though they moved from place to place in the hope of benefiting her, the hope proved vain, and she died in 1796. Cowper had not sufficient command of his faculties to be fully conscious of his loss, and during the remaining three years of his life the gleams of reason were faint and infrequent. His last original poem was "The Castaway," in which we have an awful picture of the gloom in which his soul was plunged. Death came at last, a welcome liberator, on the morning of April 25, 1800.

THE LAMENT OF THE IRISH EMIGRANT.

BY LADY DUFFERIN.

INTRODUCTORY.

THE "Lament" is a very simple and touching poem. The language of the Irish Emigrant is in keeping with his plain, manly character. His bereavement of everything he holds dear—his wife, and child, and home—moves our sympathy very strongly. If the pupils commit the poem to memory, and are able to read it with appreciation of the sad story it reveals, the teacher's work will be accomplished.

THE LESSON.

It seems undesirable to submit this poem, because of its emotional character, to any analytical inquiry as to its rhythmical or rhetorical structure. Let us simply try, line by line, to find what sad events cloud the life of the Emigrant. What a story we can gather from his few words, that give utterance to his sorrow, when he had no thought of anyone else knowing it or hearing it.

One May morning the young Irishman and his sweetheart, Mary, were married. How bright everything was to him that day, sitting on the stile with his Mary! The corn was fresh and green, the lark was singing high in the air, and Mary's eyes beamed with love and happiness. They began their married life full of hope,—trusting, helping and cheering each other. But suddenly a terrible famine came—how terrible we cannot imagine.* Hunger and want seized the little family. The man's strength gave way, and with that his hope and faith in God. But Mary's brave heart kept up its trust. She had ever a kind look, a word of cheer, and a pleasant smile, though her heart was fit to break with grief and the hunger-pain that gnawed there. Gradually, however, her woman's strength failed. She was overcome by hunger and sickness, and at last she and her baby died. The man recovered, bereft of everything but his great sorrow and the

* Ireland has been called a land of famines. Every two or three years, from 1811 to 1845, there was a potato blight, leaving the people without food. In the famine of '22, due to the potato not ripening, it is said that typhus and dysentery followed the use of the unwholesome potatoes and slew thousands. In some parts the living could not bury the dead.

memory of his wife. He determined to emigrate to America. In the poem we see him shortly before he left, sitting on the same stile on which he and Mary sat the day they were married. The day is bright again. The lark is singing and the corn is fresh and green, but he is very lonely. He sees the spire of the church where they were married, and, near by, the graveyard where she and her child are at rest. He thinks of all she had been to him, and now he is bidding her a long farewell. The thought of her brave heart inspires him with quiet hopefulness. He is going to a land where there is bread and work for all, and grand old woods, and bright skies. But often he will see again, in thought, the place where Mary lies, and the little stile where they sat side by side, and the bright May morning when first she was his bride.

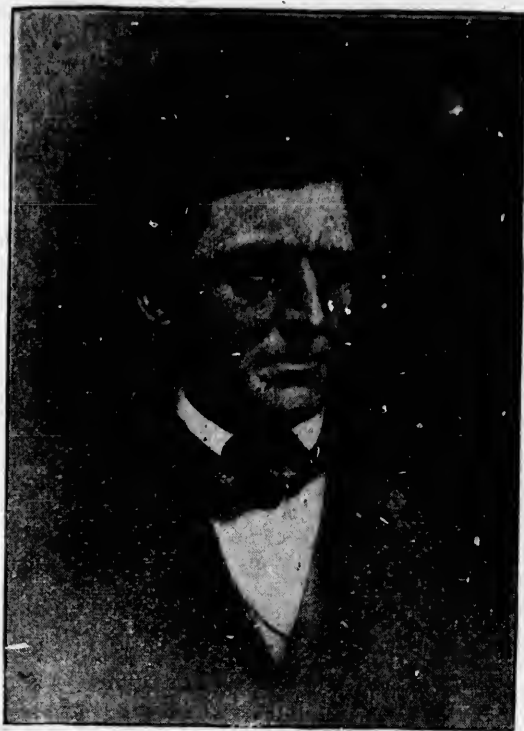
E. J. McI.

BIOGRAPHICAL.

This poem is the expression of a true, warm Irish heart that sympathized with the joys and sorrows of Irish hearts. Helen Selina Sheridan was born in 1807, the grand-daughter of one of England's greatest dramatists and orators, Richard Brinsley Sheridan. Under a careful mother, she was trained in the seclusion of Hampton Court, in the companionship of her sister, afterwards the Hon. Mrs. Norton (author of "Bingen on the Rhine,") and the Duchess of Somerset. Her first husband was the Earl of Dufferin. Beautiful and witty as well as true-hearted, she won the affections of the people not only by her disposition but also by her many lyrical poems. "Of all her pieces" says one writer "the 'Irish Emigrant' is the most universal favorite. Nothing could surpass its simple and touching pathos and fidelity to nature, especially to Irish nature." Other poems, "Terence's Farewell," "Katey's Letter," and "Sweet Kilkenny," are likewise deservedly popular. In prose Lady Dufferin has published "The Honourable Impulsia Gushington," satirizing the high life of this century. She married Lord Gifford shortly before his death. She herself died in 1867, but her name lives in her poems, and in the fame of her son, whom we have known and honored as Governor-General of Canada.

THE HUMBLE BEE.

BY RALPH WALDO EMERSON.



RALPH WALDO EMERSON.

I. CRITICAL AND BIOGRAPHICAL SKETCH.

"YOU are a new era, my man, in your new, huge country." So said Carlyle, the sage of Chelsea, writing to his friend Emerson, the seer of Concord. Hear now, further, Emerson himself outlining his own mission and the great end of life. "What is a man born for," he asks, "but to be a Reformer, a Re-maker of what man has made; a renouncer of lies; a restorer of truth and good."

From such a man we seem to ourselves to know what to expect. But how vain this belief is we learn as soon as we begin to

read. All the things we had thought settled, nay fixed as eternal as the stars, articles of religion, conventions of conduct and social living, and the canons of art, most of these are to Emerson but as an idle echo from the dead, a tale that has been told. And he says so with such sweet reasonableness that we cannot be offended; some of us, indeed, need but small persuasion to see that he is right. Yet he is not merely a destroyer of old idols and temples. He has built new shrines without idols, he preaches a finer faith, a higher practice.

But it is with Emerson as a writer of poems that we have chiefly here to do, and with but one of the poems he has written. "The Humble Bee" is of historical interest as inaugurating a new epoch in American poetry. It is said to have been the first strong poem by a writer of any considerable repute on a purely native topic. Previously American poets had gone over the sea for themes or models of themes. "I look in vain," he said, "for the poet I describe. We have yet had no genius in America who knew the value of our incomparative materials."

Somebody has called Emerson "a poet, not a singer." This quality of the author, his indifference to form, to the niceties of rhythm and rhyme, appears plainly in "The Humble Bee." "For it is not metres," said he, "that make a poem." Of Emerson's versification, his ablest critic, Edmund Clarence Stedman, writes, "He was impressed in youth by the free-hand manner of the early dramatists, whom he read with avidity. He soon formed his characteristic measure, varying with 'sixes,' 'sevens,' and 'eights' resembling Ben Jonson's lyrical style, but even more like that of Milton, Marvell, and other worthies of the Protectorate."

The general style of Emerson's writing in his essays as well as in his poetry is also illustrated in this poem. He has so much to say, and says it so briefly in epithets and images that his sentences often seem to lack connection with one another. Yet this lack of coherence is only on the surface. The connection lies deep down in feeling and sentiment, and it is no fault of the writer if we cannot always sound those depths.

The best description of Emerson's general character and philosophy of living is found in briefest form in his eulogy of the "Humble Bee."

"Seeing only what is fair,
Sipping only what is sweet,
Thou dost mock all fate and care,
Leave the chaff and take the wheat."

Unique in his greatness though Emerson was, he was not an accident, but the proper result of his ancestry and his surroundings. He was born in 1803, in a new country, in a new era.

"Time's noblest offspring is her last," said the good Bishop Berkeley years before, writing of America, and the best of America was in New England, in Massachusetts, and there in Boston where Emerson first saw the day and in the neighborhood of which he spent most of his life. Descended from eight generations of New England preachers, he in himself most aptly illustrated his own saying "that every man is a quotation from all his ancestors." Then he was brought up in a simple, frugal household, under the careful guidance of a noble mother and of his aunt, Mary Emerson, a woman of great originality and intellectual power. They took him to church every Sunday, and there he heard the great Channing preach; that itself alone must have been a liberal education. He grew up in the companionship of young men and women filled with spiritual enthusiasm. Finding the Unitarian ministry of that day under restrictions too many for him, he resigned his charge, and rising to higher levels outside the pulpit he raised up with honor not only Unitarianism but all New England. And so he became a prophet honored in his own country and revered throughout the whole world.

II. EXPLANATORY.

Fine humble-bee! etc.—Some editions have "Burly, dozing humble bee." Note the force of these epithets and contrast with the vague superlative "fine."

Humble-bee.—Commonly called bumble-bee in Ontario. This latter is not a provincial vulgarism, a corruption of "humble" as some suppose. Both are standard English words, used "indifferently" says Skeat. Bumble is a frequentative of boom, humble of hum; the *b* in both cases is excrescent, having no meaning.

Let them sail.—Who?

Porto Rique.—Porto Rico is an island of the West Indies, lying West of Hayti. The poet means, however, places such as Porto Rico, *i.e.* tropical lands. Compare further on "Indian" and "Syrian." Note that the use of the particular and concrete for the general and abstract gives picturesqueness and force.

Far-off heats...through seas.—Would a writer now ordinarily speak of Porto Rico as far off? Why? What seas are meant?

Follow thee alone.—T' means that (in contrast to others who seek pleasure in far-off seas, the poet is content to stay at home, (since the bee has come) finding his home in watching the bee.

Animated torrid zone.—A characteristic Emersonian expression. To get the meaning fully look at expressions to somewhat the same effect further on in the poem, *i.e.* "lover of the sun," "voyager of light and noon," "epicurean of June," and the whole

stanza beginning, "Hot midsummer's petted crone." The bumble-bee loves the sun and in the greatest heat of summer it is most active and conspicuous. Moreover the rank luxuriance of our wild flowers and foliage then shows our country at its nearest approach to tropical conditions. Another bond in this complex association may be the rich, bright color of the bumble-bee.

Zig-zag.—A felicitous term to describe the flight of the bee.

Steerer.—The poet evidently credits the bee with taking a zig zag route intentionally. To most observers it seems to go blundering along awkwardly with little power of self-direction. The poet perhaps has in mind the line "Let them sail for Porto Rico," and the image of a sailor used farther on, and looks on the bee as progressing by tacking like sailors in a head wind.

Desert.—Is it a waste or merely an uninhabited place? See "wildernesses" farther on.

Chase.—Follow eagerly.

Keep me nearer.—Keep me closer to thee.

Me thy hearer.—Observe the subtle casual force of this phrase=because I wish to listen to thee.

Singing voices.—Forcible though unconnected in a grammatical sense. Understand "thou who art singing," etc. How can the hum of the wings be called singing?

Here the tents.—Note the fine metaphor in the word "tents," suggested by the shape of the flowers.

Insect.—This word seems redundant and of no poetical value here.

Lover of the sun.—See the note on "torrid zone." The bumble bee is quite sluggish in cool weather, scarcely flying about at all.

Joy of thy dominion.—The bee enlivens the sunny air, and hence is said to be its "joy"; it traverses everywhere the air, which is therefore called its "dominion"—what it rules over.

Waves of air.—Expand the comparison.

Epicurean.—A follower of pleasure. Epicurus the Greek philosopher taught that pleasure was the highest good of life. He certainly did not mean thereby only the pleasure of the senses but included in his contemplation all moral, intellectual and æsthetic satisfactions. In the word "epicure" especially the original significance has become degraded and specialized. "Epicurean of June" means therefore 'the dainty pleasure-seeker of the summer months.'

Wait.....hum.—Note a similar idea in the first stanza. Observe the various descriptive terms applied to the sound of the bee throughout the poem.

Prithee.—Note that "prithee" is a contraction of "pray thee."

All without.....Martyrdom.—This exaggeration strikes some minds as a defect. Is "without" in contrast to "within" or is it equivalent to "unless thou dost wait?"

Net of shining haze.—Other poets have used "veil" and "lace" in such descriptions. The haze brought up by the south wind being thin and the sun shining on it and through it produces the effect described in "shining" and "silver."

With softness.—Touching all things so that they lose the rigor and severity of "hard" winter.

Tints.....color of romance.—Gives to the human face a fresh ideal beauty. One meaning of romance is the description of beauties beyond the actual or at least beyond the usual.

Infusing.....violets. The most striking description, as it seems to me, in any poem of the fact and miracle "spring."

Green silence.—Novel, but not too much so to be poetic. Notice that many terms are used indifferently in relation to impressions on the eye or ear. We speak of colors as "quiet" or "loud"; we use "tone," "harmony" and "discord" for both colors and sounds.

Petted crone.—The word "crone" means literally 'old woman,' but here 'darling.' It has no connection with *crooning*, as it is derived from a word akin to the Irish *crion*, withered.

Telling, etc.—Note the connection in idea with "torrid zone," and elsewhere.

Gulfs.....in Indian wildernesses.—We think of India as abounding in all riches. Compare Milton, "the wealth of Ormuz and of Ind"; and the common expressions, the wealth of the Indies, and "Nabob" for a rich man.

Syrian peace.—The people of the east take life leisurely. Perhaps a special reference is implied here to the siesta, or mid-day slumber. Bumble-bees often sit dozing on flowers.

Bird-like pleasure.—The pleasure of freedom, to roam through the air. Birds are often used by the poets as types of complete happiness in freedom.

My insect.—"My" a term of intimate acquaintance and affection; compare "my little man" in "The Barefoot-Boy."

Bilberry bells.—The bilberry is another name for the wortleberry, a class of plants with bell-shaped flowers and edible fruit. The common huckle-berry belongs to the family, and in England is popularly called bilberry.

Catchfly.—A name applied to certain plants that have a gummy or hairy surface, which enables them to hold insects that alight on them.

Adder's-tongue.—A sort of fern with a spike forked like a snake's tongue.

Daffodils.—The shape of this flowering plant may be seen in the lowest flowers in the illustration to Lesson XLIV., of the Third Reader.

All was picture.—*i.e.* beautiful. Why? E. Does not admit the presence of defect or evil in the universe. The unknown waste, too, has its own purpose and its own beauty.

Wiser.....ridiculous.—Not only is the bee wiser than we in exercising its choice but more fortunate in the conditions of its nature. It can make light of want and woe because they do not reach it. It escapes trouble while asleep. Does E. represent that the bee falls asleep purposely to avoid hardships, or that its lot is so ordered fortunately for it in its nature? That is, is this sleeping through trouble a part of the wisdom mentioned in the foregoing lines?

Cools sea and land so far and fast.—E. refers to the far-reaching sway of frost.

Makes ridiculous.—*i.e.* puts them to shame simply by sleeping.

GENERAL REMARKS AND SUGGESTIONS.

It is a valuable exercise for pupils to search out every word in the poem that is used in a peculiar sense and with the help of the teacher to learn, as far as practicable, just why that word was so used. Here is an opportunity to inquire as to the qualities that give poetic value to words. Simple similitudes also should be analyzed.

Since most poetry is written in verse, and since young people are generally susceptible to the music of rhythm, rhyme and alliteration, poems taken up in class may profitably be made the subject of lessons in the simpler matters pertaining to versification. It is a good plan for the teacher to beat time to several lines, the pupils keeping count of the beats, *not of the feet*. Names of rhythms and metres need not yet be introduced, it is enough that the facts be observed and interest aroused.

It does not seem to matter whether a plan of the poem be drawn up before or after the word-by-word study. Pupils should do the most of this work of course. In most cases it is an advantage to commit the plan to memory along with the poem; it will be an aid to the memory in fixing the poem and will also serve in a general way as a model for outlining essay work.

Whether the biography of the poem be taken up before or after the poem will depend on which has the most in it to interest the pupil. From the easy to the difficult is the best course for the teacher.

'TIS THE LAST ROSE OF SUMMER.

BY THOMAS MOORE.



THOMAS MOORE.

INTRODUCTORY.

IT is advisable that the teacher, before he refers to this poem, should talk with his class upon the theme of the poem itself, so that they may thoroughly appreciate the attitude of the poet towards "the last rose," and towards human life. He would do

well to question then as to the effect of Autumn on Nature, noticing the influence of that season not only on the fields and woods, but also on the gardens, and especially on the flowers. Then let him make the supposition that flowers have feeling and thought like human beings, and ask his pupils what thoughts the few surviving flowers would have when they saw their fellow flowers dying one by one beside them. Tell them that Thomas Moore once thought that a rose, which he saw blooming when all her companions were gone, had sad thoughts, which he has expressed for us in a certain poem about to be given them for study. End by wondering if human life has its Autumn, if any human lives are like the rose, living on, sad and lonely, old friends and companions having gone to that distant country whence no traveller returns.

Having thus brought the subject matter of the poem within the range of the pupil's own experience, and excited his curiosity about the lonely rose, the teacher may read the poem to his class, and assign it, all or in part, for memorization.

The next lessons should be devoted to an examination of the memory work, followed by detailed analysis of the poem, clause by clause, stanza by stanza.

ANALYTICAL TREATMENT.

In the teacher's talks with his class over the poem, some scheme of questions such as follows will be found advantageous:—
 (I.) 1. What or whom is the poet addressing? 2. Does he treat the rose as a person or as a mere flower? Give reasons for your answer. 3. Where is the poet as he addresses the rose? 4. Describe the scene around him. [Require here a simple description of a garden in late summer, with flowers faded and leaves withered, lying scattered upon the ground, etc., and only one solitary rose left blooming upon her stem.] 5. In what state does the rose find herself? [A clear conception of "no flower of her kindred" is here of importance. It means, no flower of the same family as the rose, *i.e.*, no other rose, not even a rosebud, is near.] 6. What color is the rose? What does its color suggest to the poet? [The color of the red rose leads him to think of its power of feeling, and then of the absence of other roses that might sympathize with it—"reflect back its blushes."] 7. What thoughts come to the rose as she realizes her position? (II.) 1. What does the poet do when he realizes the loneliness of the rose? 2. What does "pine" mean? [Wear away from grief or distress.] 3. If he had left the flower to bloom what would have happened to it? 4. What thought prompted him to break off the rose? 5. What does he do as he says, "Go, sleep thou with them"? 6. What does he mean by "sleeping" and "sleep"? 7. Why "kindly"? 8. What "bed" is referred to? 9. Who are the "mates of the garden"? [Refer to

the "lovely companions," "flowers of her kindred."] 10. Why does the poet scatter the petals of the rose upon the bed? (III.) 1. What is the poet's wish, as expressed in the third stanza? 2. What does "so" mean, in line 1? [Thus, in the same manner (as the rose).] 3. What is the meaning of "may"? [Not permission, but wish, as in,—“May you be happy”—“I wish that you may be happy;” hence the lines mean, “I wish that, just as the rose is made soon to follow her companions, so I, when friendless old age has come, may soon join my departed friends and companions.”] 4. What is the meaning of “when friendships decay”? 5. What is “love’s shining circle”? Why “shining”? 6. What is the meaning of a “gem” in “love’s circle”? 7. What fanciful way has the poet of speaking of his loved ones? 8. What again is the poet’s wish? 9. Why does he wish to follow his friends? 10. Does he tell us why he uttered such a wish? 11. When are “true hearts withered”? [Death blights all our feelings, according to the poet. When faithful friends lie in the grave, cold and unfeeling as the withered leaves of the rose.] 12. Why does the poet use such words as “decay” and “withered” in speaking of death? [These words imply a comparison with the rose of the preceding stanzas.] 13. What feelings must enter the minds of the aged, thinking of their lost friends? 14. How must the world appear to them, thus friendless? 15. Is the poet wrong to wish that he may soon follow his friends when they die?

Tell generally what each of the stanzas is about. [I. A description of a solitary rose in a garden in Autumn, lamenting its loneliness. II. The destruction of the rose by the poet, so that it may join its companions and be happy. III. The poet’s wish with respect to the close of his own life,—that he may soon die, like the rose, when his friends shall have departed from this life.]

Why is the title of the poem a suitable one?

BIOGRAPHICAL NOTE.

Thomas Moore was Irish, with the warm-heartedness, jollity, wit and genius of the Irish race. He was born in Dublin in 1779, and lived until about forty years ago (Feb. 26, 1852). Even as a schoolboy he wrote verses; and when he went to college he distinguished himself in classics. His classical study led him to make translations of some Greek poems, but it was not until 1806 that he published anything really valuable. In that year he gave to the world two volumes of “Odes and Epistles,” which contained many short poems written during an absence of over a year in America. It is interesting to us Canadians to know that Moore, in this trip to our continent, lived a while in Canada. Visitors to the Ottawa are still able to see his cottage at St. Anne’s, from the porch of which, according to a recent writer, “the poet used no doubt to see the boatmen and their rafts, and hear as well their

songs as the log crafts swept towards the St. Lawrence. Modern houses have been built in front of it, but the passer-by can still get a good view of the steep-roofed, rough-cast domicile, with its five little dormer-windows, its shabby green blinds and paint-scarred portico." Canadians are especially interested in one piece inspired by memories of the Ottawa and the St. Lawrence,—“The Canadian Boat Song.” (See Third Reader, p. 73).

Moore's next writings were satirical, light, witty, and effective beyond those of any other satirist of his day. But satirical poetry is not what has endeared this poet to the heart of the nation, especially to the hearts of the Irish. His fame rests durably upon a different sort of work. Everyone knows and sings some of the “Irish Melodies,” old Irish airs with Moore's words to them —“music married to immortal verse.” They breathe of Irish hopes, and glories, and sufferings, and must ever be dear to the poet's and the patriot's heart. Then came “Lalla Rookh,” a brilliant story, or more correctly four stories in verse of oriental life. In spite of the demands of the highest society upon his time, for prince and peer delighted in the companionship of that gay, lighthearted, generous poet, Moore wrote many other works—“Loves of the Angels,” “The Epicurean,” etc.,—but none possesses that sincerity of feeling which makes the “Irish Melodies” the most durable of his works. His last important prose works were a “Life of Lord Byron” and a “History of Ireland.”

“But wheresoe'er the exiled race hath drifted,
By what far sea, what mighty stream beside,
There shall to-day the poet's name be lifted,
And Moore proclaimed its glory and its pride.”

—O. W. Holmes.

F. H. S.

"OFT, IN THE STILLY NIGHT."

BY THOMAS MOORE.

I. INTRODUCTORY.

THE poem "Oft in the Stilly Night," is one of a volume of poems published by Moore in 1815, entitled "National Airs." The "air" in the case of this poem was a Scotch one, which musicians know best as arranged by Sir John Stevenson.

II. ANALYTICAL TREATMENT.

(I.) 1. Who is represented in the poem as speaking? What periods of his life are described? [The poet represents in the poem the thoughts of an old man (the poet's own thoughts, if you will) reflecting on his past life.] 2. At what time do these thoughts come to him, and why? [In the silence of night, before he falls asleep. The distractions of the day's occupations are gone. In the silence and calm of the night the mind is free to wander over the past.] 3. Are these memories of the past pleasing? [In themselves, yes. They are full of joy and brightness, for he speaks of the "light" or other days, shining again around him as these memories gather. He calls this remembrance "Fond memory" to indicate that he loves these memories.] 4. What memories arise in his mind? [The joys ("smiles") and sorrows ("tears") of his boyhood, with the loving words of parents and friends; the comrades, once happy and gay ("eyes that shine"), now dead ("eyes dimmed and gone") or heart-broken.] 5. Why does he now say "sad memory" instead of "fond memory." (II.) 1. Which of his memories seems to effect him most? 2. What is the real force of "linked" in friends linked together? 3. What is the real force of "like leaves in wintry weather" in describing the death of his friends? 4. What feeling must fill the minds of the aged as they see their friends dying around them? [Compare "'Tis the Last Rose of Summer," especially stanza III.] 5. How is the reference to one

"Who treads alone
Some banquet-hall deserted"

expressive of this feeling?

1. Point out the words in the poem that would not be used in every-day prose. 2. Give the every-day equivalents of these

words? 3. Why are the poet's words better than the ordinary prose words? 4. Point out the phrases or clauses that are quite poetical in their nature and give plain prose equivalents. 5. Which do you prefer, and why?

What is common in sentiment to the two poems "Oft, in the Stilly Night" and "'Tis the last Rose of Summer"? 2. What is the common source of this emotion?

For Friday afternoon, if the teacher should devote an hour to Thomas Moore, he will find helpful, "Oft in the Stilly Night" set to music by Stevenson; "The Canadian Boat Song" in "Novello's Musical Times" (223); "The Minstrel Boy" as arranged by Balfe ("University of Toronto Song-book" and elsewhere); "'Tis the Last Rose of Summer" by Flotow (Song Folio), while various poems of Moore are to be found in the "H. S. Reader," "Chambers's Cyclopædia of English Literature," and the "Cabinet of Irish Literature," III. The two last named contain lengthy accounts of Moore's life and work.

III. BIOGRAPHICAL.

(See the preceding lesson.)

F H. S.

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H. S.

THE DEATH OF LITTLE NELL.

BY CHARLES DICKENS.



Charles Dickens

I.—NOTES AND EXERCISES.

THE difficulty of dealing with a part of a story shows itself in this most beautiful extract from two of the best chapters of "The Old Curiosity Shop." It will be impossible for the pupils, properly to appreciate its beauty unless they know something more of the story. The teacher might read passages from the novel or, in a few brief words, tell the part played throughout by each of the characters referred to here, viz., Little Nell, the Grandfather, the Schoolmaster, the Child. The circumstances in which Nell and the old man are first discovered to us, the queer old Curiosity Shop, the child's solitary, unchild-like life, the grandfather's mysterious nightly absences—when he is indulging his passion for gambling and trying to win a fortune for the little girl whom he loves so dearly; the way in which they fall into the power of the dwarf-fiend, Quilp, and are obliged to leave their home; their long aimless wanderings, during which the child is obliged to assume the unnatural part of protector to the helpless old man; their first meeting with the kind schoolmaster; how Nell rescues her grandfather from the crime which the need of money for gambling purposes is about to make him commit; how at last they meet the schoolmaster again, unexpectedly, and accompany him to his new home, where they, too, find a home; how Nell becomes an object of love and almost of reverence to the village people, from the little child whom she first finds playing among the graves and who becomes devoted to her to the old sexton who will not admit that he is old; how, just when every material comfort might be hers, when the returned younger brother of her grandfather has discovered her retreat, she dies—these, and other interesting facts bearing upon the characters would make a very entertaining preliminary reading or talk in which the pupils who possess or have read the story will eagerly assist the teacher, while the others as eagerly listen. Without trying to thrust any moral into rebellious minds, the teacher may well do for his pupils what Dickens himself does for his readers,—made the characters so clearly conceived, etc., that they will convey their own lessons. Thus an æsthetic and a moral purpose will be gained at once.

After reading the Lesson once, let the pupils first analyze the descriptions; and then from this pulling-apart proceed to the putting-together process, and let them reproduce in their own words each part of the sketch. Some such framework as this will be discovered on analysis. The description consists of:

1. The fact of Nell's death presented in a manifold aspect.
2. How she had died.
3. Effect on the old grandfather.
4. The funeral.
5. Reminiscences of the mourners.

6. Scene after the funeral—the still evening, the calm moonlight, the reflections they inspire, etc.

It would be well to compare this description of death with others in the same story, as the death of the little scholar, which bears some resemblance to this, and that of Quilp, which is as different as possible. It will be interesting to note the difference—and to guess at the author's reasons for making a difference—between the death of a pure half-angel character like Nell, or the little scholar, and that of a scarcely-human moral monster like Quilp.

To understand the funeral ceremony described in this scene, it will be necessary to explain the old and beautiful, but now almost abandoned custom of burying the dead beneath the flag-stones in the churches. If time permits, touch on the ancient and modern methods of treating the dead.

If time will be again generous, compare Dickens as illustrated here, with one who, like him, was the champion of the cause of the poor, and whose sympathy for human suffering inspired his best efforts, only in another department of literature,—Thomas Hood. His well-known "Song of the Shirt" and the "Bridge of Sighs," will best illustrate this. Read for your own information, what Stedman in his "Victorian Poets" says on this point.

After the lesson has been thus studied, questions something like the following would serve as a review exercise:

1. With what is death compared in the first paragraph?
2. Do the two things compared resemble each other closely?
3. In what respect do they differ?
4. Can you quote any words of any other writer in which the same things are compared?
5. What does *waiting for the breath of life* suggest?
6. In the story of the creation of the first man, what was the last act of creation?
7. What contrast is made in the second paragraph between the child and the bird?
8. What was really dead for ever, and what new-born?
9. What is meant by her "former" self?
10. How does Dickens mean that we shall know the angels?
11. Describe the conduct of the old man when he first realizes the child's death. [The teacher will not fail to read the parts of these two chapters which are omitted in this lesson.]
12. In what different ways does Dickens speak of Nell's death in the first six paragraphs? [A brief analysis will show the following thoughts in the following order: (1) Her death does not seem death, only sleep. (2) Her life of sorrow is over, her life of joy begun. (3) Though dead, her body is unchanged, and she, too, will be the same, to be recognized in the Hereafter. (4) Death places her past all human help now. (5) It is better that she is dead. Read and compare "Resignation," p. 105.]
13. Describe the manner of her death.
14. Compare it with any other death scene you have read,—in its naturalness, simplicity,

etc. 15. Describe the effect which the appearance of Nell's little friend had upon the old man. 16. Why did they think the sight of the child had done him good? [Read from Dickens how they all deceived the old man with regard to the funeral, and had him led off by the child till all was over.] 17. Describe the gathering at the funeral, the place where they buried her, the burial, the feelings of the mourners, and the scene after they had all departed. 18. What feelings of your own are called up in reading this sketch?

II. BIOGRAPHICAL.

To all lovers of that rare kind of fiction which charms alike by its humor, its pathos, and its healthful teaching, the name of Charles Dickens will ever be dear. 1. was a sudden but not a capricious fame which exalted him to the first rank among English prose writers; the position which the storm-taken readers of the "Sketches by Boz" and the "Pickwick Papers" accorded their author, has never since been denied him by any worthy criticism.

It was at Landport, in Portsea, Hampshire, that Dickens was born, on February 7, 1812. His easy-going father—the original of the celebrated "Micawber" of "David Copperfield"—was unable to give his family a proper school education, and the boy had to depend upon what happily proved to be in his case a better though severer teacher than any of the schools, accident. As a man Dickens speaks with great bitterness of his early life, and of the neglect or carelessness which sent the weakly, sensitive child to earn his few shillings a week in a blacking warehouse—covering the blacking pots with paper. A little schooling, however, was afterwards gained, and at fifteen Charles became a clerk in an attorney's office. At nineteen he undertook parliamentary reporting, a work for which he had been fitting himself by independent study for some time. From reportorial he naturally passed to original composition, beginning to write sketches for a magazine. These "Sketches by Boz" were followed by the "Pickwick Papers," which laid the foundation of his fame. At the same time "Oliver Twist," a story dealing with the worst aspects of English life, was being published. Dickens was especially good in describing scenes in low life. A villain or a hero he could paint with equal and inimitable skill, provided the said villain and hero belonged to the lower or middle classes. A gentleman he could not describe with anything approaching the same power. His next work "Nicholas Nickleby," by exposing the brutality and ignorance which passed for discipline in English schools, was a public benefit. In 1840 he commenced "Master Humphrey's Clock," intended to comprise different tales under one general title. The first of these, "The Old

Curiosity Shop," is one of the noblest of his works. The second of the series was "Barnaby Rudge." The author was now a celebrity whom all men delighted to honor. In 1841 he made a tour in the Highlands, and next year visited America. As a result of this visit, he published "American Notes for General Circulation," in which, to the disappointment of the Americans who had treated him right royally, he severely criticized the social and moral life of the young republic. "Martin Chuzzlewitt," published in 1843, was partly a result of this visit. Constantly in search of new material, he visited Italy, Switzerland and France. In 1848 appeared "Dombey and Son," and in 1850 "David Copperfield," in which he has given us more of his own life and experience than elsewhere. "Hard Times," "Little Dorrit, a Tale of Two Cities," "Great Expectations," and "Mutual Friend," appearing in quick succession, attested to the author's industry. Then, in spite of the protests of friends who warned him that it would be degrading to his dignity, he drew nearer to his readers by giving public readings from his books, in England, Ireland, Scotland, and America. But he was living at too high a pressure, and while engaged in another novel, "The Mystery of Edwin Drood," which gave promise of being one of his very best, he was struck down by apoplexy, and died on June 9, 1870. A place among the honored dead of Westminster Abbey was deemed the right of one who, through the effective medium of fiction, had been not the least of England's instructors and reformers.

N. S.

THE BELL OF ATRI.

BY LONGFELLOW.



HENRY WADSWORTH LONGFELLOW.

I.—INTRODUCTORY.

THE class may be called upon to consult a map of Italy for the situation of Abruzzo and Atri. Then let them see a map of Massachusetts for Boston, and, adjoining Boston, Cambridge, and, twenty miles west, Sudbury.

The three places, Cambridge, Sudbury and Atri, are of importance. The first was the home of Longfellow, the second was the little town where, in the old Red-Horse Tavern, the

poet lays the scene of that famous series, or more properly those three series, of tales known as "Tales of a Wayside Inn." The poet pictures the Host, a Student, a young Sicilian, a Jew, a Theologian, a Poet and a Musician,—gathered together in the famous old inn telling stories in turn. The Host relates "Paul Revere's Ride"; the Sicilian, "King Robert of Sicily"; the Theologian, "Torquemada"; until everyone has contributed his part, and the Landlord's snore warns them that the hour is late. The second day there was an uninterrupted rain; everything was wrapped in mist, and the autumn sun was high in heaven before the guests arose. Outdoor amusements were impossible. The Sicilian gazing from the window noticed that

"Then down the road, with mud besprent,
And drenched with rain from head to hoof,
The rain-drops dripping from his mane
And tail as from a pent-house roof,
A jaded horse, his head down bent,
Passed slowly, limping as he went."

* * * *

Alas for human greed,
That with cold hand and stony eye
Thus turns an old friend out to die,
Or beg his food from gate to gate!
This brings a tale into my mind,
Which, if you are not disinclined
To listen, I will now relate."

All gave glad assent to this proposal, and after a moment's interval, the Sicilian told the story of "The Bell of Atri."

II.—EXPLANATORY.

Atri (ä' (as in father) trē). A small town in Italy, near the Adriatic, east-north-east of Rome.

Abruzzo (a broo' tsō). One of the divisions of Central Italy, bounded on the west by the Apennines, and on the east by the Adriatic.

Re Giovanni.—(rā jo vūn' nē)—"Re" is Italian (Lat. *rex*) for "king"; Giovanni, Ital. for "John."

Syndic.—The chief magistrate. The word is originally Greek (*sun*, with; *dike*, justice).

Strand.—One of the parts which, twisted together, make up the rope.

Bri'ony, or bryony.—A wild climbing vine, with leaves resembling ivy.

Tendrils.—The shoots of the vine, by which it sustains itself in climbing.

Votive garland.—It was, and still is, customary to hang wreaths about shrines and tombs as marks of reverence and affection. "Votive" means "given by vow." Persons would vow to hang a wreath upon the shrine of a certain saint in return for special marks of favor from the saint. (Note that "devote," "vow," "votive," are from the same Lat. root *voveo*, I vow.)

Falcons...hoods.—During the Middle Ages, a favorite amusement of the nobility was to keep hawks, or more accurately, falcons, trained to chase and take upon the wing, birds such as the partridge, pigeon, wild-duck. (See the "Falcon of Sir Federigo" in the "Tales of a Wayside Inn.") To keep the falcons docile and quiet, while being carried about, their heads are covered for the time by a close leather hood to shut out the light.

How to...spare.—How to effect a saving, how to economize.

Provender.—Food for beasts, such as hay, straw, oats.

Suburban lanes.—Lanes of the suburbs, *i. e.* of the outskirts of the city. (Lat. *sub*, under, near, *urbs*, city.)

Belfry's light arcade.—In the light framework of the bell-tower, the roof rested upon arches, in the middle of which hung the bell.

Domeneddio (*do men ed dē' o*).—From the Lat. *dominus*, *deus*, Lord, God—a common Italian oath.

To heathen gods.—The influence of the religion of Rome is still seen in many expressions, *e. g.* "by Jove."

Fame...weeds.—Fame arises from the knowledge men have of our good deeds, not of our bad deeds; just as fragrance arises from flowers, not from weeds.

He who speaks...door.—The faithful servant who talks not of his good deeds is more deserving of kind treatment than those who besiege our doors with clamorous appeals for aid.

Mass.—The service in the Roman Catholic Church, in which the Lord's Supper is celebrated.

Clime.—Poetical form of climate, here meaning land, state.

Unknown to the laws.—The brute creation is not recognized by the laws as having rights. There is indeed a partial recognition of their rights in the laws for the prevention of cruelty to animals.

III.—QUESTIONS AND EXERCISES.

1. Describe briefly the town in which the scene of the story is laid, including what you are told of its geographical position,

its date, its history, and its situation. Make, as regards its situation, a comparison of the town with a person.

2. Narrate the events concerning the setting up of the Bell of Atri.

3. Describe the appearance of the bell and belfry at the time of our story.

4. Describe the Knight of Atri, including his past life, and his life at the time of the story, and especially his treatment of his horse.

5. Tell how the horse called for justice, including (a) a description of the Italian town at hot noon-day, (b) the ringing of the bell and its effect, (c) the syndic's disturbance, (d) the appearance of the steed tugging at the bell-rope.

6. Describe the scene that ensued—the gathering crowd, the syndic's interrogation of the knight, the knight's contempt of law and humanity, the magistrate's judgment.

7. Tell how the news reached the King, and give his comment on the incidents.

1. What does the story teach us about treating dumb animals? 2. What do you admire in King John's proclamation? 3. What do you like or dislike in the Knight of Atri? 4. What do you think of his manner of life, and of his treatment of his horse? 5. What kind of man was the Syndic? What is amusing about his person? What is noble in his character? 6. Was the Knight right or wrong when he said "he should do what pleased him with his own," and why? 7. What meaning have the proverbs, "Pride goeth," etc., and "Fame is the fragrance," etc., as applied to actions of men of rank such as the Knight? 8. Justify the King's exclamation "Right well it pleaseth me." 9. What lines do you like best in the poem?

IV.—BIOGRAPHICAL.

Henry Wadsworth Longfellow, the greatest of American poets, and with Tennyson, one of the two most popular poets of the present age, was born in Portland, Maine, in 1807, and died, after long years of happiness, honors, and great achievements, in Cambridge, Mass., in 1882. His success at college in translating an ode of Horace won him the position of Professor of Modern Languages in Bowdoin College, which he left in 1834 to become professor in the same department in Harvard College, Cambridge. The professor was a poet at an early age; at thirteen he had published verses in the town paper of his native place; but it was not till 1839 when the success of "Psalm of Life" had given him faith in his powers, that he published his first volume of poems, "Voices of the Night." Thenceforth, every year or two,

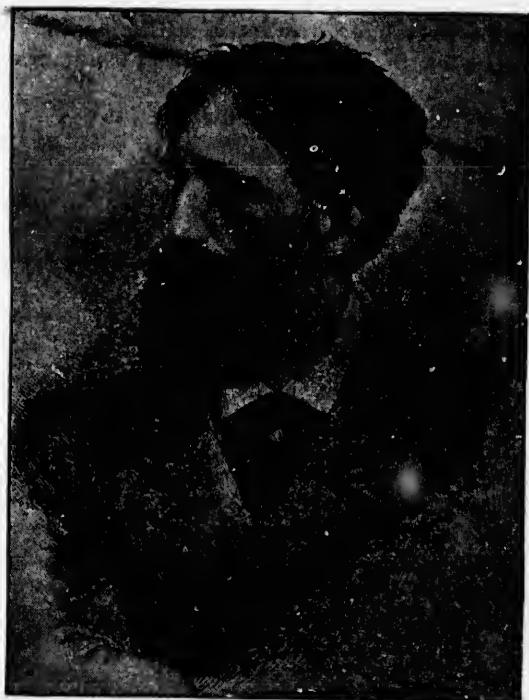
a volume came from his pen, sometimes a novel like "Hyperion," sometimes a drama like the "Spanish Student," sometimes lyrical poems such as "Seaside and Fireside," or stories in verse such as "The Tales of a Wayside Inn," sometimes translations of foreign poems even,—the great Italian epic of "The Divine Comedy" of Dante. The subjects of his work he drew from all literatures, for he had gained great knowledge of the languages of Europe by frequent and long visits to the old land. Yet he did not neglect home subjects. The old legends of Indian life were transformed into the wonderful story of "Hiawatha"; the expatriation of the Acadians from Nova Scotia gave rise to the pathetic and beautiful idyl of "Evangeline"; the story of his own ancestors among the Pilgrim Fathers of Massachusetts afforded the materials for "Miles Standish."

Longfellow's name is a household word, which tells us at once the nature of his genius, and the extent of his influence. His work is neither very powerful nor very original. He has contributed very little to the real thought of the world. But no poet has embodied to such an extent, or in as graceful form as Longfellow, the domestic affections, the simple, tender feelings of humanity. Children will never tire of "The Wreck of the Hesperus"; bereaved parents of "Resignation"; while "The Psalm of Life" will long continue to be a trumpet-call to young America to earnest high-minded activity. For his skill as a storyteller Longfellow deserves a place among our great masters. Chaucer, Leigh Hunt, Morris and Tennyson are alone worthy of comparison with him. Simple, loveable, pure in character, Longfellow has imprinted his own character on his work, and fame will surely crown "Evangeline," "Hiawatha," and his best lyrics with unfading laurel.

F. H. S.

MAKING MAPLE SUGAR.

BY C. D. WARNER.



John M. May
C. D. Warner

I. NOTES AND SUGGESTIONS.

Enjoys more.—What other parts of farming do boys enjoy?
Blackberrying...fishing. A droll assumption that these are a part of *farming*.

The most of it.—After reading the whole lesson carefully the pupil might be asked to make out from memory a list of the

things the boy does and another list of the other things which he does not do.

Picnicking.—Being a jolly trip to the woods with provisions.

Shipwrecked....world.—Alluding to the freshness and novelty of the situation. To a boy such a real shipwreck would appear full of enjoyment.

Tubs.—The hogsheads, mentioned farther on, for storing sap.

Rye-and-Indian Bread.—Bread made of rye-flour and Indian corn meal.

Sweetest.—Observe the double meaning.

I am told—As if the writer were to say, "I don't know this myself and would rather not know it."

Old fun—What particular features of this fun are alluded to as lacking in the new method?

Picturesqueness.—Which of the two methods would an artist choose to make interesting pictures of?

Carefully collected.—For instance the buckets are now hung on the tree close to the spouts so that no sap is lost, as formerly was the case, by being blown to one side on the ground. Now too the sap is carefully strained before boiling.

Shallow pans.—To hasten the process and thus, it is said, to retain a better flavor in the sugar.

Paddle.—A clean piece of shingle or other such stick whittled into something resembling a paddle a foot or so in length.

May improve the sugar.—How?

Very intimate.—And so likely to know how he felt. Of course the writer means himself.

Qui vive.—(*kē vēv*)—The challenge of French sentinels corresponding to the English, "Who goes there." So to be "*on the qui vive*" means to be watchful as a sentinel; to be on the alert.

Something...veins. A well known feeling not capable of more definite description than this "something" and "a sort of."

The sap stirs...little.—A quaint fancy. The spring feeling excites the boy.

Digging.—Show the force of this term.

As if...hen cackle.—This interests the boy in itself and particularly now as a sign of spring.

"Sap's runnin'."—A graphic touch.

South side...scalded.—The hot water and the heat of the sun remove any mustiness that may have gathered in the buckets during a year's disuse.

To make a road.—To break down the snow evenly so that

when the load of buckets goes out there will be no troublesome upsets.

Campaign.—Show the connection with the usual meaning of this term.

Procession.—This word has a weakened sense in common American usage. Here it denotes first the oxen and sled, then the driver, usually walking, next the boy also walking, and lastly bringing up the rear the other two or three men referred to farther on in the Lesson.

Into the woods.—Note the significance of "into" here.

Spindling.—Young trees growing up close together in the shade of the deep woods are tall and slight with but a few short side branches. Their slimness is especially noticeable in the winter or spring when the limbs are leafless.

Twittering.—Note the force of this word as due to its onomatopoeic origin.

A good sap-run.—A steady flow of sap lasting two or three weeks. If the spring opens early with bright but cool sunny days, sharp frosty nights and a foot or two of snow in the woods the season will be a good one ordinarily.

Establishment.—Used in a mildly humorous sense as is "procession" above noted.

Sap-yoke.—A small wooden frame slightly hollow to fit the shoulders and rest on them. Each end projects a few inches beyond the shoulder. Suspended from the end of the yoke are the large buckets used in collecting the sap from the smaller ones at the trees.

To sugar off perpetually.—Compare this with his desire to have the sap run fast. Impatience for results is a characteristic of boyhood well observed here.

"Wax."—The condition when the syrup is almost sugar.

The outside of his face.—Note the humor in "outside," an ordinary writer would have said "his face" simply.

Stingy.—Show that this word here has a wider meaning than usual.

To watch the operations.—Distinguish "watch" here from "watch" in the next sentence. Which has the broader meaning and what exactly is the element of difference? It is not usual to employ a word twice with different meanings in such close proximity as here except for humor.

A piece of pork.—A more common way is to suspend a small piece of fat bacon, over the kettle at such a height that when the hot boiling fluid rises and is about to overflow it touches the pork and melts a small portion off it. This overspreads the surface

as an oily film breaking up the bubbles and moderating the surface violence of the ebullition. Compare the quieting action of oil on ocean waves as recently demonstrated.

Whittled smooth.—Why?

A perfect realization.—It satisfies his longing for the free, wild outdoor life associated with adventure.

Like a bear.—Observe that to a boy a bear embodies all the danger from wild animals in the woods. The comparison is ludicrous coming from the boy as he had never heard a bear probably.

An excuse for a frolic.—Perhaps the custom of having an "excuse" is a relic of the Puritan repression which frowned on all sport except for children. Paring-bees, husking-bees and such other gatherings with one part work and three parts fun, seem to have had their origin in Puritan New England.

Little affectations of fright.—It was part of the sport for the youths to try to frighten the girls by going back into the woods and making hideous sounds.

Out of a fairy play.—Owing to the bright picturesqueness, the general happiness, and the beautiful novelty of it all.

Practised in it.—Where is the drollery here?

The one thing he could not do.—This seems contradictory to the two things mentioned just before. The explanation probably is that the comma after "tree" is wrongly inserted, only one thing being there intended. To "climb a tree and howl" is an American colloquialism meaning to give violent expression to one's feelings when excessively vexed or annoyed.

OUTLINE OF THE SKETCH.

Pleasure of sugar-making for boys; the old way; the new way; the boy on the look-out for the sap season; home preparations; on the way; in the woods; tapping the trees; fitting up the camp; the boiling; the syrup; the boy's sugar-making; watching the kettles; night in the camp; sugaring-off; eating the maple taffy; the boy's trick on the dog.

Follow this outline and describe in your own words "Making Maple Sugar."

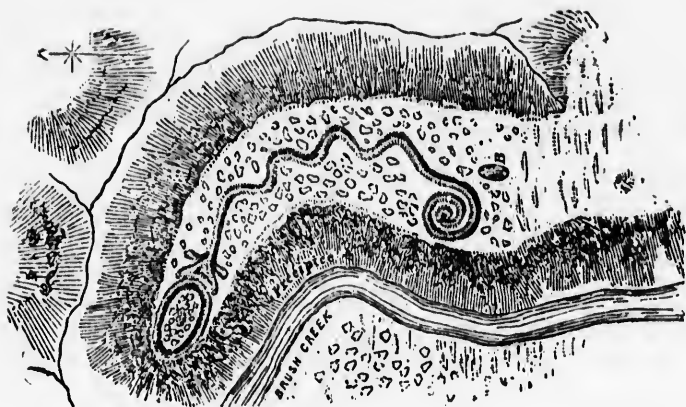
II.—BIOGRAPHICAL SKETCH OF THE AUTHOR.

Charles Dudley Warner was born in Plainfield, Massachusetts, in the year 1829. He studied at Hamilton College, New York, and graduated from there at the age of twenty-two. He then spent some time with surveyors on the Missouri frontier. We next find him studying law in New York. He practised his

profession subsequently for four years in Chicago, after which he returned to the East and settled down as a journalist in Hartford, where he edited the *Courant* for many years. During recent years he has been in charge of the "Editor's Drawer," the humorous department in *Harper's Monthly*. His most famous humorous book "My Summer in a Garden" first appeared in a series of sketches in his Hartford journal, but has since run through many editions in book form. It was his first book. Since then he has published several others among which we may mention "Backlog Studies," "Being a Boy," "In the Wilderness," and a novel of great power entitled "A Little Journey in the World." It is an entirely serious story exposing the evil ways of railway magnates in the United States and the injustice which wealth inflicts there by controlling legislation. Mr. Warner has written various essays in favor of Prison Reform and the better management of Industrial Schools. He is also an energetic worker in the same cause.

Mr. Warner's humor is dainty, delicious and pure. His writings have none of the coarseness and exaggeration which characterize much of the writing of Mark Twain and Bill Nye and which is sometimes confounded with humor. Nor is any of his merit based on the quaintnesses of dialect, or of broken English or bad spelling. It is in the situation seen as he sees it, and then as he shows it to us.

A. S.



EGG AND SNAKE MOUND,—OHIO.

THE MOUND BUILDERS.

BY HIGGINSON.

I. GENERAL REMARKS.

TO one born in America nothing can possibly be of greater interest than these earth-mounds described in this extract. The handiwork of a people that has passed away is always interesting, even if we have full records of that people's history, but when we are able merely to speculate about the people, their modes of life, and the period of their existence, the interest is greatly deepened and grows at every vain attempt to form conclusions.

Certainly these Mound-Builders have left little to aid us in forming opinions about them, save the Mounds themselves and their contents. The broad extent of country covered by them, the fertility of the districts in which they are most common, the greatness of their size, and the evident plan and symmetry, unite to cause curiosity and wonder. These mounds are easily divided into two classes, those defensive in character and those constructed for religious purposes. Of these the first class is the most common. One of the largest of these fortifications is situated on the Little Miami River in Ohio, and is in its circuit about four miles. The embankment is from ten to twenty feet high. When these encampments or forts are not near streams

we find cisterns or reservoirs for containing water. The second class of mounds—the sacred—is often found inside the defensive work and is generally of some exact mathematical figure, circular, square, octagonal. One of the largest of these mounds is in the neighborhood of St. Louis and covers eight acres of ground.

In Wisconsin and Iowa the mounds representing men and animals are very common. A few of these are found in Ohio, and that at Brush Creek, Adams County, described in this extract by Higginson, is a good example of the patience and intelligence of those who constructed them. "The embankment constituting the effigy is upward of five feet in height, by thirty feet base at the centre of the body, diminishing somewhat toward the head and the tail. The neck of the figure is stretched out and slightly curved."

The deposits in the mounds and the extent of the mounds themselves make it certain that the people who erected them were both numerous and well advanced in civilization. There can be no doubt that they were an agricultural people, and that they were perhaps united under one system of government. At any rate, the resemblance in the position and form of the mounds and the similarity of their contents, seem to indicate a certain homogeneousness of the builders. The age of these monuments of an extinct race may be inferred partly from the trees growing upon the works, and partly from the nature of the river terraces upon which they are built. "None of these works occur on the lowest formed of the terraces which mark the subsidence of the western streams..... and it follows that this terrace has been formed since the works were erected." By comparing the condition of the human remains found in the mounds with that of the remains of the Ancient Britons, it will be found that most of these mounds must be at least 2,000 years old. We are unable to decide much more. Whence these people came and whether they went we cannot say. Whether famine, pestilence, or the sword destroyed them in a body we know not, but they have passed away.

II. FIRST STUDY.

Object: To obtain a general knowledge of the extract.

I.—Write out concise headings, showing that each paragraph is related to the general subject of the extract.

II.—Tell in your own words:

(a) How the time when the Mound-Builders lived is ascertained.

(b) What was the purpose of the Mounds, and what reveals the purpose.

(c) What we learn from the Mounds of the civilization of the builders.

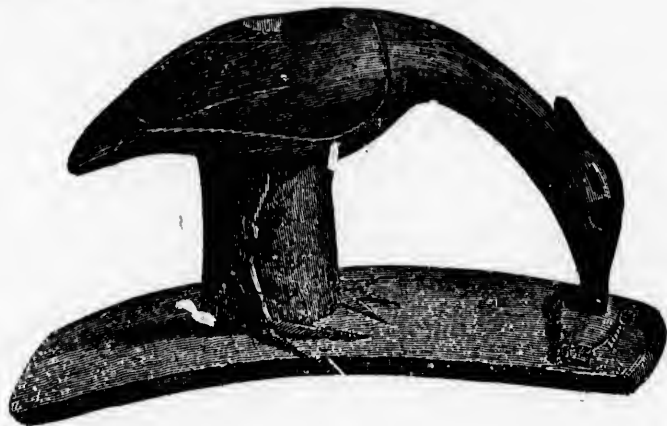
(d) Where they procured their copper.

(e) In what regions the Mound-Builders dwelt.

(f) Why it is thought they were not the ancestors of the American Indians.

(g) What theories are offered to account for their existence in America.

(h) The manner in which the Mounds are built.



A RELIC FROM THE MOUNDS.

III. SECOND STUDY.

Object: To secure a more particular knowledge.

I.—*Long after*.—Why are we sure that the mounds were built *long* after the last mammoth had disappeared? (Because so large an animal would have been *long* remembered by the people, as fathers would have handed down to their children an account of it).

This continen...—What continent?

The Mammoth.—What was this? (An animal belonging to the same family as the Elephant; once very common in most parts of the world, but now extinct. Skeletons, or portions of skeletons, are found in Russia, England, Canada and the United States. An almost perfect skeleton, with the head and feet covered with the original skin and portions of the hair, was years ago discovered in the north of Russia. "Three-fourths of the whole skin were procured, which was so heavy that ten persons

found great difficulty in transporting it; it was of a dark-gray color and was covered with a reddish wool and long black hairs or bristles. The animal measures, from the forepart of the skull to the end of the mutilated tail, sixteen feet, four inches; the height to the top of the dorsal spines is nine feet, four inches; the length of the tusks along the curves is nine feet, six inches.")

II.—Explain the meaning of "distinct," "certain."

III.—"Adams County." In what part of Ohio? (In the South, on the Ohio River). "One thousand.....sixty feet long." Make a drawing that will represent the outline and the proportions of this "snake" mound.

IV.—Express in your own words the substance of this paragraph. "In a straight line." What purpose did such mounds probably serve?

Includes.—Is this a good word? What word is more commonly used to express the same meaning?

V.—*Tributary streams.*—Notice on the map of the United States the extent of country over which the mounds are scattered. How many facts are you told in this paragraph?

"Purposes of worship." In what way is fire used in purposes of worship? (In the offering up of sacrifices.)

VI.—Put into your own words the meaning of "advanced in civilization," "engineering skill," "the octagon," "the ellipse," "standard of measurement."

VII.—*Besides.*—Besides what? (The facts stated in the preceding paragraph.)

What is proved by the facts mentioned in this paragraph?

They had no domestic animals.—How do we know this? (Because there are no representations of them.)

Precious stones.—In these interior caverns are to be found treasures from all parts of the continent: "Articles in metal, silver and native copper from Lake Superior, mica from the Alleghanies, shells from the Gulf of Mexico, and obsidian probably also porphyry, from Mexico, are to be found side by side in the same mound."

VIII.—*They mined for copper near Lake Superior.*—How is this proved?

Now nearly decayed.—Substitute a more accurate word for "now."

IX.—*The mine is older than the trees.*—Prove this. Explain the use of "sure," "of course," "mysterious."

X.—*Who were the Mound-Builders?* Why is this question asked? Give other examples from this extract.

Differed greatly in habits.—From whom?

Skill and industry.—Distinguish between these things.

Perhaps they came from Asia.—By what way? (The Aleutian Islands.)

We only know.—Improve the order of the words.

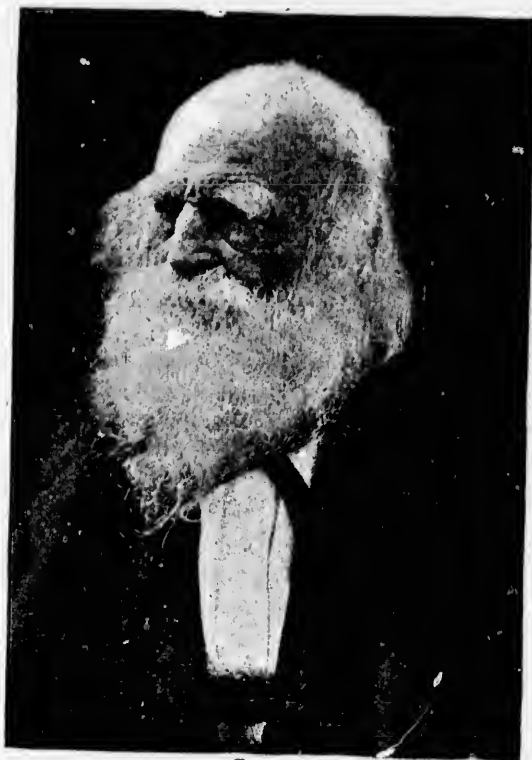
Another race.—To what race is the reference?

W. H. H.

WILLIAM
Massachusetts
belonged to
descendant
in Longfellow
lived his ma
acterized by

THE PRAIRIES.

BY BRYANT.



WILLIAM CULLEN BRYANT

I. BIOGRAPHICAL SKETCH.

WILLIAM CULLEN BRYANT was born at Cannington, Massachusetts, November 3, 1794. His father, Dr. Bryant, belonged to the good old Puritan stock, and his mother was a descendant of John Alden, whose name has been immortalized in Longfellow's "Miles Standish." With his father and mother lived his maternal grandparents, who are said to have been characterized by some of the sterner attributes of the Puritans. The

effect of the atmosphere of the poet's home seems to have been very ungenial, though the harshness of his grandparents was modified by the love and sympathy of his father, a man of warm heart and cultured tastes. It was his father, the poet says, who taught him the art of versification. As early as eleven years of age Bryant wrote some clever verses in imitation of the Latin poet Horace, and at eighteen he published *Thanatopsis*, a work of original genius, which won him well-deserved fame. For a few years the poet practiced law, but he found the work very uncongenial, and in 1825 gave it up and removed to New York, where he occupied himself wholly in literary pursuits. He continued to write poetry, edited a newspaper, and wrote stories and magazine articles. The first collection of his verses had been published in 1821; in 1832 appeared a second volume of his poems, containing among others, "The Death of the Flowers" and "The Prairies." He continued to write poetry till his death in 1878, and the productions of his later years show no falling off in his poetic powers. "No distinguished man in America was better known by sight than Bryant."

"O good grey head that all men view"

rose unbidden to one's lips as he passed his fellow pedestrians in the streets of the great city, active, alert, with a springing step and buoyant gait. He was seen in all weathers, walking down to his office in the morning, and back to his house in the afternoon—an observant antiquity, with a majestic white beard, a pair of sharp eyes, and a face that, when observed closely, recalled the line of the poet:

"A million wrinkles carved his skin."

II. QUESTIONS AND EXERCISES.

Questions intended to suggest the mode in which this lesson should be studied.

1. State in a sentence the topic of the poem.
2. Give the topic of each subdivision, and show how it is connected with the main theme.
3. What are the conditions of place, time and feeling under which the scene is supposed to be viewed?
4. Bryant's poems may be divided into four main classes: (1) These dealing with subjects founded on the myths or history of Greece and Rome; (2) descriptions of nature; (3) poems treating of the progress of the human race; and (4) those founded upon the history or traditions of the Indians of this continent. To which class does "The Prairies" in the main belong? Show that it has elements connecting it with each of the four classes.

5. Give in your own words a short description of the scene the first and last sections call to your mind, endeavoring to realize the feelings of the poet and the appearance of the various objects towards which he successively turns his eyes.

6. What part of the description of the former inhabitants of the prairie lands seems to be a statement of facts, what is conjectural with a foundation in fact, and what is purely fanciful? Discuss the probabilities of the poet's fancies or conjectures.

7. Give other illustrations than those the poet brings forward of the fact that constant changes are going on in the "forms of being" on the earth.

The teacher should use every means in his power to arouse the imaginations of his pupils as they study this poem. Pictures may be shown them, descriptions given, and comparisons made with things they know that serve to illustrate the poet's thoughts.

III. EXPLANATORY NOTES.

P. 151, l. 3. *For which.....name.*—The word prairie is French, signifying a meadow. Savanna, frequently used in the Southern States and in England, is a Spanish word.

l. 4. *For the first.*—For the first time.

l. 5. *Dilated sight.*—Eyes wide open in awe-struck admiration of the beauty of the scene.

l. 6. *Encircling vastness.*—The first impression produced on one's mind by the sight of the prairies is that of their limitless extent.

l. 7. *Airy.*—Easy, gentle.

l. 8. *Gentlest swell.*—When there is no wind the waters of the ocean undulate in long low waves with little or no ripple on their surface. This constitutes what sailors call the 'ground swell.'

l. 11. *Unchained.*—In free motion. Cf. ll. 9 and 10.

l. 11-15. *The clouds.....ridges.*—This effect may be seen on a small scale in any meadow or field of grain over which is cast the shadow of a passing cloud.

l. 13. *Fluctuates.*—Moves like a wave, the literal meaning of the word. (Lat. *fluctus*, a wave.)

l. 14. *Golden.....flowers.*—On the prairies in many places grow an abundance of small, brilliant flowers of the sun-flower family.

l. 18. *Moves not.*—Does not change his position.

l. 19. *Palms.*—Branchless tropical trees bearing at their summits clusters of large leaves. The word is intended to suggest the luxuriant beauty of tropical vegetation.

- l. 20. *Crisped*.—Caused a ripple to pass over their surface.
- l. 21. *Fountain of Sonora*.—In Sonora, a frontier state in the north-west of Mexico, rise the rivers Colorado, Yaqui, and Mayo.
- l. 24. *Part*.—Share in its production.
- l. 25. *Firmanent*.—The sky, in which the stars were supposed to be firmly fixed.
- l. 26-28. *Sown, planted, hedged*.—Terms applied to human labor. Observe the magnitude of the work attributed to "The Hand that built the firmanent."
- l. 27. *Island groves*.—Clusters of trees that appear like islands in the sea of herbage.
- l. 28. *Fitting floor . . . sky*.—The poet changes the comparison. The vault of heaven is the roof of the temple, the prairies with their bright flowers the floor.
- l. 30-31. *Flowers . . . constellations*.—See l. 16. Cf. Longfellow's "Evangeline."
- "Silently, one by one, in the infinite meadows of heaven,
Blossomed the lovely stars, the forget-me-nots of the angels."
- P. 152, l. 2. *Nearer vault*.—On the prairies, as upon the ocean, the sky seems to be nearer than in places where the view of the horizon is shut off by hills, etc.
- Tenderer blue*.—In the clear air of the great central plains, the color of the sky is purer and brighter than in the comparatively foggy climate of the Eastern States, where Bryant resided.
- l. 4. *Waste*,—cf. *desert*, l. 1.
- l. 5. *Rank*.—Growing luxuriantly.
- l. 7. *A sacrilegious sound*.—Disturbing the solemn stillness of the scene.
- l. 9. *Of other days*.—Of past ages.
- l. 11. *Mighty mounds*.—Read "The Mound-Builders," page 148.
- l. 15. *Disciplined*.—Cultured, civilized.
- l. 17. *Pentelicus*.—A mountain in Greece, whence was obtained a very beautiful marble much used by the Greek sculptors.
- l. 19. *The Parthenon*,—a magnificent temple on the Acropolis at Athens, was built of marble from the Pentelicus, but not upon that mountain, as the poet's words seem to imply.
- l. 21-22. *Haply . . . yoke*.—The poet thinks the bison (commonly known as the buffalo) may have been domesticated by the Mound-Builders.

l. 22. *Maned*.—The fore-parts of the bison are covered with long, coarse hair.

l. 31. *Prairie wolf*.—The coyote, a cowardly animal of the wolf tribe, still frequently seen on the prairies.

l. 33. *Gopher*.—The prairie dog, as it is commonly called, an animal of the same species as the ground-hog or wood-chuck, which it somewhat resembles, though it is much smaller in size. Gophers are very common in the less fertile parts of the prairies, where they congregate in such numbers that a large extent of prairie is often covered with the mounds of earth they throw up in making their burrows.

P. 153, l. 7. *Vultures*.—A repulsive bird allied to the hawk and eagle. It is the scavenger of the plains, feeding upon the bodies of dead animals.

l. 8. *Sepulchres*.—Usually places of burial; here places where the bodies of the dead were lying.

l. 23. *Quickening*.—Life-giving.

l. 29. *Gave back*.—Reflected.

l. 31. *Issues*.—The rivers that flow from them.

Oregon.—Another name for the Columbia river.

l. 33. *His little Venice*.—The city of Venice is built upon a crowded cluster of islets, at the head of the Adriatic. The houses are usually situated at the water's edge, and communication is maintained by means of boats which ply along the narrow channels among the islands. The dome-shaped houses of the beaver are generally built in irregular clusters in ponds, formed by means of dams which the animal constructs with marvellous skill.

l. 34. *Twice twenty leagues*, etc.—Herds of wild American bison no longer exist. A few of the animals may be seen in zoological gardens, and some, generally, I believe, crossed with domestic cattle, are bred for the sake of their hides.

P. 154, l. 4. *Quick*.—Literally means alert.

l. 6. *Gentle quadrupeds*—e.g. the gopher, the deer.

l. 7. *Birds*.—e.g. the little prairie owl, which is said to share the gopher's hole.

l. 8. *Sliding reptiles*.—Travellers on the prairies say that rattlesnakes are often found in the burrows of the gopher.

l. 9. *Startlingly*.—Seems to refer to the effect of the sight of the reptile itself rather than to that of its beauty.

l. 12. *With whom....deep*.—The hive-bee was imported to America from Europe.

l. 13. *Savannas*.—See note on l. 3.

l. 14. *The golden age*.—Most people have traditions of a better time when the earth was the common property of man, and produced spontaneously all things necessary to his subsistence and enjoyment. This imaginary period was called by the Romans the golden age.

l. 16. *Domestic*.—Reminding him of home.

l. 17. *That advancing . . . deserts*.—This vision has been realized already. There are now few portions of the prairie states that are not settled.

l. 24. *Breaks my dream*.—Dispels his visions, and brings him back to the realities of the scene before him.

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THE CAPTURE OF QUEBEC.

BY GEORGE WARBURTON.



WOLFE, AT AN EARLY AGE.

I. BIOGRAPHICAL.

THE biographical notice prefixed to this lesson in our Readers will be found sufficient.

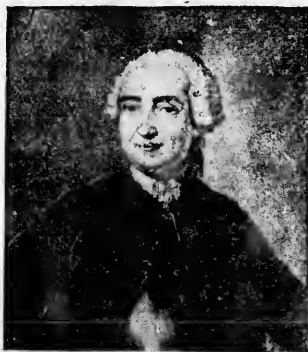
II. INTRODUCTORY.

In the study of Literature the object of all biographical treatment is to explain and enforce the extract under consideration. The main biographical features to be laid before the class in this case are (1) the author's profession, that of a soldier, and his consequent fitness to write on military matters (2) his residence in Canada, where he lived in contact with the traditions and records of the struggle he undertook to describe,

and where he had opportunity to visit the scenes of the various events.

Considerable time might indeed be given to the study of the life of Wolfe and of Montcalm, the heroes of the war. Were it possible for the teacher to place Vol. II of Parkman's "Wolfe and Montcalm" in the hands of his pupils, a result would be a better understanding of the capture of the city, and very likely an increased desire to know more about the daring and the romance with which our early history is adorned and with which Parkman deals so graphically.

Any ordinary history will give an adequate account of the origin of the war between England and France, and very little need be said to the class about the circumstances immediately preceding the day of battle further than that there was jealousy between Montcalm and the French Governor Vaudreuil, each of whom considered himself the principal ruler, and each of whom would rather choose that disgrace should come upon the French cause than that he should yield to his opponent. This explains what at first sight appears a piece of hurried folly and foolish hurry on the part of Montcalm, in attacking the English with only a portion of the French power—the troops under the Governor, and the artillery in the city itself under General Ramesay, being absent. It may be well to explain to the class that Wolfe had, a few days before, by sending his fleet up the river, rendered it almost impossible for the French to obtain supplies, and that he had, by landing on the Plains of Abraham—so called from Abraham Marten, one of the first colonists—entirely shut off the French, who for some time had been put on short rations, from their base of supplies.



MONTCALM.

The two generals form a strong contrast, and yet there was much in their history to win for them alike our pity and our admiration. Montcalm struggling manfully against jealousy in Canada and in France, exemplifies a great patriotism and courage, yet no greater than that of Wolfe, whose whole life had been a continuous strife with physical pain, and whose last days were rendered unpleasant by a forced confession that the reverse which had happened to the British arms, and which augured final defeat at Quebec, were the results of his own failure to grasp all the details of the situation. His bravery and his manliness are illustrated by his remarks to his

physician shortly before the battle: "I know perfectly well you cannot cure me, but pray make me up so that I may be without pain for a few days, and able to do my duty; that is all I want."

II. OUTLINE OF METHOD OF CLASS STUDY.

1.—*To Secure a General Knowledge.*

I.—Read the whole extract in the class.

II.—Have each member of the class outline the incident in his own words.

III.—Ask for headings for each paragraph. [The following will perhaps constitute an answer to this: (1) general introduction, (2) the leaders, (3) the plan of attack, (4) the time and place when the plan was begun, (5) the landing of Wolfe, (6) the first troops to land, (7) The ascent begun, (8) the summit reached, (8), (9), (10) might properly form one paragraph with the title, "The manner of landing," (12) the success of Wolfe's plan, (13) Montcalm makes ready for battle, (14) the plan of the French attack, (15) the English plan of action, (16) the result, (17) Montcalm succeeds in rallying his men, (18) the charge of the English, (19), (20) Wolfe wounded, (21) rout of the French upon the wounding of Montcalm, (22) Wolfe's condition, (23), (24) Wolfe's capacity for leadership shown in the hour of death, (25) the news in England, (26) the feeling in England, (27) the respect paid to Wolfe's body, (28) the great results of the conflict.]

IV.—Group the paragraphs into the natural divisions of the extract, [(a) 1, 2, 3; (b) 4, 5, 6; (c) 7, 8; (d) 9, 10, 11; (e) 12 to 24; (f) 25 to 28].

V.—Contrast the conduct of Wolfe and Montcalm.

VI.—What were the advantages and disadvantages of each general? (Montcalm had the advantage of numbers, and Wolfe that of an experienced force.)

VII.—How long was the result of the battle in doubt?

VIII.—Describe the nature of the cliff.

IX.—Whether was Wolfe above or below the city when he entered the flat boats?

X.—At what time of the day and of the year did the conflict take place?

2.—*To Secure a More Particular Knowledge.*

¶ I.—What peculiar circumstances are referred to?

Distinguish "deep" and "peculiar"; "success" and "failure"; "broad" and "open".

Explain how "nearly line.....numbers" was true.

¶ II.—Distinguish "firmly" and "hopefully"; "chivalrous" and "heroic."

Explain the meaning of "stronghold," "staked," "prospect," and "ideal."

Why would not "mountain and forest, city and waters. valley and solitude" be better than the order in the extract?

¶ III.—*Left bank*.—Which?

Distinguish "eminence," "precipice," "heights."

Why were the plans all kept secret?

On either side.—Of what?

¶ IV.—*First division*.—Explain.

Embarked.—From what place?

Why were the soldiers in high spirits?

What words in Gray's "Elegy" were especially appropriate to Wolfe? ("The paths of glory lead but to the grave.")

Young General.—How old.

¶¶ V, VI.—*Light company*.—Explain the meaning.

Distinguish "path" and "track."

Marched to and fro.—Why?

The tide.—Was the tide in or out?

¶ VII.—What showed the bravery of the Highlanders? (Their immediate action.)

Qui vive.—Meaning and pronunciation: (See note on p. 44).

Distinguish "sentry" and "sentinel."

Explain "shouldered his musket and pursued his round."

¶ VIII.—Explain "turned out"; "fired one volley"; "summoned to surrender"; "intrenched posts."

¶¶ IX and X.—Put the substance of these paragraphs into your own words.

Who were Monckton and Murray? (Wolfe's brigadier generals.)

Why did the battalions form below? (So that there would be less confusion when they reached the summit of the cliff. Wolfe's orders were very definite on this point.)

¶ XI.—What would be the effect if "sailed," "ran," "swift," "order," "rifle," "great," were substituted for "plied," "swarmed," "ready," "array," "gun," "incredible."

¶ XII.—*Demonstrations of the fleet*.—What were these? (The evening before the attack Admiral Saunders, whose position was opposite and rather below Quebec, had, after a brief fusillade of artillery and small arms, manned and landed his small boats as if to attack the French position in that quarter. The first was quite successful, as Montcalm had placed a large portion of

his forces to resist Saunders, thus affording Wolfe, who was above the city, a better opportunity to land.

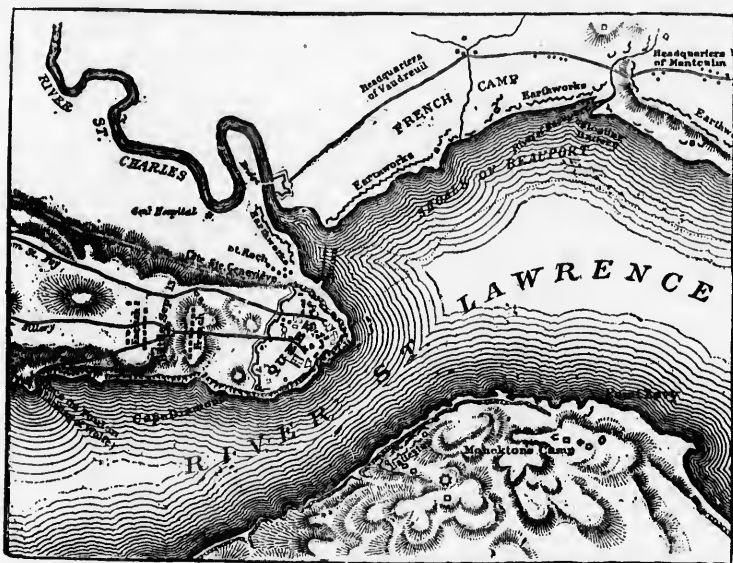
¶¶ XIII and XIV.—Explain “order of battle.” (Arrangement of troops for open battle.)

What is meant by “field state,” “skirmishers.”

Select suitable words with which to replace “murderous,” “incessant,” “disabled.”

¶¶ XV and XVI.—*They sustained the trial.*—What trial is referred to?

Explain “parade,” “closed up the gaps,” “shivering like pennons.”



¶ XVII.—Parse “on”. Why is “lost” followed by a note of exclamation? Distinguish “gallant” from “brave”; “ruined” from “lost”; “dismayed” from “terrified”; “dauntless” from “fearful.”

¶ XVIII.—Show that “majestic,” “deadly,” “majestic,” “pace” are suitable words.

¶ XIX.—*Again wounded.*—How often was he wounded in all?

What words are emphatic in the first sentence? in the last?

¶ XXI.—Re-write in other words, “wavered under the

carnage"; "death had disordered"; "rose above the wreck of hope"; "made head against the enemy"; "show a front of battle"; "with a mortal wound."

¶ XXIII.—*Grenadier*.—One of a company made up of the best and strongest men in the battalion. What other grades of soldier are there in general service? (Infantry, light; cavalry, heavy and light; artillery; engineers.)

¶ XXIV.—Why is the last line printed separately and in smaller type? (It is a quotation from Campbell's "Battle of the Baltic.")

¶ XXVII.—*The River*.—What is its name?

What peculiarity do you notice about the last sentence? (A climax for emphasis.)

¶ XXVIII.—What is the "momentous question" referred to?

What effect has this battle had on Canadian affairs?

To what does "it" in "it began" refer?

When was the "British flag hoisted on the citadel of Quebec?"

Anglo-Saxon race.—To whom is the reference?

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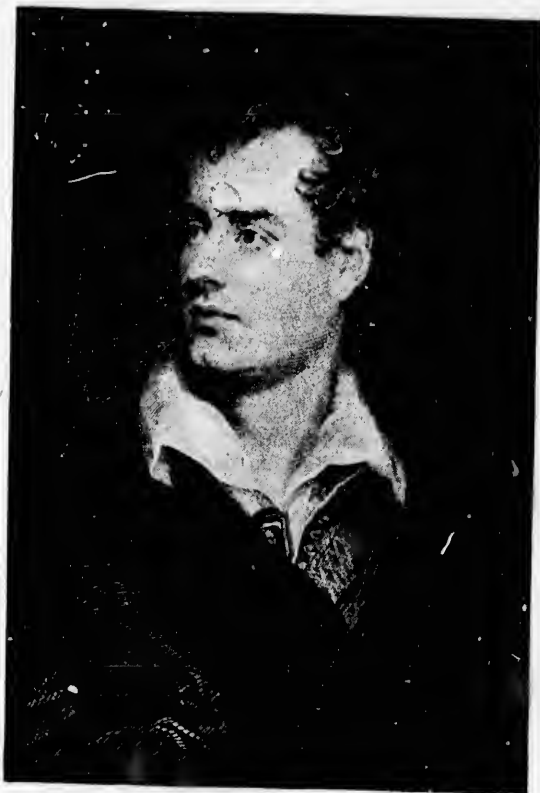
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WATERLOO.

BY LORD BYRON.

1788—1824.



LORD BYRON.

GEORGE GORDON NOEL, FIFTH LORD BYRON, is the most remarkable literary figure of his century. No other poet of modern times has aroused so deep an interest in himself and in his writings. He was born in London in 1788. His earliest years were spent in Scotland with his mother (his father had deserted them), a woman of most unfortunate temper, who

gave the lad the worst possible training. He went to Harrow in 1801, and to Cambridge in 1805. He was always a poor student of text-books, but was an omnivorous reader of history and literature, storing his mind with the masterpieces in these subjects. In 1807 he was encouraged to publish his first volume, "Hours of Idleness." It was the time when "the new poetry" was being assailed by the critics, who stood firmly by the old models. The attack on Byron was fiercer than usual, but he aroused popular sympathy by his spirited poem, "English Bards and Scotch Reviewers," in which he pilloried his opponents to his heart's content. The satire made him famous. His private life at this time was most irregular, and he gradually came to be treated with coldness by his former friends. In disgust, he left England, and spent the next two years wandering about in Spain, Greece, Turkey, and Asia Minor. During his absence he finished the first cantos of "Childe Harold," which were published in 1812. The success of the book was wonderful. Seven editions were sold in a month. Byron said: "I woke one morning and found myself famous." He now became the greatest literary personage of England. The main reason for this was that his poetry was on a level with the popular mind, to which it appealed. It was a time of great political activity at home and abroad—England was about to engage in a conflict which involved her existence. While other poets sang of the beauties of nature, or spoke upon abstract subjects, Byron seized the moment to pour forth his inspired language upon the topics nearest the heart of the nation. His verses appealed to men because of their easy flow, the result of an extraordinary command of language, their melody and rythmical effect. Sir Walter Scott claimed friendship with the man who had beaten him on his own ground. The poet Moore, too, became his friend and admirer. The friendship of these three great men is worthy of note. Sir Walter said of Byron: "I gave over writing romances because Byron beat me. He hits the mark, where I don't even pretend to fledge my arrow. He has access to a stream of sentiment unknown to me. . . . What I liked about him, besides his boundless genius, was his generosity of spirit as well as of purse, and utter contempt of all the affectations of literature. . . . He wrote from impulse, never from effort, therefore I have also reckoned Burns and Byron the most genuine poetic geniuses of my time, and of half a century before me. We have many men of high poetic talents, but none of that ever-gushing and perennial fountain of natural waters." The turning point of Byron's social life came with his marriage. He was deeply in debt, and married a daughter of the rich Sir Ralph Milbanke, chiefly on account of her wealth. The marriage was a very unhappy one, and Lady Byron left her husband. Soon afterwards highly-colored reports of Byron's cruelty to his wife were

circulated, on account of which he was bitterly assailed by his enemies and coldly treated by his friends. In 1816 he again left England and never returned. He visited the field of Waterloo, where he got materials for his description of the battle; thence he went to Switzerland, and afterwards to Venice and Rome, where he spent three years. During this time most of his poems were written, viz: The concluding cantos of "Childe Harold," "Don Juan," "The Vision of Judgment," "The Prisoner of Chillon," "Manfred," "Cain," and many others. In 1821 the Greek war of independence began. In 1823 Byron was invited to assist the Greek forces. His presence among them aroused the greatest enthusiasm, and he exhibited many qualities of a great leader. But his weakened frame could not resist the pestilential climate, and he succumbed to an attack of fever. He died April 19, 1824.

I. SUGGESTIONS TO THE TEACHER.

1. Explain the circumstances which led up to the stanzas of the extract. The battle had taken place the year before. Byron visited the field before the marks of the terrible carnage were obliterated. He takes advantage of the fact that the subject was still engrossing men's minds to paint a word picture of the struggle. Try to make the pupils betake themselves in thought to the *time* and *scene* of which the poet writes. The interest of the pupils will be doubled if the teacher can make a vivid representation of the circumstances.

2. Sketch on the blackboard the most graphic incidents related by the poet. Train the pupil's sense of proportion by getting them to distinguish the more important of these from those of less prominence. The former may be made the central thoughts of paragraphs, and the latter woven in.

3. The extract abounds in ellipses. The pupils should be required to fill these out.

4. Insist on a full paraphrase of the extract as a whole. If too long for a single exercise, it divides itself naturally at the end of the third stanza.

5. The aim of the lesson should be to excite a deep interest in the incidents, and, as far as possible, a keen appreciation of the poetry as a vehicle for the description of such stirring scenes.

II. EXPLANATIONS.

Stop!—The introductory word is abrupt because the battle was but a year old, and was still fresh in men's minds. The stanza is addressed to an imaginary visitor to the battle field.

Empire's dust.—What "empire"? How is the word "dust" used here?

Earthquake's spoil.—The overthrow of the empire is compared to the results of an earthquake. How is "spoil" related to "dust"?

Colossal bust.—An immense statue, the "Lion of Waterloo," was erected seven years later.

Trophied.—Usually means "covered with trophies"; here it means "memorial."

Moral's truth—What is the moral?

Red rain...grow.—The shed blood has made the ground fruitful.

First and last.—The poet calls it the greatest of all battles.

King-making victory.—Napoleon had threatened to overthrow all the kings of Europe. His defeat made their thrones secure.

Revelry.—Festivity. It was the night before the battle of Quatre Bras, which preceded that of Waterloo, and the Duchess of Richmond had given a ball to the officers and their friends.

Chivalry.—Brave warriors.

Voluptuous.—Pleasing to the senses.

Bell...knell.—Notice how the poet changes the thought from the happiness of the "marriage bell" to the "knell" of the funeral bell.

Glowing hours—Why is the word "glowing" used? Expand the meaning in your own words.

As if...repeat.—The sound of distant thunder.

Arm! arm!...roar.—What is it that makes this line so expressive? Note the climax (*i. e.* the increasing strength of expression) in the last four lines.

Windowed niche.—A bay-window.

Brunswick's fated chieftain.—Frederick William, Duke of Brunswick, a noted officer in Wellington's army. Killed next day at Quatre Bras. "Fated" means, doomed to die.

Caught its tone.—Recognizes the sound of cannon.

Death's prophetic ear.—The poet here makes use of the fanciful idea that those who are about to die have all their senses wonderfully quickened, and receive warning from the other world.

His father.—Was mortally wounded at the battle of Auerstädt (1806), where he commanded the Prussian army.

Bier.—Sort of stretcher used for carrying the dead to their graves.

Knell.—Explain the common use of this word.

Choking sigh...repeated.—Explain the meaning.

Mutual.—Explain the difference between “mutual” and “common.” Paraphrase these lines.

Mounting in hot haste, etc.—Show how these different clauses express the confusion of the sudden preparation for the flight.

Squadron.—Part of a regiment of horse-soldiers. Here, the general body of troops.

Impetuous.—Headlong.

Alarming.—i. e. Sounding the alarm; calling to arms.

Cameron's gathering—A war-song of the Scottish Highlanders.

War-note of Lochiel.—The Camerons of Lochiel were the chiefs of a Highland clan.

Albyn's Hills.—Albyn, a name for Scotland, as Albion is a name for England.

Noon of night.—Compare this expression with “ere the morning star.”

Pibroch.—The sound of the bagpipe, urging the warriors to the fight.

Fills. fill.—Note the grammatical difficulty, and also that “memory” is the subject of “instils.”

Instils.—Means “pours in.”

Evan's, Donald's.—Names of the leaders in the clan.

Ardennes.—A forest lying between Brussels and Waterloo.

Dewy with nature's tear-drops.—Nature is beautifully represented as weeping over the loss of life so soon to occur.

Inanimate.—Lacking the power of thought.

Lusty.—Strong, full of vigor.

Battle's...array.—Note how these graphic words condense and complete the ideas contained in the two preceding lines.

Thunder-clouds.—A poetical comparison to a storm. A thunder-storm did really occur after the battle.

When rent.—When the clouds at last break away, and reveal the sight of the battle-field.

Heaped and pent.—Referring to the burying of large numbers in a single grave. “Pent” means “packed closely.”

Blent.—The more usual form is “blended.”

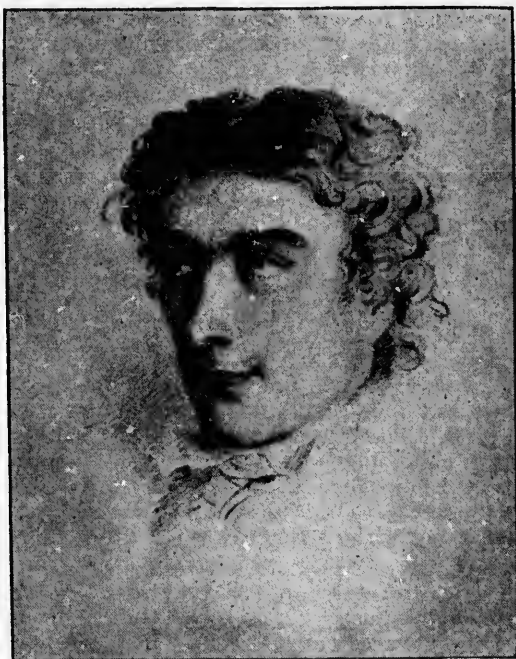
III. QUESTIONS.

1. Give a historical explanation of the first line. Explain the emphasis of the word "stop!"
2. Why was the victory said to be "king-making?"
3. Explain fully the incident mentioned in the second stanza.
4. Write out a full paraphrase of the first three stanzas.
5. Who was Brunswick's chieftain? Why "fated?" Meaning of "death's prophetic ear?" Explain the last four lines of the stanza.
6. Explain, in your own words, the preparations for the departure of the soldiers.
7. Why does the poet mention the Scottish clan of the Camerons, in particular?
8. Write down, so as to bring out the full meaning, the last five lines of the seventh stanza.
9. Write out the eighth stanza in your own language, supplying any parts of sentences which are not fully expressed in the poetry.
10. Mention the lines of the poem which you think the finest, being careful to give your reasons.
11. Mention any rhetorical contrasts in the last stanza. Explain any unusual forms of words, and give their usual forms and meanings. Explain the special appropriateness of the metaphor "thunder-clouds," beyond its merely figurative use.
12. Which is the finest stanza? Why do you think so?

J. O. M.

THE INFLUENCE OF BEAUTY.

BY KEATS.



JOHN KEATS.

I—SUGGESTIONS.

IN teaching poetry there are three essentials:

1. To bring out the bare meaning. This is easy in narrative poetry; it is more difficult in didactic poetry; and it is most difficult in poetry of impression. To explain individual difficulties alone will not suffice. The meaning of the poem, as a whole, must be clearly brought out; otherwise, the teaching will fail.

2. To show the true connection between the story or intended lesson or motive of the poem and its poetical dress: for example, the great pleasure felt in reading a story written in very beautiful language; the musical sound of the words, and

their appropriateness to the ideas they are intended to convey; and the musical arrangement of the words. The teacher can do this by reading the poem so as to bring out the rhythm and musical quality of the words and phrases, and then by making the pupils read it over many times with this object in view.

3. To inspire a real love of poetry. Try to make the pupils feel that poetry is for our enjoyment, and try to teach the poem so that they will enjoy it. Aim at arousing the imagination; the object of teaching poetry is to educate that faculty. Try to bring out clearly what it is that is really fine about the poem.

Keats is the poet of delight, and this extract fitly expresses his aim as a poet, and the central thought in all his writings. To feel delight in life and in nature, and to give expression to it, and thus to bring delight to others—these were his aims. In one of his beautiful odes he says:

"Beauty is truth, truth beauty,—that is all
Ye know on earth, and all ye need to know."

and in this poem, he begins with the famous line,

"A thing of beauty is a joy for ever,"

The best way to begin the teaching of the lesson is to take the first line and unfold its full meaning before allowing another line to be read. The thought centres in the word *joy*. The poet would teach us to take a life-long delight in beautiful things. When this idea has been fully grasped, we are prepared to understand how he develops his thought, and forces its truth upon us, and, at last, how to take a real delight in the poetry itself.

The teacher will find it advantageous in preparing the lesson to write out personally, a paraphrase of the extract, in order to become perfectly familiar with the peculiar force of each phrase, for the purpose of exposition. In teaching the lesson the meaning of words and phrases should be first explained, and then the teacher should paraphrase the passage orally. The pupils should then be required to make their own paraphrase, using the utmost care to obtain neat and accurate expression.

II.—EXPLANATORY NOTES.

The lines of the lesson are the opening lines of Keats' longest poem, *Endymion* (*en-dim'-ion*).

Nothingness.—Non-existence. Even if it should perish, in fact it would still continue to exist in memory.

Wreathing a flowery band.—The poet teaches us that, by obtaining possession of beautiful sounds and sights and thoughts, we can form a chain which will hold us fast in love to the world we live in.

Spite of.—Notwithstanding. See line 11.

Inhuman.—Not human, *i.e.*, in the highest sense. The scarcity of noble natures is contrary to God's intention, *viz.*, that all human natures should be noble.

The unhealthy and o'er-darkened ways.—The different employments of life, all of which bring temptations to evil. Unhealthy, because the life of the soul is injured by evil; o'er-darkened, because evil brings sorrow.

Made for our searching.—Appointed to test us.

Pall.—A black cloth used in some countries to throw over a coffin. Here compared to the sorrows which overhang and darken the mind.

Sprouting a shady boon.—Throwing out a leafy covering for the sheep, to shade them from the sun.

Boon.—Literally means something asked for; hence a benefit: here the blessing of shade, which the sheep seek, from the heat of the sun.

Daffodils.—A common English plant growing in woods and meadows. It has bright yellow, bell-shaped flowers. Often mentioned by poets from love of the flower and its musical name.

A cooling covert.—Note the poet's fancy in imagining the trickling water winding in and out, under shrubs and stones and overhanging banks, seeking, as it were, to keep the hot sun from stealing away its coolness.

Brake—A kind of fern. Here a place in the woods overgrown with brakes, or brushwood and shrubs.

Musk-rose.—A kind of rose, so called from its fragrance.

Blooms.—Blossoms.

Dooms.—An uncommon use of the word. It generally means judgment, or fate, or evil fortune, and has no plural form. Here it means the happy fates of the world's heroes, who, though dead, live forever in our memories.

An endless fountain. The poet here changes the likeness of the "shapes of beauty," from the "flowery band" to "an endless fountain." Endless, unusual in this connection, means never-failing; and the poet's idea is that these "things of beauty" he has mentioned, together with others which he leaves to the imagination, form a never-failing source of supply for those things which we can take possession of, in order to bring happiness to our lives.

Immortal drink.—The best meaning is: drink suited to immortal natures. This is in keeping with the poet's high ideal of mankind; and the evident classical allusion to the nectar or drink of the gods may be disregarded.

Essences.—An essence is that which constitutes the particular nature or reality of a thing. The poet uses the word to enforce his belief that these "things of beauty" are as real as anything in life, even though they dwell in the imagination alone, and are not prosaic facts. They are not feelings which pass away like a sweet taste in the mouth. They are real; they are part of life. To have the faculty of knowing and enjoying beautiful things makes life good and happy; not to have that faculty is our greatest loss.

So does the moon.—Note the grammatical irregularity. The two subjects are quite distinct.

The passion poesy.—The passion for writing poetry, and the passion for enjoying poetry. The passion is two-sided.

Glories infinite.—The moon and poetry. The poet gives them as the highest examples of the things of beauty which are a joy forever; the one, concrete, representing the beautiful in fact; the other, the abstract, representing the beautiful in thought.

Haunt us.—Are so constantly with us.

They always...us.—They become part of our lives, so that life seems to us worth nothing without them.

III. QUESTIONS AND EXERCISES.

1. Expand the line, "a thing of beauty is a joy forever," so as to bring out fully what the poet means.
2. What is meant by "it will never pass into nothingness"?
3. What does the poet say that the capacity for enjoying beautiful things will bring to us?
4. Name in your own words the different things which the poet mentions as objects of beauty that we should learn to appreciate.
5. Separate the real objects of beauty mentioned by the poet from those which exist only in the mind.
6. To what two things does he compare these objects?
7. Explain fully: "essences," "grandeur of the dooms," "immortal drink," "glories infinite," "whether there be shine, or gloom o'ercast," "sprouting a shady boon," "some shape of beauty moves away the pall," "spite of despondence," "inhuman dearth of noble natures," "the unhealthy and o'er-darkened ways made for our searching."
8. Write out the full meaning of the passage in as few words as possible.
9. Write an extended paraphrase of the passage.

10. Mention as many objects as you can, not given in the poem, which you think likely to give lasting enjoyment, keeping the real objects distinct from those which exist in thought alone.

IV.—BIOGRAPHICAL NOTE—JOHN KEATS (1795-1820).

The poet Keats was born in London, October 29, 1795. He was of humble origin, his father, Thomas Keats, being the head assistant of a Mr. Jennings, who kept large livery stables in Moorfields; his mother was Mr. Jennings' daughter. Little is known of the poet's boyhood, save his ungovernable temper. He was sent away to a school at Enfield when he was eight or nine. His father died in 1804, and six years later his mother died of consumption. Keats then left school, and, with a fortune of \$8,000, he began life as a medical student. He studied in a desultory fashion for five or six years, but finally gave up surgery for literature. In 1818 the "Endymion" was published, and raised a storm of opposition from the critics, whose animosity was directed against Keats, partly on account of his intimacy with Leigh Hunt. The unfavorable reception of his poems greatly embittered his life, and discouraged him from accomplishing as much as he might otherwise have done. He spent most of the next year in walking through the most picturesque parts of England and Scotland. But, towards the close of the year, the terrible consumption, which was so soon to end fatally, seized upon him; and almost immediately destroyed the energy, and happiness of life, by reducing him to despair. In the middle of the next year, his physician advised him to try the climate of Italy as a last resource. He set out in the company of the artist Severn, who gave up his opportunities of study in Rome, to care for the wants of his dying friend. Keats died in Rome, February 27, 1821. He was buried in the beautiful Protestant cemetery there, with the motto of his own choosing upon the tombstone, "Here lies one whose name was writ in water." Thus was extinguished foredoomed by inherited disease, at the early age of twenty-five, one of the brightest lives in the history of our literature. His writings gave promise, sadly unfulfilled, of the richest treasures of poetry. His principal works are "Hyperion," a fragment; a very fine ballad, "La Belle Dame Sans Merci"; "Isabella, or the Pot of Basil"; "The Eve of St. Agnes"; "Lamia"; a number of delightful sonnets, and five beautiful odes: "To Psyche; To Autumn"; "On Melancholy"; "To a Nightingale"; and "On a Grecian Urn." "Endymion," though Keat's longest poem, is not equal to his maturer work.

J. O. M.

MARMION AND DOUGLAS.

BY SCOTT.



SIR WALTER SCOTT.

I.—INTRODUCTORY.

MARMION, the most powerful of Scott's poems, may be briefly outlined as follows:—It is "A Tale of Flodden Field." We are taken back, therefore, to the time of the trouble between James IV., of Scotland, and Henry VIII., of England. Marmion is sent as Ambassador to Scotland to inquire the meaning of the seemingly warlike preparations that James is making. On his way he stops at Norham Castle, where he is provided with a guide,—a holy Palmer of strange appearance and character. Arrived at Edinburgh, Marmion learns from King James that he intends war. The courteous king gives him into the

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charge of one of his nobles, Douglas, Lord Angus, and also entrusts to them an abbess and her train, who are returning to Whitby. Douglas hears, however, from the Palmer, to whom the abbess has revealed a lately-learned secret, a story of basest perfidy, in which Marmion is chief culprit. Marmion had lured a nun, Constance de Beverly, from her cloister to follow him in the guise of a page. Tiring of her, however, or, perhaps prompted by ambition to make another choice, he sought the hand of a wealthy heiress, Clara de Clare. Being opposed by a rival, De Wilton, he basely plotted his ruin, accusing him of treason, and having, through the aid of Constance—whose love for him led her to do anything he bade her—forged letters that seemed to prove his guilt. The judgment of Heaven was appealed to by a trial by combat, in which, however, Marmion came off victor. The strange Palmer proves to be De Wilton himself. Constance—who through Marmion's falseness has been given back to the Church and has been condemned to be walled up alive—is the one who has revealed the story. The light thrown on the character of his guest robs Douglas of the power of treating him with more than the merest conventional courtesy. Hence the scene when Marmion is taking leave of his host. The after-story—how Marmion dies at Flodden, and De Wilton and Clara are wedded—should be told. It would be interesting, also to read to the pupils the account of the combat between Marmion and the Elfin knight (De Wilton *alias* the Palmer) on the evening of their stay at the inn, on their way to Edinburgh; also that most dramatic scene in the whole story, the death of Constance.

I.—EXPLANATORY NOTES.

The textual difficulties will first demand attention.

LINE 3. *Surrey*.—The leader of the English forces at Flodden.

4. *Safe-conduct*.—An order protecting the bearer from interference; given in this case by James IV.

Royal seal and hand.—Important documents have the seal of the person signing them stamped or attached to them. Then they are said to be given under one's hand and seal.

Would.—Gives little more than sense past of past time.

8. *Clara*.—Clara was a novice in the train of the abbess. Rather than wed Marmion, she had prepared to become a nun. Marmion had, on leaving the castle of Douglas, insisted on her accompanying him to Flodden.

8. *Palfrey*.—A saddle-horse especially for ladies.

9. *Let the hawk stoop, the prey is flown*.—See note to "Falcon" in "The Bell of Atri." Marmion's crest or symbol was a falcon. The falcon, or hawk, is said to "stoop" when it darts down upon

the bird it is attacking. Hence this very significant remark means that there is nothing to fear from Marmion, since De Wilton is on his way to Surrey's camp to proclaim his perfidy.

11. *Train...drew*.—The retinue advanced.

13. *Something...plain....* "Plain" for "complain." (Fr. *se plaindre*--to complain.) Though I might complain somewhat.

15. *Behest*.—Command.

16. *Tantallon's towers*.—See the description in Canto VI. of "Marmion."

"I said, 'Tantallon's dizzy steep
Hung o'er the margin of the deep
Many a rude tower and rampart there
Repelled the insult of the air,
Which, when the tempest vexed the sky,
Half breeze, half spray, came whistling by.
Above the rest a turret square," etc.

"The ruins of the castle occupy a high rock projecting into the German Ocean, about two miles east of North Berwick... Tantallon was a principal castle of the Douglas family."--Author's note.

17. *Part we*.—Note this form of command for "let us part."

21. *Manor*.—Properly "a place to dwell in." (Lat. *manere*, to dwell) like "mansion." The word denotes not only a nobleman's house, as here, but also his estate—or rather that part of his estate not let out to tenants.

21. *Bower*.—Generally means "arbor," but here it has its original sense (Cf. *neighbor*, a person who *dwells* near); hence dwelling, abode.

22. *Lists*.—Archaic word for "pleases."

24. *Unmeet*.—Unfit.

24. *Peer*.—Literally, equal, (Lat. *par*, equal); but used of the twelve greatest noblemen of France, who were equal in rank, it came to mean also nobleman. (See l. 36)

25. *My castles*.—i. e. by feudal tenure the king owned all lands, which he, in return for certain services, apportioned to his nobility.

33. *An*.—Archaic word for "if."

35. *The Douglas*.—Note the form of the article to signify a noted name. (Cf. l. 54.)

41. *Pitch of pride*.—The "pitch" here—highest point; here where you are surrounded by all that makes you proudest—your estates, vassals, etc.

42. *Hold*.—Fastness.—The place able to be held or defended. Cf. the "Hold of a Highland robber," in "Waverley."

42. *Vassals*.—Those holding land from a "lord" and giving military service in return. Armed retainers were customary in Scotland at this time, though not in England after Henry VII's reign.

43. *Never look*.—The vassals wait but their master's word or sign to attack.

51. *Ashen*.—*i.e.* pale (as ashes).

53. *To beard the lion*.—To beard is literally to take by the beard in anger or contempt; hence it means to attack, set at defiance. These lines are proverbial to indicate audacious courage.

55. *Unscathed*.—From the verb scathe or scath (*skäth, skäth*), to harm, injure; unhurt.

56. *St. Bryde of Bothwell*.—St. Bridget, an Irish saint of the fifth century, honored by a shrine in Bothwell, a fief of the Douglas.

57. *Drawbridge*.—A bridge lowered and raised by chains attached to levers projecting from the walls. By means of it communication across the moat or ditch around a castle or town was facilitated while a permanent bridge would have been dangerous.

57. *Warder*.—One who *wards* or guards; was simply a keeper, or guard.

58. *Portcullis*.—A strong grating of timber or iron made to protect the entrance of a fortified place. The vertical bars were pointed with iron at the bottom for the purpose of striking into the ground when the grating was dropped, and of injuring whatever it might fall upon.

60. *Rowels*.—The little wheel of a spur, edged with sharp points.

64. *Plume*.—The tuft of feathers ornamenting his helmet.

72. *Gauntlet*.—Steel glove. A common mode of challenging an opponent was by throwing down a gauntlet which he was dared to pick up.

74. *Fury's pace*.—*i.e.* his steed, which he in fury was urging in.

75. *A royal messenger*.—And therefore by his office inviolable.

77. *A letter forged*.—

"Judge how de Wilton's fury burned !
For in his packet there was laid
Letters that claimed disloyal aid."

for Swart in Gueldres.

79. *It liked me ill*.—An archaic form "it displeased me."

80. *Clerky skill*.—Skill as a scholar. The original sense of "clerk" was "scholar." Hence priests, who were the learned men of the middle ages, were called clerks, clergy, clericals, etc.

81. *Saint Bothan*.—A saint of Scott's invention.

82. *Save Gawain*. His son of Gawain became a bishop, and was of course learned.

83. *Mend*.—Amend, cure.

84. *The Douglas blood*.—The family of Douglas was one of the most formidable of Scottish nobility. It often rivalled the king's family in power, indeed this very Douglas had opposed James III. The Stuarts of English history were of Douglas blood, through the second marriage of Margaret, wife of James I. of Scotland, with a Douglas.

86. *Pity of him*.—It is a pity that he is a false knight.

89. *His mandate*.—His command, "Horse! horse!" etc.

III.—QUESTIONS AND EXERCISES.

The examination of the class should be based first on those details of the story necessary to understand the passage in hand. Who was Marmion? Who, Surrey? Who, Douglas? Who, Clara? (2.) What events had occurred to bring Marmion, Douglas and Clara together on Tantallon? [This may be followed by a few questions on the feudal castle, to make sure of an understanding of the terms "draw-bridge," "portcullis," "bars descending," etc, and by a few also on the dress of the feudal knight, as to "rowels," "plume," "gauntlet," etc.]

The textual difficulties may then be dealt with, line by line. Care must be taken to examine fully the spirit of the piece and the motives which animate the actors. Almost every line in the extract throws light upon the characters of the persons described; hence careful questioning may be devoted to this part of the work. Looking only at Douglas, although Marmion should, in class work, also be discussed, what characteristics of the Scottish noble are evinced by the lines: (a) "The ancient earl..flown," (b) "But Douglas clasped," (c) "On the earl's cheek..full," (d) "Horse! horse!...tried?"

Excellent language lessons may be had in substituting modern English words for archaic and poetical words in the extracts, such as "morning day," "plain," "stranger guest," "behest," the pupils being required of themselves to discover the words that call for change, after the nature of the exercise has been clearly explained to them by examples.

IV. BIOGRAPHICAL NOTES.

The career of Sir Walter Scott is perhaps unparalleled in the annals of authorship. Of an old Border family, with just a drop of Highland blood in his veins, he was born in Edinburgh in August, 1771. At school and college he gave little promise of

brilliant talents, and was even dubbed the "Greek Blockhead," from his ignorance of that language. Following his father's example, he studied law and became an Advocate in 1792. A disappointment in love, of which he says some thirty years later, "Broken-hearted for two years, my heart handsomely pieced again, but the crack will remain till my dying day," was perhaps the strongest influence in turning him to literature. He appeared first as a poet. Gathering together old Border ballads, and adding others of his own, he published the collection under the title "Border Minstrelsy." This was followed by "The Lay of the Last Minstrel," "Marmion," and "The Lady of the Lake," three poems which immortalized him. His other important poetical works are "The Vision of Don Roderick," "Rokeby," "The Lord of the Isles," "The Bridal of Triermain," and "Harold the Dauntless." But Byron appeared on the poetical arena, and, as Scott (who was never inclined to overestimate his own powers), said, "bet" him. He turned to what proved to be the kind of work for which he was best fitted, the writing of prose romances. With that keen delight in mystification which was a part of his nature, he for a long time concealed from the public the fact that he was the author of the brilliant series of novels, "by the author of Waverley," which electrified the whole literary world. Some of the best known and admired of these are "Waverley," "Ivanhoe," "The Talisman," "The Heart of Mid-Lothian," and "Kenilworth." A mass of review work, critical editions of Swift and Dryden, and a "Life of Napoleon," were also undertaken by this most laborious and most voluminous of authors.

The story of his own life is as interesting as that of any of the characters of his imagination. He married in 1797 a lady of good French family, Charlotte Charpentier, and took a house in Castle Street, Edinburgh, and a cottage at Lasswade, a few miles away. In 1805 he entered into partnership with an early friend, a printer, James Ballantyne, and John Ballantyne, a publisher. Having become Sheriff of Selkirkshire and a Clerk of Session, he was able to retire from the Bar. He had been living for some time at Ashestiel, within the old Ettrick forest, but, tempted by the magnificent pecuniary profits of his works, he began investing in land, and soon became the master of an estate, Abbotsford, close to the river Tweed. A marvellous success attended him in everything. Fickle Fortune relaxed her rules in his favor. The most popular author of the day, the favorite alike of princes and peasants, his home life almost ideally happy, his lot seemed altogether enviable. But the year 1825 was marked by widespread commercial ruin; and by the failure in 1826 of his publisher, Constable, and of the printing company with which he was connected, he found himself bankrupt, with a debt of £117,000 to face. The character that had

stood so well the test of unmixed prosperity now bore without flinching the blow of adversity. He set himself resolutely to work to write off this debt, and no truer heroism can be shown than that of the man of fifty, deprived by death of his wife and many of his dearest friends, his personal popularity dimmed by the indiscreet Toryism he displayed in the agitation preceding the great Reform Bill, his frame already broken by excessive labor and now diseased and shattered by repeated attacks of paralysis, working steadily on to the very end. "For the night cometh" was the motto always in mind. At last when his power failed him, he was advised to try the effects of travel, but, after a brief visit to Italy, he became impatient to see Abbotsford again. He reached home in time to let the gentle ripple of his own loved Tweed lull him into the last long sleep. His "night" had come.

A new generation has now arisen which seems scarcely disposed to give to Scott the boundless admiration of which he was the object in his own day. Yet his place in English literature will always be a high one, and some are still willing to acknowledge him the greatest and most original mind since Shakspeare. Perhaps the highest eulogy that could be given him is that which he unconsciously gave himself a short time before he died: "I am drawing near to the close of my career; I am fast shuffling off the stage. I have been perhaps the most voluminous author of the day; and it is a comfort to me to think that I have tried to unsettle no man's faith, to corrupt no man's principle, and that I have written nothing which, on my death-bed, I should wish blotted."

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MERCY.

BY SHAKESPEARE.



THE BUST OF SHAKESPEARE AT STRATFORD-ON-AVON.

I. INTRODUCTORY.

PUPILS should not be introduced to this selection until they are thoroughly familiar with the First and Second Readings of "The Merchant of Venice" (Lessons cii. and civ.). They should understand thoroughly the part it occupies in the development of the plot; for, beautiful as it is in itself, it cannot be fully enjoyed except in connection with its context. Fourth class pupils cannot do much for themselves in the preparation of this selection. The words are so difficult and unusual, and the thought is sometimes so subtle that the teacher must necessarily give a great

deal of explanation. When the meaning of all the difficult words and phrases has been explained, a series of questions, such as those given below, should convey a clear idea of the meaning and the bearing of the various parts of the selection, and ought to beget a deep love for a piece of literature which embodies sentiments so sublime. The lesson should be frequently reviewed; and he will be a dull teacher, and they will be dull pupils, who cannot find in it new beauties every time it is studied anew. It should, of course, be committed to memory after the first reading.

This selection is part of the speech addressed by Portia to Shylock on the "noble quality of mercy" (See Reader, page 322). On learning that Antonio confesses the bond, Portia, seeing the apparent hopelessness of saving his life if Shylock persists in his demand for justice, exclaims, "Then must the Jew be merciful." Shylock, purposely misunderstanding her, retorts, "On what compulsion must I? Tell me that." To this impudent and heartless question, Portia answers in the beautiful sentiments of this selection.

II. EXPLANATORY.

Line 1. *Quality*.—Attribute, or moral characteristic.

Of.—This word does not here denote possession, but opposition, as in the words, "The city of Toronto."

Strained.—Used for the word "constrained," meaning "forced," "compulsory." The meaning of the line is as follows: "That moral characteristic which is known as mercy, acts freely, not from constraint."

l. 3. *It is twice blessed*.—I confess a two-fold blessing; conferring a blessing on the giver as well as on the receiver.

l. 5. *'Tis mightiest in the mightiest*.—Mercy is most mighty in the mightiest person, *i.e.*, the more power a person has to inflict pain, the more he bows and subdues his heart by showing mercy.

Becomes.—Is becoming to, adorns.

l. 6. *Throned*.—The poet evidently has in his mind the picture of a king sitting upon his throne, dispensing justice, forgiving some and condemning others. That power within him, by virtue of which he forgives, is a greater ornament to him than that, by virtue of which he condemns.

l. 7. *Sceptre*.—The staff borne by a monarch as a symbol of authority.

Shows.—Represents, symbolizes.

Temporal Power.—The same as "sceptred sway," l. 10, and "earthly power," l. 13.

1. 8. *The attribute to awe and majesty.*—The outward symbols of the awe which he inspires, and the high rank which he holds.

1. 10. *But mercy is above this sceptred sway.*—Mercy is a nobler power than that which his sceptre represents.

1. 11. *It is enthroned in the hearts of kings.*—It is the noblest of all the qualities of the heart. As a king is superior to all his subjects, so mercy is superior to all the other qualities of the heart.

1. 13. *Show.*—Show itself, appear.

1. 14. *Seasons.*—Temper, moderates the severity of. Compare "Temper justice with mercy."

1. 15. *Though justice be thy plea.*—Though thou dost base thy cause upon justice.

1. 16. *In the course of justice.*—If strict justice had its course. If God should treat us with strict justice in dealing with our sins, and should not show us mercy.

1. 17. *Should see.*—Should be likely to obtain.

1. 18. *Render.*—Give in return.

III. QUESTIONS.

By what character in the "Merchant of Venice" are these lines spoken? To whom are they addressed? What effect are they intended to produce in him? What spirit has he hitherto shown?

What does Portia tell Shylock about mercy in the first two and a half lines? Arrange the words of the second and third lines in their natural order, supplying words omitted. In what respect does mercy resemble "the gentle rain from heaven?" Where does the author explain the meaning of "it is twice blessed?"

In what lines does Portia speak of the power of mercy? With what does she contrast the power? Which is the loftier, power, mercy or temporal power? Where does she say so? How do men feel towards the person who possesses temporal power over them? Where does she say so? How do men feel towards the person who shows mercy towards them? Does Portia tell us, or does she leave it to be inferred? When does temporal power most resemble God's power?

In what lines does Portia ask the Jew not to insist upon strict justice? What does she ask him to do instead? By what argument does she try to show him that it is his duty to show mercy? What would be the consequence if Shylock insisted upon receiving strict justice?

What is meant by "that same prayer?" Quote the part of it in which "we do pray for mercy." [Is "do" emphatic in reading?] Quote the part which "doth teach us all to render the deeds of mercy." Is the reference to the prayer likely to have any effect on Shylock, a Jew? Why?

Go over the sentences, one by one, and tell what thought about mercy is contained in each.

Are these lines written in prose or poetry? Do they rhyme? What name is given to that kind of verse which does not rhyme?

IV. BIOGRAPHICAL NOTE.

William Shakespeare, the greatest poet that the world has ever produced, was born at Stratford-on-Avon, in Warwickshire, England, in the year 1564. His father, John Shakespeare, was a prosperous citizen of Stratford, who, at the time of Shakespeare's birth, was honored by his fellow citizens with several important offices of trust. Shakespeare was sent to the Grammar School of Stratford, where he received a rudimentary but not scholarly education. Ben Jonson has said of him that "he knew little Latin and less Greek"; but he was one of those who are in after life self-educated, and must have been a student in the truest sense of the word. At about the age of fourteen, in consequence of a decline in his father's fortune, he was taken from school, and set to earn in some way a living for himself. How he was employed at this period of his life is not known. When he was but nineteen years of age, he married Anne Hathaway, the daughter of a respectable yeoman, living a short distance from Stratford. She was eight years his senior; and whether the marriage proved a happy one or the reverse, is wholly unknown. He resided in Stratford for four or five years after his marriage, and then, like many another penniless lad whose name has ornamented English literature, decided to leave his native town and seek his freedom in London. From the very first he was connected with the theatre. He began with the most menial employments, but his ability soon made itself felt and raised him rapidly. He became an actor, then a writer of plays. Soon he was rapidly producing his historical plays and his early comedies, and began to accumulate a fortune, which he intended should enable him to return in due time to Stratford, and live there as a gentleman. In 1596 he became a principal shareholder of Blackfriars Theatre, and, three years afterwards, of the Globe Theatre. On the accession of King James, in 1603, he was still in London, producing for the theatres his tragedies and romances in rapid succession. In 1610 he probably retired to Stratford to enjoy his fortune. His only son had died in 1596; of his two daughters the elder married a physician of Stratford, in 1609, the younger,

a wine merchant of the same place in February, 1616. Two months later Shakespeare died of fever, at the early age of fifty-two.

He produced in all thirty-seven plays, the wonderful power of which is evident from the fact that at the present day, three centuries after their production, they are more popular than ever, and are still acted to crowded houses. Space forbids the mention of more than two or three plays of the various kinds of drama he attempted. "Richard III," and "Henry IV." may be regarded as typical Histories; "The Merchant of Venice" and "As you Like It," as typical comedies; "Julius Cæsar," "Hamlet" and "Othello," as typical tragedies; and "The Tempest," as a typical romance.

For power of portraying character, for depth of insight into the problems of human life, and for mastery of language, the world has never seen the equal of William Shakespeare.

I. L.

PICTURES OF MEMORY.

BY ALICE CARY.



Alice Cary

I. INTRODUCTORY NOTE.

THIS poem is not included in the volume of Miss Cary's works, published after her death by Houghton, Mifflin & Co., and edited by Mrs. Mary Clemmer, who had been, during her lifetime, the editor of her writings. It is, however, still published as a song, with an accompaniment by Hauptman, under the title of "The Little Forest Maiden." In the song, lines 5 to 16 of the poem are omitted, line 17 reads, instead of "I once had a little brother," "It is of a little maiden;" and in line 32, "arrows of sunset" is changed to "golden sunset," other alterations to correspond with these being made. The song was published during Miss Cary's lifetime, but I do not know whether the changes have her sanction. They seem to me, on the whole, to be judiciously made. The pictures suggested by lines 5 to 16, though sometimes beautiful, and always prettily expressed, are, when true to nature, somewhat out of keeping with the general

picture of the "dim old forest;" and the relationship indicated by the word "brother" is rather commonplace for the highly romantic, not to say improbable, incidents of the poem. By changing "arrows of sunset" to "golden sunset" there is a gain in euphony at the expense of the loss of a very striking figure.

II. QUESTIONS.

1. Tell the story of the poem in your own words.
2. Describe, as clearly as you can, the pictures suggested to your imagination by the first and last sections.
3. What is here in the poet's pictures that makes you think she is drawing upon her imagination, not describing what she has seen?
4. Can you give any reasons why the author should select autumn rather than any other season as the time of the brother's death.
5. With what feelings does the supposed speaker regard her brother's death?
6. Divide the poem into sections, grouping the lines in accordance with the changes in the thought, and making the subdivisions different from those of the text-book. State the subject of each section.
7. If this poem were divided into stanzas, how many lines would there be in each.

III. EXPLANATORY NOTES.

Line. 2. *Memory's wall*.—Memory is compared to a picture gallery on the walls of which hang beautiful paintings.

5. *Gnarled*.—With rough, knotty trunks and branches.

6. *Mistletoe*.—A parasitic plant, that is one that grows upon another, deriving sustenance from it. The mistletoe is generally found on trees of the apple family, and sometimes on poplars, but very rarely indeed on the oak. It is an evergreen, bearing leaves of a very light color and small semi-transparent white berries.

7. *Violets golden*.—The yellow violet grows abundantly in spring in rich woods. It is not, however, a very conspicuous flower.

9. *Milk white lilies*.—The only wild lily I know that bears a milk white flower is the trillium, a very common plant in the woods in spring. Line 10, however, suggests the idea of a more graceful flower than the trillium. The word hedge, too, though

it might mean simply a thicket of bushes, is generally applied to bushes used to form a fence or enclosure. Perhaps, therefore, the poet has in mind cultivated white lilies growing near the forest in a garden hedge of sweet-briar or of some other fragrant plant.

11. *Coquetting...sunbeams*.—The writer poetically attributes to the lilies the intention of coyly attracting the caresses of the sunbeams.

12. *Stealing...edge*.—The edges of the petals of the lilies glow in the golden sunlight. Cf. Mrs. Browning's poem, "To a Dead Rose":

"The sun that used to smite thee,
And mix his glory in thy gorgeous urn,
Till beam appeared to bloom, and flower to burn;
If shining now, with not a hue would light thee."

13. 14. *No tfor...rest*.—A somewhat common climbing plant bearing a bright red berry is the bittersweet. It is, however, generally found in low marshy ground, not in the "upland."

15. *Pinks*.—The poet probably has in mind the fire-pink, found sometimes in Southern Ontario, and common a few degrees south of us in the United States.

Cowslips.—More commonly called primroses, are plants bearing clusters of pale lilac flowers with a yellow centre.

19. *Lap*.—Suggests an idea of tenderness and love in association with that of the resting place of a child.

33. *Arrows of sunset...bright*.—The rays of sunlight darting through the spaces between the trees, and illuminating the foliage of the upper branches.

36. *Gates of light*.—The glorious beauty of the sunset sky calls to the mind of the poet the thought of the golden gates of heaven, through which the soul of the dead child is to pass.

IV. SKETCH OF THE LIFE OF THE AUTHOR.

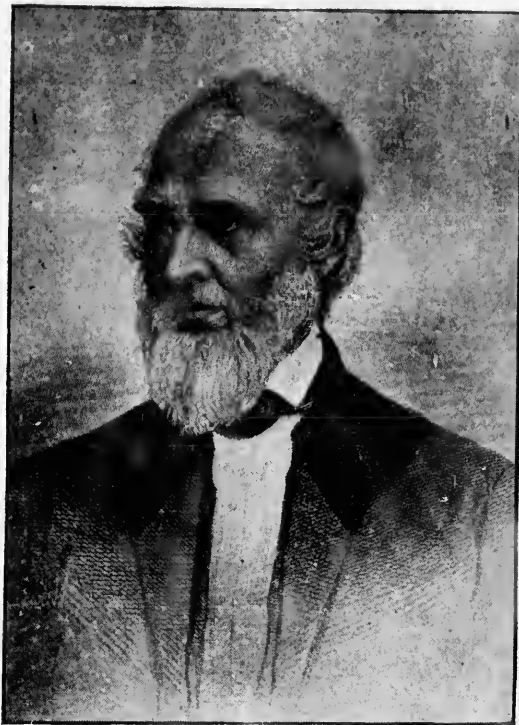
Alice Cary was born near Cincinnati, Ohio, in 1820. Her parents were people of a fair degree of culture; but in a newly settled country, as Ohio then was, they found few opportunities for securing educational advantages for their daughters, Alice and Phœbe. The latter, however, overcome by their patient energy the difficulties of their position. It is related, as an example of their perseverance, that when their niggardly and unsympathetic stepmother denied them the use of candles they constructed a rude lamp with a piece of rag and a saucer of lard by the light of which they pursued their studies. At eighteen years of age, Alice began to write poetry, and she was for many years afterwards a valued, though generally unpaid, contributor in

prose and verse to newspapers and magazines. In 1852, she and her sister published a volume of poems. The success of their venture was such that they decided to move to New York and devote themselves wholly to literary pursuits. In their city career they were very prosperous, attaining a high position in the literary world. Alice Cary died in 1871, after a lingering and painful illness which she bore with patience and resignation. In her sufferings she was tenderly cared for by her inseparable companion, her sister Phœbe. The latter, though apparently in robust health up to the time of her sister's death, only survived her five months. Alice and Phœbe Cary stand among the foremost of the female poets of America. Their prose works, too, are remarkable for their graceful style and for their realistic descriptions.

A. W. B.

THE BAREFOOT BOY.

BY WHITTIER.



JOHN GREENLEAF WHITTIER.

I. INTRODUCTORY AND BIOGRAPHICAL NOTES.

A BAREFOOT BOY doesn't seem a very likely subject for a poem, does he? The ordinary verse-maker does not choose such commonplace subjects. But the true poetic instinct and inspiration are shown by the writer who takes the things of every day and shows us the halo that is about them. For there is beauty in humble things if we could but see. We with dull common eyes need poetic revealers, and Whittier is one of them.

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How the critics and the pedants must have laughed when it was said that some one had written a poem on a shirt! And a serious poem, too! The idea of it, how absurd! Professor Bain could have given one hundred and one reasons why there could not be a poem on a shirt. Yet Thomas Hood will go down to everlasting fame chiefly as the author of that very poem. Burns, who was Whittier's prototype and first model, wrote his best poems on humble themes; a mouse or a mountain flower had inspiration for him. James Russell Lowell has glorified the dandelion in verse, and Charles G. D. Roberts justifies himself as our own true Canadian poet in his strong and beautiful sonnets on "Burnt Lands," the "Potato Harvest" and the "Cow Pasture."

J. G. Whittier was born in 1807, near Haverhill, Massachusetts. His father was a farmer and both parents were consistent worthy members of the Society of Friends, or Quakers as the world calls them. The lad was brought up to work; as soon as he was able he took the cows to pasture and brought them home at night, he drove the harrows over the lumpy fields, he hoed turnips and picked potatoes just as any country boy does now-a-days. But he had the country boy's pleasures too; he knew where the bumble-bee's nest was in the red clover and the woodchuck's hole under the stump; he had berry-picking and nutting to his heart's content and a few years later he enjoyed the fun and frolic of the corn-husking and the apple-paring gatherings. There were few books in the Whittier household and the boy received only a public school education. But he had a love for reading inherited from his mother, and having obtained an old copy of the poems of Robert Burns, he early began to turn into verses the legends of his neighborhood, with the Scottish poet as his model. When William Lloyd Garrison, the leader of the Abolition movement, founded his paper, the *Liberator*, and dedicated it to the Emancipation cause, Whittier became his most ardent assistant. Already he had gained considerable reputation as a poet and had a bright future open before him, but he sacrificed it all in the interest of the downtrodden negro. He was the prophet and psalmist of the Abolitionists in the three-score years of obloquy and conflict; he lived to chant the victory of Freedom and to receive honor and respect from the whole Union. His anti-slavery lyrics were hasty and imperfect compositions from an artistic point of view, but their moral effect was tremendous. In the region of pure poetry he has gained just fame from his idyllic pieces, especially "Maud Muller" and "Snow Bound." Several beautiful hymns of his composition are to be found in Unitarian hymn-books. Yet after all, as some one has well said, his life is his finest poem.

Whittier was independent always. As a young man he



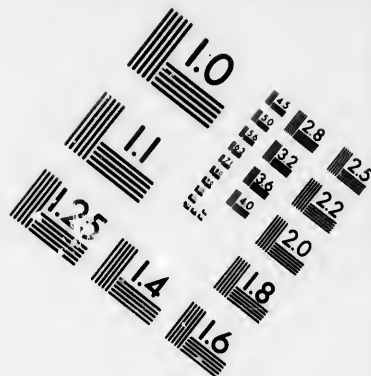
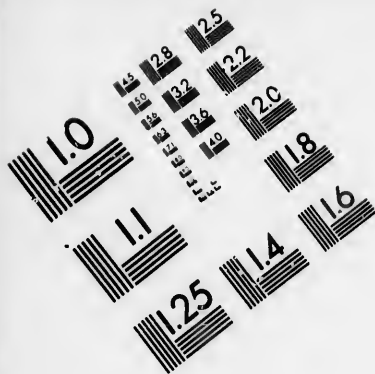
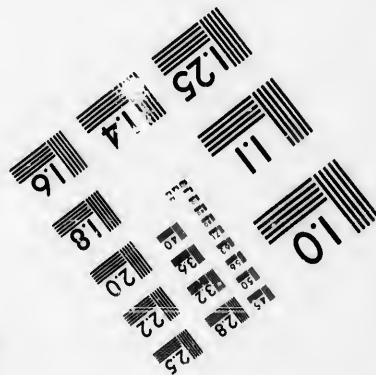
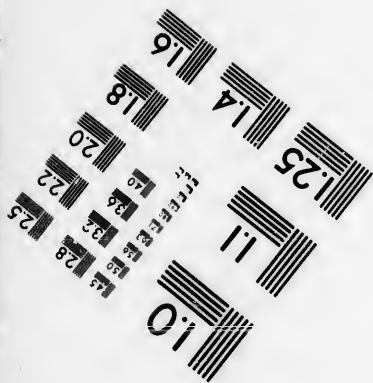
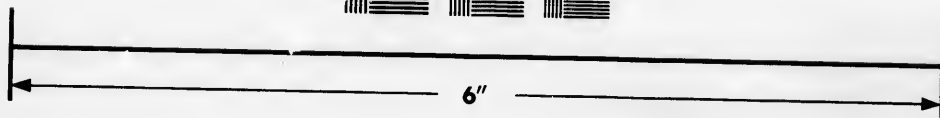
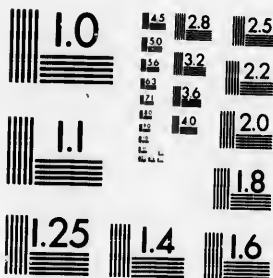


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sacrificed all his highest material prospects at the shrine of duty. He was one of the first Abolitionist writers and agitators. He made himself the champion of the slave when that meant to draw upon one's self the bitterest hatred, loathing and contempt of the majority of men throughout the land. He was the secretary of the first anti-slavery convention, and, at an age when bardslings are making sonnets to a mistress's eyebrow, he was facing mobs at Plymouth, Boston and Philadelphia.

Such was Whittier. Let us see what he has here to say for us. In this smaller matter his independence shows itself, too. Yet it is not so small a matter, either.

For how the whole world is deceived by clothes! In the Hebrew story of Eden, clothes were the badges of a moral fall, but we have gone so far from that now as to make clothes the distinctive mark of highest humanity. Has not some one defined man as "the clothes-wearing animal"? In enlightened Europe and America there are people, who presumably do not know any better, who seem to think that the perfection of refinement is reached only in a black tail-coat and white kidskins.

We breathe a different atmosphere from all this when we read "The Barefoot Boy." It is like going out of the hot stifling fetidity of the ball-room to the bracing air of the fields and hills.

Barefootedness—unconventionality—is what Whittier glorifies here. As a boy he went barefooted, and as a man he is not ashamed to tell of it. Not in a spirit of pride or boastfulness, but simply reminiscent and indifferent to what the world thinks. Men who have risen from humble rural obscurity only to some little city fame do not ordinarily talk freely of their barefooted experiences. Even young men, when they first come up from the country to the schools and colleges, the offices and warehouses of towns and cities are usually reticent in regard to the details of their previous lives. In fact, they are ashamed of them.

But there is no more important education than that which teaches us to be ashamed only of the right things. Here is one end which the study of this poem may serve. It may keep some boys from adopting a false and distorted moral standard. For when people are ashamed of things in which there is nothing to be ashamed of, it may readily come about that they will not be ashamed when they should be.

Perhaps the chief value of the piece lies in the wholesome views therein expressed or implied as to what education truly consists in, and of the objects to be attained thereby. Whittier shows us that it is but a small part of knowledge after all that can be gained only at schools, and that there is a very valuable means of education open even to the farmer's hard-worked boy. It is a wrong notion of this matter that takes many young men

away from the health-giving, productive activities of a country life, always in themselves honorable, to the strife and struggle, often mean and dishonest, for the means of living and for fame and honor in the city.

Foolish teachers in the country schools are responsible for some of this. They tell fond parents that this boy or that is too clever to make a mere farmer. It is wrong, they say, to confine one with such splendid abilities to the dreary drudgery of life on a farm. But there need be neither dreariness nor drudgery in it beyond what is the lot of man anywhere. There must be something wrong in the teacher himself who cannot show a bright country lad how many beautiful, cheerful, interesting things there are to see and feel in the country if he will only look for them.

There is no lack of means and material for mental development in the country, if only there were some one to show the way in every school section. The ancient Greeks were wise to place the homes and haunts of the gods and muses on the hills and by the fountains and streams of the country, for there are the sources of poetry and of all art and religion. Science may begin there, too. For to the boy with awakened mind Nature throws open her laboratories and museums, where he may freely learn if he will. The Chaldean shepherd-farmers learned the first astronomy on the open plain, and the same stars shine down on the boy of to-day in the same old way. Then in the fields and woods the country boy has most abundantly the best material for the study of botany, ornithology and entomology. No one has better chances than he to study the mysteries of the beginning of life and the subsequent process, nutrition, growth and decay in both animals and plants—shall we call them by the bookish names of embryology and physiology? The farmer's boy could study, too, and be interested in chemistry and physics and meteorology, for it is upon the facts and laws of all of these that his particular occupation depends. What need, then to speak of dullness or drudgery here? There is no need. The custom of decrying country life began in the city, and began in ages when natural science was not developed and when all learning was in books and cities.

PLAN OF THE POEM.

A description of the appearance of a typical barefoot boy; the conditions of country boyhood in general as regards play, sleep, health, and especially the wide range and material of a country boy's knowledge and his full communion with nature; the simplicity and beauty of his home life, nature still being his minister; a

counsel to present innocent enjoyment in view of the inevitable future hardships of labor and perhaps of the sorrows of sin.

EXPLANATORY NOTES AND QUESTIONS.

LINES 1-8.—Observe closely the different elements in the description, vividly picturesque, notwithstanding the reckless way the poet runs about from the feet to the cheek, then to the pantaloons, back to a *sound* from the lips, then to the color of the lips, then the face and the hat. Are the points for description well taken?

l. 8. *Through...grace*.—Condensed expression. Through the tear in the brim of the hat, which is worn jauntily and gracefully, a part of the grace being the delapidation of the hat.

l. 9. *From my heart...joy*.—Repetition of the idea in l. 1. See further repetition in the poem.

l. 10. *I was...boy*.—Is there any relation in meaning to the foregoing or following lines, or is the line simply exclamatory?

l. 13. *The doctor's rules*.—What are some of these rules? How far may boys safely go in ignoring them?

l. 14. *Knowledge...schools*.—Change the negative expression to a general positive having the same meaning.

l. 16. *Wild flowers...place*.—Country pupils might be asked to illustrate, naming the most characteristic flowers of the seasons and the places where they are to be found.

l. 17. *Flight of fowl*.—When the birds come and go in their migrations; perhaps also mode of flight, as no two kinds of birds fly just alike. What birds first come in spring to Ontario? Compare the flights, say of the wild duck and the kingfisher.

l. 18. *Tenants of the wood*.—What are some of the creatures meant here, and what habits of theirs would the boy know?

l. 19. *How the tortoise...well*.—Does this mean merely that the boy knows the manner in which these animals act in the cases mentioned, or rather that these are the features or characteristics that he notices most, knowing many others?

l. 21. *Sinks...well*.—No allusion to a cavity for water, the mole shows that the poet needed a rhyme for shell and cell, and the mole burrows round holes, which, though usually horizontal, in some places come vertically to the surface.

l. 22. *How the robin...young*.—Is this the manner or the material of the feeding, or both.

l. 25. *Groundnut*.—Defined by the "Century Dictionary" as "the *apios tuberosa* of the United States, a leguminous climber with small tuberous roots."

l. 27. *Cunning*.—Skilful. Compare "cunning workmen."—Old Testament.

l. 28. *Walls of clay*—i.e. the hive of the wasp.

Architectural plans.—i.e. the result of the plans, the symmetry and strength of the nest.

l. 32. *Eschewing*.—Is it nature as a teacher keeping clear of books, or is it the boy as a learner eschewing books and going to nature? Are books then of no assistance, not even in the study of nature? Whittier perhaps refers to the exclusive attention given in his day to such studies as Latin Grammar, to the entire neglect of natural science.

l. 33. *Nature...asks*.—What precisely is meant by nature here? How does nature answer? Does nature answer all the boy might ask, as for instance, how is it that of two trees growing side by side, one produces sweet apples, the other sour? Yet show that the physical sciences are being built up from the answers of nature to our questions. Note that we question nature both by observation and by experiment as the boy did.

l. 34. *Hand in hand...joy*.—Compare the extract from Bryant's "Thanatopsis," written when but a boy:—

"To him who, in the love of nature holds
Communion with her visible forms, she speaks
A various language; for his gayer hours
She has a voice of gladness, and a smile
And eloquence of beauty."

l. 36. *Part and parcel*.—A common-place phrase to be taken as a whole. The line means that the boy shares in all the joys of nature, and that nature rejoices in him.

l. 42. *Regal tent...monarch*.—Observe the situation carefully and the manner in which the idea of royal splendor is introduced and carried on. Compare the poet's idea with that in this paragraph from "My Chateaux," in "Prue and I," by G. W. Curtis.

"Titbottom suddenly exclaimed:—'Thank God! I own this landscape.'

"'You,' returned I.

"'Certainly,' said he.

"'Why,' I answered, 'I thought it was part of Bourne's property.'

"Titbottom smiled.

"'Does Bourne own the sun and sky? Does Bourne own that sailing shadow yonder, or those ghosts of hills that glide pallid along the horizon? Bourne owns the dirt and fences; I own the beauty that makes the landscape.'"

l. 46. *For music*.—Does this mean instead of music, or that it really was music?

l. 47. *Orchestra*.—The little tree frogs pipe away seriously in flute-like tones; ordinary half-grown frogs thrill with genuine sweetness; anon the hoarse “tr-runk,” “tr-runk” of an old patriarch frog breaks in with the bass of a trombone.

l. 48. *Noisy choir*.—Reconcile this with “music” and “orchestra.”

l. 50. *Pomp and joy*.—Pomp and circumstances to produce joy.

l. 57. *Fresh baptisms*.—Physical renewal or regeneration.

l. 61. *Prison cells of pride*.—So a country boy might regard shoes in summer, except when worn as a protection on rough ground. Doubtless, too, shoes are often worn rather from pride than need. In some country schools most of the children go barefooted. Frequently some of them are compelled by their parents to wear shoes solely as a mark of superior gentility to the others. What also of the tight shoes of slaves of fashion? Notice that the poet recognizes further on the need of the feet being shod for work.

l. 64. *Mills of toil*.—Nearly all human work is as much a matter of repetition as is the movement of the horse in the tread mill. Illustrate.

l. 65. *Moil*.—Toil, drudgery.

l. 70. *Could'st know*. Could'st realize how happy thou art before thy happiness disappears.

Notice the extended metaphor in the last lines—the boy exposed to danger from sin as the traveller from quicksands. Remark as well the deep moral earnestness of the poet, as he wishes a pure and happy life for the boy. This last section is in substance more didactic than the rest of the poem, yet it is poetical in spite of Edgar A. Poe's dictum that a didactic poem is a contradiction. Compare the conclusion of “The Humble Bee,” and of other poems.

A. S.

THE DEATH OF THE FLOWERS.

BY BRYANT.

I. INTRODUCTORY.

THE following questions are intended to suggest the mode in which the study of this poem should be begun.

- 1.—What feeling pervades this poem?
- 2.—By what means is this feeling maintained?
- 3.—Is the autumn an especially melancholy season? Why?
- 4.—Has it not, too, its cheerful attributes? [Read Bryant's poem, "Autumn Woods," from which the following stanzas are selected.]

"Ere in the autumn gale,
The summer tresses of the trees are gone,
The woods of autumn, all around our vale
Have put their glory on.

* * * * *

And far in heaven the while,
The sun, that sends the gale to wander here,
Pours out on the fair earth his quiet smile,
The sweetest of the year.

* * * * *

The rivulet, late unseen,
Where bickering through the shrubs its waters run,
Shines with the image of its golden screen,
And glimmerings of the sun.

* * * * *

Oh, autumn! Why so soon
Depart the hues that make thy forests glad,
Thy gentle wind and thy fair sunny noon,
And leave thee wild and sad."]

5.—What difference is there between the circumstances under which these two poems seem to have been written?

6.—Apart from the difference in time, is there special reason why in the death of the flowers, the poet should see only the gloomy side of the picture? [Give illustrations of the fact that our impressions of external things are modified by the state of our feelings when we observe them, or by associations connected with them.]

7.—Point out passages in this poem that show that, as he

wrote it, there came to the poet's mind circumstances in harmony with a cheerful rather than with a gloomy mood.

8.—What is the main theme of this poem? And what the subsidiary theme? Show the relation between them.

9.—State the topic of each stanza.

[It would be well to take up this lesson late in the autumn, and before beginning the study of the details of the poem, to ask your pupils to seek for opportunities of observing nature at this season so that they may have vivid impressions of the sights and sounds described by the poet.]

10.—What stanzas present the most vivid pictures to the imagination?

[Make your pupils see and feel what the poet describes: tell them, for example, to listen in imagination to the sounds he speaks of, and ask them to try so to realize his pictures that if they possessed the requisite artistic skill, they could reproduce them in paintings.]

II. EXPLANATORY NOTES.

1. 1. *Melancholy days*.—The lines following explain these words.

2. *Sere*.—Dry, withered.

4. *Eddying gust*.—A circular motion is given to the wind as its course is checked in the sheltered hollows.

5. *The robin and the wren*, that delight us with their sweet music, leave us early in the autumn for warmer climates; the jay with its discordant screech and the harsh-voiced crow remain nearly all winter. The use of a semi-colon after "flown," would make the relation of the last phrase of this line clearer.

8. *Brighter light...airs*.—Of spring and summer.

9. *Sisterhood*.—The use of this derivative from a feminine noun is suggestive of the refined and delicate beauty of the flowers.

10. *With the fair...ours*.—The poet possibly intends this to apply only to the person referred to in the last stanza. It may, however, apply to all the fair and good of our race who are lying in the grave.

11. *Cold November rain*.—Unlike the warm rains of spring that do call them to life again.

13. *The wind flower*.—The anemone and the violet are two very common and very beautiful spring flowers.

14. *The orchis*.—A quaint and showy summer flower.

15. *The golden rod*.—A very common plant bearing a long graceful cluster of yellow blossoms.

Aster.—A beautiful star-shaped flower of a purple color, common in the woods in autumn.

16. *Sun-flower*.—The wild sun-flower is like the cultivated species in miniature; its rays, however, are sparser. It grows in marshy ground.

17. *Clear, cold heaven*.—The autumnal frosts come when there are no clouds in the sky to prevent the radiation of heat from the earth.

As falls the plague on men.—Blighting and destroying.

18. *Upland*.—Hilly ground.

Glade.—An open space in a wood.

Glen.—A narrow valley.

22. *Smoky light*.—The hazy sunlight of an autumn day.

Rill.—A small stream.

23. *The south wind* makes a melancholy sound as it blows among the branches of the leafless trees in autumn. This is poetically ascribed to grief at the death of the flowers that filled the land with beauty and fragrance when it was a constant visitor earlier in the year.

25. *One...side*.—The beloved sister of the poet, who died some time before this poem was written.

26. *The fair meek blossom*.—Cf. l. 10.

29. *Unmeet*.—Unfitting, unsuitable.

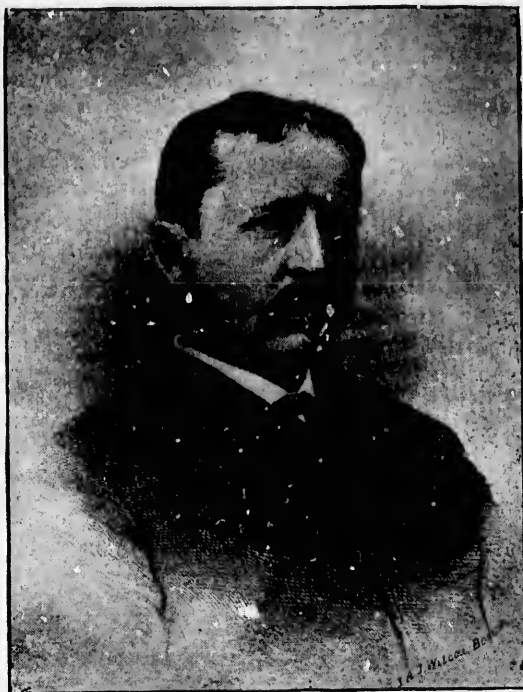
III. BIOGRAPHICAL.

(See biographical note to "The Prairies," p. 53.)

A. W. B.

THE FACE AGAINST THE PANE.

BY T. B. ALDRICH.



T. B. ALDRICH.

I. EXPLANATORY NOTES.

Page 74, l. 4. *Beacon light*.--A signal light. Here a light used to guide sailors ; a light-house.

5. *A-trembling*.--As it is seen indistinctly through the rain.

7. *Breakers*.--Waves dashing up and breaking on the shore.

13. *Crone*.--A word applied with an idea of contempt to an old woman.

17. *Gaunt*.--Thin or palsied, shaking as with paralysis.

25. *Fisher...lover*.--A lover who is a fisherman.

Page 75, l. 5. *Staunch*.—Strong. *Tight*, watertight.

6. *Reef*.—A ridge of rocks just above the surface of the water.

7. *That makes the waters white*.—As the waves break upon it.

12. *Veined*.—Marked with irregular lines.

14. *Lullings...tolls*.—It is only when the wind falls that the sound of the bell can be heard.

16. *Lost souls*.—The souls of those who are lost at sea.

17. *Sexton*.—The caretaker of a church, one of whose duties it is to toll the bell.

Knell.—The tolling of a funeral bell.

18. *Belfry*.—The tower where the bell is hung.

19. *Unseen fingers*.—Of the spirits of the storm. Gales upon the sea coast are sometimes strong enough to cause the church bells to toll.

31. *Home bound*.—Homeward bound and so approaching the coast.

32. *Shoals*.—Sand banks, etc., in shallow water.

33. *Rockets*.—Rockets are fired as signals by ships in distress or by coastguards.

34. *Shaft*.—A slender, lofty pillar.

Page 76, l. 2. *Golden furrows*.—The streaks of fire made by the rocket as it bursts in the dark sky.

12. *Richest rubies*.—The sparkling water reflecting the color of the sky at sunrise.

16. *Angel...frost touched*.—The spires, or rather the towers of Catholic churches are frequently ornamented with figures of saints and angels. Mr. Aldrich is probably thinking of such a figure covered with hoar frost resplendent in the sunlight.

22. *Stark*.—Stiff in death.

30. *Looking sees it not*.—Cf. ll. 34 and 35.

35. *And...light*.—The open eyes of the dead girl seem to be fixed upon some distant object. The poet says they see the beacon light of Heaven.

II. QUESTIONS AND EXERCISES.

1.—Tell the story of the poem in your own words.

2.—Suggest a different title for the one given by the author. What can you say in favor of the one he has chosen?

3.—State the topic of each section, taking care to mention the feelings attributed to Mabel.

4.—Describe the character of Mabel.

5.—Point out the portions of the first section, that do most to enable us to understand Mabel's feelings.

6.—Supposing the circumstances of the weather unchanged, but the hero to be one in whom the storm would induce a mood of joyous elation, what changes do you think should be made in the description of the tempest?

7.—What are those passages in the second section in which the form of a direct address to Mabel is adopted, intended to express?

8.—Describe in your own words, making no reference to persons, and showing that you enter fully into the spirit of the poet's descriptions, the sights and sounds connected with the rise and subsidence of the storm.

III. SKETCH OF THE AUTHOR'S LIFE.

Thomas Bailey Aldrich was born at Portsmouth, New Hampshire, in 1836. His early youth was passed in Louisiana, but on the death of his father, he went to New York to take a position in the office of his uncle, a merchant of that city. While thus employed, he began to contribute prose and verse to newspapers and magazines. His "Ballad of Babie Bell," published in 1856, was so well received that he decided to devote his whole energies to literature. In his career as an author, he has been very successful. Besides doing good work as a journalist and as a contributor to magazines, he has written poems so exquisite in design and finish, that he may be justly placed at the head of the younger school of American poets. His novels, too, are full of the most delicate humor and are written in a charmingly graceful style. For years Mr. Aldrich was editor of America's most literary magazine, the *Atlantic Monthly*.

A. W. B.

FROM "THE DESERTED VILLAGE."

BY GOLDSMITH.



OLIVER GOLDSMITH.

I. INTRODUCTORY.

YOUNG pupils find great difficulty in knowing how to set about the preparation of a lesson in literature. After a preliminary talk upon the subject of the lesson, the teacher should ask them to read it carefully several times in order that they may get a clear understanding of its meaning as a whole, and to look up in a dictionary, suitable meanings for the words they are not likely to have previously met. These words the teacher should select for them. When the lesson comes up for analytical

treatment, if the selection be in prose, or in descriptive or narrative poetry, the teacher should first question his class (with books shut) closely on the *matter* contained in it. Such questioning will show whether the pupils have carefully read the lesson, and is exceedingly valuable in fostering a habit of close reading (a habit, alas! too rare). It will also ensure such an intimacy with the author's thoughts as will beget a love for them and consequently, a love for all good literature. It is invaluable as a disciplinary exercise, and in the hands of a skilful questioner and enthusiastic teacher, can be made a most entertaining one. When this exercise is concluded, books should be opened, and the analytical study be taken up. The object of this part of the work is to give the pupil a clear notion of the meaning of each sentence. Some of the difficulties to be cleared up are: (1) Difficulties arising from ignorance of the meaning of words. These must be overcome by dictionary work on the part of the pupils. (2) Those arising from the order of words; e.g., "Where smiling spring its earliest visit paid," "A man he was to all the country dear." These will vanish when the pupil has transposed the words into their natural order. (3) Those arising from the use of participial phrases, or from ellipses, e.g. "Tales of sorrow done," "The service past." By changing these into clauses, the meaning will at once be made apparent. Unusual ellipses should always be supplied, as they are often a stumbling block to young children. (4) Difficulties springing from the use of epithets. Some of the poet's finest effects are produced by his epithets, and the teacher must be very careful to see that the pupil understands and appreciates them; e.g. *lingering* blooms, *sweet* confusion. When the whole lesson has been thus carefully gone over, the pupils should be required to take turns at reading it orally. This is an important exercise to restore to their young minds a conception of the poem as a whole, and to satisfy the teacher that every line is understood. Oral reading is a necessary part of every literature lesson. Its value as testing knowledge of the meaning is well illustrated in the line, "I knew him well, and every truant knew." Two different meanings are brought out according as "well" and "truant," or "I" and "every" are emphasized; and school children can appreciate the difference. Again, even with Fourth Class pupils, much can be done to foster intelligent criticism if the teacher gets from them their opinion as to what lines or images are beautiful, pathetic, humorous, etc. And finally, it almost goes without saying, that a selection from which so much pleasure has been extracted, should be committed to memory.

II. EXPLANATORY.

¶ I. *Sweet Auburn*.—Lissoy, the poet's boyhood home, claims the honor of being the original Auburn.

Swain.—A common word in poetry to denote a young man living in the country, a peasant.

Parting.—Departing.

Seats of my youth.—Places in the midst of which my youth was passed.

Green.—A grassy plain.

Decent.—Used in its original sense of *comely*, *becoming*.

¶ II. *Responsive*.—Singing in response to the milkmaid.

Sober.—Serious, grave in appearance. The expressionless countenances of the herd are contrasted with their joyous feelings.

Spoke the vacant mind.—Indicated an empty mind.

¶ III. *Copse*.—A growth of shrubs and bushes.

Passing.—For "Surpassing," exceedingly.

Ran his godly race.—Lived his pious life.

Fawn.—To court favor by sacrificing one's own independence.

Fashioned to the varying hour.—Adapted to the changeable fashion of the times.

Bent.—Disposed, inclined.

The vagrant train.—The troop of wandering beggars.

Broken.—Broken down by war.

¶ III. *Talked the night away*.—Passed the night in talking.

Shouldered his crutch.—As if it were a gun.

Glow.—To warm with pleasure.

Careless...began.—Without any desire to look closely into their merits or their faults, he gave them alms out of pity, and did not look upon his gift as charity.

¶ IV. *Each fond endearment tries*.—Tries every kind of caress that love can prompt.

Reproved each dull delay.—Delaying has the effect of benumbing or dulling the conscience.

¶ V. *Champion*.—One who upholds a cause. The preacher upheld the cause of religion.

The trembling wretch to raise.—To cheer the wretched sinner, trembling with a sense of his guilt.

¶ VI. *Warmth*.—Love, warmth of affection.

Swells.—Mounts high.

Midway leaves the storm.—Rises so high that the storm clouds rest midway on its breast.

¶ VII. *Unprofitably*.—Because its blossoms were seldom seen, as the village is now deserted.

Village.—Used for villagers.

¶ VIII. *Terms and tides presage.*—"Terms" are the sessions of the universities and the law courts; "tides" are "times and seasons," the movable feasts of the years, such as Eastertide.

Gauge.—To measure the capacities of casks.

III. QUESTIONS AND EXERCISES.

¶ I.—What is the subject of this paragraph? What features of the village are mentioned? Can you see the village as the poet seems to see it? What feeling does the poet entertain for the village? What words represent this feeling? Does anything else represent the same feeling?

¶ II.—What is the subject of this paragraph? What is meant by the village murmur? What by the mingling notes? As a description of the village, how does this paragraph differ from the preceding?

¶ III.—In what sense could the garden *smile*? The meaning of *modest*? Is the poet satirical in representing the preacher as passing rich? If not, what does he mean? "Pleased with his guests,"—what guests have been mentioned? Quote lines to show that the preacher was popular, contented, unambitious, kind-hearted.

¶ IV.—Has the poet mentioned or hinted at any of the preacher's failings? If so, what were they? What is the meaning of, "Leaned to virtue's side?" Of what do the preacher's earnestness and anxiety for his flock remind the poet? Does the comparison make you think more or less of the preacher?

¶ V.—What is the meaning of, "When parting life was laid?" Who is meant by, "The trembling wretch?" Show the force of *trembling*,—of *wretch*. Would the word, "uttered," express as much as the word, "whispered?"

¶ VI.—"Truth from his lips prevailed with double sway." In reading, would you emphasize "his" or "lips?" Why? Show clearly the meaning of, "with double sway." [Truth is in itself mighty; but the preacher's words were so persuasive they lent an additional power to the truth he preached. Hence truth, as preached by him, had its own sway and the additional sway of his eloquence.] How does the preacher resemble "some tall cliff?"

¶ VII.—What are the "boding tremblers?" Is the name appropriate? Show the meaning and force of each word. Did they appreciate the master's jokes? What word tells you so? Why then did they laugh so heartily? Was the master a very learned man? Does the poet think him so? Do the rustics? Why are the rustics gazing?

III. GENERAL QUESTIONS.

How many paragraphs are devoted to the description of the preacher?—of the master? What feature of the description is taken up in each paragraph? Which character pleases you most? Who is supposed to be the original of the master?—of the preacher? What village is the author supposed to have been thinking of? What passage of the poem do you think to be the most beautiful?

IV. BIOGRAPHICAL NOTE.

Oliver Goldsmith was born at Pallas, Ireland, in 1728. His father, a poor parish clergyman, removed, when Oliver was about two years of age, to the pretty little hamlet of Lissoy, where Oliver's youth was spent. His love of this place, and the simple pleasures of his life there, are well portrayed in "The Deserted Village." As a child, he was considered dull, and by some was even pronounced a dunce. At the age of eight, he was severely attacked by small-pox, which disfigured him sadly; and this, together with his heavy, ungainly figure, was a source of annoyance to him throughout his life. The rudiments of his education he received at the village school of Lissoy, under the instruction of Paddy Byrne, an old soldier, of whom he has left an imperishable portrait in "The Deserted Village." By the kindness of his uncle Contarine, who undertook his education, he was sent to school at Athlone and Edgworthstown, whence he entered Trinity College, Dublin, in 1745, as a sizar. As an undergraduate, he was idle and careless, choosing rather to indulge his passion for reading poetry than to apply himself to severe study. After taking his B. A. degree, in 1749, he was thrown upon the world without any definite plan of how to earn his living. He undertook a tutorship, but soon flung it up in disgust. He resolved to go to America, but the money provided for this purpose by his uncle, was soon squandered in Dublin, and he did not go. He then determined to go to London and study law, but this resolution was also abandoned when the money necessary for carrying it out had been spent in a gambling house in Dublin. He now made up his mind to study medicine in Edinburgh. At Edinburgh he stayed two years, studying in a desultory manner. Thence he proceeded to Leyden to perfect his knowledge of chemistry and anatomy. While at Leyden, he conceived the idea of making a tour on foot through part of the continent. With no property but the clothes on his back, a spare shirt, and his flute, he wandered through Germany, France, Switzerland and Italy, living on alms obtained at the gates of convents, and playing tunes which often procured him a supper and a bed. On returning to London in 1756, he became in turn tutor, apothecary's assistant, and

physician, but was unsuccessful in all. Nothing remained but to devote himself to the lowest drudgery of literature. For six years he toiled like a galley slave, achieving little to win him fame, but gradually rising in the estimation of the booksellers for whom he drudged. As his name became better known, the circle of his acquaintance widened. He became intimate with Dr. Johnson, Reynolds, Burke, and was one of the original members of the famous Literary Club. In 1765 he published "The Traveller," a poem based on his travels on the continent, and at once rose to the foremost rank in literature. In 1766 was published, "The Vicar of Wakefield," a charming novel which had been written two years before, and whose sale Dr. Johnson had negotiated to enable him to pay his account for lodgings. Then followed the comedies of "The Good-natured Man," and "She Stoops to Conquer." In 1770 came "The Deserted Village," his most famous poem. Everything he produced was eagerly read; his popularity was unbounded. But difficulty and distress still clung to him. He was constantly in financial trouble. When he had money, he was extravagant and soon lost it. A street beggar with a pitiful tale would receive all the money he had in his pocket. Thus he lived till close study, irregular habits, and financial cares brought on a fever, of which he died in 1774.

In spite of his frailties, his gentle nature endears him to our affections. Of his work Dr. Johnson has said: "He left scarcely any kind of writing untouched, and touched nothing that he did not adorn."

I. L.

RESIGNATION.

BY LONGFELLOW.

I. AUTOBIOGRAPHICAL SIGNIFICANCE OF "RESIGNATION."

RESIGNATION, while representing to us the chastened feelings of fathers and mothers in general on the loss of beloved children, acquires additional interest from its connection with the poet's own life. The poem is the expression of Longfellow's feelings on the death of his infant daughter Frances. In his journal he chronicles the incidents in her short life. "Oct. 30, 1847, Fanny was christened.....She looked charmingly and behaved well throughout. Sept. 4, 1848. Fanny very weak and miserable. Which way will the balance of life and death turn? 10th. A day of agony; the physicians have no longer any hope; I cannot yet abandon it. Motionless she lies; only a little moan now and then. 11th. Lower and lower. Throughout the silent desolate rooms the clocks tick loud. At half-past four this afternoon she died....Her breathing grew fainter, fainter, then ceased without a sigh, without a flutter,—perfectly painless. The sweetest expression was on her face. 12th. Our little child was buried to-day. From her nursery, down the front stairs, through my study and into the library, she was borne in the arms of her old nurse. and thence, after the prayer, through the long halls to her coffin and grave. For a long time I sat by her, alone, in the darkened library. The twilight fell softly on her placid face and the white flowers she held in her little hands. In the deep silence the bird sang from the hall a melancholy *requiem*. Nov. 12th. I feel very sad to-day. I miss very much my dear little Fanny. An unappeasable longing to see her comes over me at times, which I can hardly control."

II. EXPLANATIONS OF CERTAIN LINES OF THE POEM.

Line 3. *Howso'er defended*.—However watchful the parent may be to guard against disease or accident.

l. 7. *The heart of Rachel*.—Rachel is here taken as typical of a mother. That she may be so taken arises from the expressions in Jeremiah xxxi., 15, and Matthew ii. 18.

l. 10. *Not from the ground arise*.—Death does not come because of the powers of this world.

l. 11. *Celestial benedictions...dark disguise*.—The blessings that heaven bestows on us often come in the sad form of death—the silver lining to the dark cloud.

1. 13. *We see but dimly...damps.*—The punctuation is faulty. Place a comma at "vapors" and a semicolon at "damps." We are so blinded by passions and prejudices (as we are physically, by mists, vapors, and damps) that we cannot see the true meaning of the calamities that befall us. Cp.

"Life, like a dome of many-colored glass,
Stains the white radiance of eternity,
Until death tramples it to fragments."

Shelley.

1. 15. *Funereal tapers...lamps.*—The candles burning about the dead (custom of Roman Catholics), seem to our poor human vision the signs of a calamity. Could we see them with "larger, other eyes," they might seem the lights of heaven, guiding us to our celestial home.

["Funereal" means properly suitable for a funeral, dismal, mournful; as, funeral pomp, trappings. "Funeral" means belonging to, used in, a funeral; as, funeral torch, rites, procession. The poet could have used "funeral" in the line before us].

1. 17. *There is no death!...transition.*—Cp.

"Life, which, in its weakness or excess,
Is still a gleam of God's omnipotence,
Or death, which, seeming darkness, is no less
The self-same light, although averted hence."

Longfellow, *Birds of Killingworth*.

1. 18. *Life of mortal breath.*—The life that we, as mortals, live.

1. 19. *The suburb of the life Elysian.*—Suburb—part lying near (a city). The life Elysian—life in Paradise. The term Elysian fields (Elysium) was commonly used by the Greek poets to denote Paradise.

1. 22. *School.*—This description of heaven is justified only by the thought that the child as she grows up is to be trained in all good graces. Note that the poet feels the weakness of the comparison; for, in the following stanza, he strengthens it by reference to the "great cloister's stillness and seclusion." Our notion of "school" is thus elevated into that of something massive, ancient, inspiring awe and veneration, like the great cloisters of Europe. [Cloisters are really covered walks in monasteries adjoining the cells; here, the monastery or nunnery itself].

1. 33. *Thus do we talk with her.*—Accompanying in our thought her movements day by day, knowing each change that takes place in her stature and character.

1. 34. *The bond which nature gave.*—The bond of parental affection and relationship.

1. 43. *Beautiful with all the soul's expansion.*—The poet holds the view that the countenance reveals the purity and grace of the spirit.

"The soul's expansion" is the development of the spiritual nature, which the poet says takes place in heaven.

l. 49. *Assuage the feeling...stay.*—We cannot wholly check our grief, yet we can and will moderate its outbursts.

l. 51. *By silence sanctifying.*—The poet has pointed out that the death of his daughter is the work of Heaven, and that the departed one is in a brighter and better world than ours; hence to mourn is to be rebellious towards God. Nevertheless the impulse of grief is too strong to be wholly repressed. He therefore will purify and sanctify this grief by bearing it in patience and in silence.

III. QUESTIONS.

Much of the foregoing might and should be elicited from the pupil by patient questioning and discussion. In the teacher's talk with the class on the general substance of the poem, some such line of thought as the following might be pursued:—

Does a lamb die in every flock? Does death enter every herd? Does death come because the shepherd does not guard his flock from accident, or take care to feed it? What happens similar in human life? What picture is called up by the word "fireside"? Who is missing? Has death come because the parents were not careful to guard their children from disease and harm? Do you know any "firesides" where there are vacant chairs? How common does the poet think death is? Does he take comfort from the thought of the frequency of death? Do not think he does. Remember Tennyson's lines in *In Memoriam*.—

"One writes that 'Other friends remain,'
'That loss is common to the race'—

And common is the commonplace,
And vacant chaff well meant for grain.

That loss is common would not make
My own less bitter, rather more;
Too common! Never morning were
To evening, but some heart did break."

What feelings has the mother on the death of a child? [Note that thus far the poet expresses the thought that death is everywhere.] What attitude towards this sad world does the poet take? Why does he exhort us to stand thus? [Note that the poem from this point on indicates the reasons for resignation.] Show that death may not be the result of the action of the powers of this world. How could a calamity ever be a blessing in disguise? Give any instance to show that we poor mortals are not always able to judge the actions of Providence justly. What is death according to the Christian faith? How does the poet picture life, death and immortality, when he uses the terms,

"suburb," "portal," "life Elysian?" If there is no real death, are we right to mourn? [This completes the first step towards resignation. Death is really a change in life; therefore we should be resigned].

But has any ill befallen the dead child in the Elysian fields? What is her state there compared with what her state would have been if she had remained on earth? Does she need to be "defended" there? Who is her guide and counsellor? What kind of life does she lead? Should the parents grieve on her account? This completes the second step. The child is happy in heaven; therefore we should be resigned.

But does she cease to be a daughter because of her being in heaven? How do the parents still maintain their relationship to her? Does she, do you think, know that they think of her? How will she have changed when the parents join her in heaven? How will she receive them? If she is still to be their daughter and to love them, should the parents grieve? [This completes the third step. The child is ever their daughter; therefore they should be resigned].

But alas! the parents know and feel all this, yet love, the longing mother's love, cries out for the lost babe, and the sad heart swells with its grief, sobbing like the ocean tide upon a lonely shore. Yet be calm, sad heart, before God's will and work; think of thy child in Paradise, still thy daughter. Bear in patient resignation thy grief.

It would not be wise to do more than mention the doctrine of physical growth in heaven which the poet seems to believe in.

The poem should be committed to memory.

A biographical sketch of Longfellow will be found on page 41.

F. H. S.

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RING OUT, WILD BELLS.

BY TENNYSON.



ALFRED, LORD TENNYSON.

I.—INTRODUCTION.

In Memoriam, say the critics, is the noblest elegy in the English language. It appeared in 1850, at first anonymously. The poet's dearest friend, Arthur Hallam, the historian's son, who would have married the poet's sister had not

"—that remorseless iron hour
Made cypress of her orange flower."

died at Vienna in 1833. A series of one hundred and twenty-nine poems, full of tenderest pathos and with all the rhythmic charm characteristic of his best efforts, was the poet's tribute to the memory of his friend. That he finds it possible to write on

such a theme, to put in words something of the grief he feels for one whose place no second friend can fill, seems almost a sin.

"But, for the unquiet heart and brain,
A use in measured lab'ring lies;
The sad mechanic exercise,
Like dull narcotics, numbing pain."

Yet it is not the unmanly wail of a personal sorrow that is prolonged through these one hundred and twenty-nine poems. The inner life of the human soul, its fitful struggles, its holiest feelings, its moods of depression and hopefulness, of darkest doubt and sublimest faith—all its storms and calms—are vividly portrayed.

"Ring out, Wild Bells," forms the one hundred and sixth poem of the series. In the two preceding poems, Christmas—but a Christmas spent in a new home—is described. The poet is sad, for

"We live within the stranger's land,
And strangely falls our Christmas eve.
Our father's dust is left alone
And silent under other snows;
There in due time the woodbine blows,
The violet comes, but we are gone."

He makes an effort to be cheerful, feeling that the "cares that petty shadows cast" should

"A little spare the night I loved,
And hold it solemn to the last."

But he has no heart for the usual Christmas festivities,

"For who would keep an ancient form
Thro' which the spirit breathes no more?"

New Year's eve comes, and the poet is in a happier mood. The spirit of hopefulness has triumphed, and, in glad faith that the future holds better gifts than the past has bestowed, that the good will grow until it finally triumphs over the evil, he hails the New Year which the bells are ringing in.

II.—ANALYSIS OF THE POEM.

In an analysis of the poem, for the purpose of ensuring a clear comprehension, and, if possible, something approaching to a proper appreciation of it, the following suggestions, questions and explanations are offered for the teacher's use:—

I.—Briefly picture the scene suggested by the expressions, "wild sky," "flying cloud," "frosty light?" Is "wild" in "wild bells" used in the same sense as in "wild sky?"

The year is dying...let him die.—The year is represented as a person dying. Compare "The Death of the Old Year," by the same poet, in which the personification is much stronger, *e.g.*

"How hard he breathes! over the snow
 I heard just now the crowing cock.
 The shadows flicker to and fro,
 The cricket chirps, the light bells low,
 'Tis nearly twelve o'clock.
 Shake hands before you die,
 Old year, we'll dearly rue for you;
 What is it we can do for you?
 Speak out before you die."

II. (a.) *Ring happy bells...let him go.*—How different the sentiment in this second stanza from that contained in those quoted above! Here, thinking of the sorrows the past has brought him, and hoping better things of the future, he is eager to see the old year go and the new year enter in; in the other poem, thinking of the joy and jollity the old year gave, and afraid of the trouble the new year may be bringing, he feels

"I've half a mind to die with you,
 Old year, if you must die."

(b.) *The false...the true.*—This first wish of the poet seems a kind of general prelude, or text, to what follows. By "the false" he seems to mean all those things which produce the discords of life—the *griefs, feuds*, etc., which he enumerates afterwards; by "the true," all those things which cause the harmony of life—the sweeter manners, purer laws, the love of good, etc.

III. (a.) *The grief that saps the mind.*—What personal reference here? How does grief "sap the mind"? Does this contradict what the poet says elsewhere in "In Memoriam"?

"I hold it truth whate'er befall,
 I feel it when I sorrow most;
 'Tis better to have loved and lost,
 Than never to have loved at all."

(c.) *The feud of rich and poor.*—The long-standing hatred between the two. In such an old country as England, inequalities in the distribution of wealth are much more marked than here. Is Tennyson's dream any nearer realization than when he wrote these words? We know that the riddle of the growing poverty of the masses with the growing wealth of the race has engaged the attentions of the greatest minds. Whether a cure for the evil can be found seems doubtful, but if cure there be, surely the fact that all sorts and conditions of thinkers, from Henry George in "Progress and Poverty," to General Booth in "In Darkest England," are seen should lead us to hope that it will somehow and soon be true.

IV. *"Ring out a slowly dying cause, and ancient forms of party strife."*—T. is not a politician, though he takes an active interest in great national questions. He seems to prophecy here the close of

party government, with all the strife which it occasions. Cox, in his "British Commonwealth," in speaking of party government, remarks that though in its day it has served a good purpose, that day is almost over. As it had a beginning, it seems reasonable to suppose that it may have an ending. It is true, as Macaulay remarks, that in one sense party government always has existed, but only in the sense in which we may say there are two parties in every department in life, that is, a party anxious to preserve, and a party anxious to make changes. But in the sense in which we understand party government, it certainly did not exist in England till the time of Charles I., or, in the strictest meaning of the expression, not till William III's reign. Still, the hot party spirit existing at this day in England doesn't seem to point to a speedy fulfilment of the poet's prediction. Or is it rather a wish than a hope he expresses?

(b) *Nobler modes of life, sweeter manners, purer laws.*—As our lives become nobler, our manners, the reflections of our lives, will of themselves become sweeter; and as the laws of any (free) people are an index to the national character, they will become purer as that character improves. There has been a great improvement in English laws since the eighteenth century, especially in the criminal law—for example, men are no longer hanged for theft—but we have not yet reached the point beyond which no advance is possible.

V. (a) *The want, the care, the sin.*—Note the order in which the words occur. Does T. intend a climax?—"The want,"—the poverty and wretchedness, the physical distress that must be removed before anything else can be done; "the care,"—the mental distress, worse even than physical wretchedness; "the sin,"—moral evil, worst of all, worse than any suffering, the cause of nearly all suffering.

(b) *The faithless coldness of the times.*—The absence of sympathy for suffering humanity T. looks upon as the most discouraging feature of the times. And why this absence of sympathy? Because men have no faith in humanity, hence no motive for trying to better it. There are more "infidels to Adam" than "infidels to God." Some hopeful spirits like T. persist in believing that "somehow good will be the final goal of ill," but many have no power to help, because they cannot believe in any good to come from any effort to assist helpless, struggling humanity.

(c) *"Ring out, ring out my mournful rhymes, but ring the fuller minstrel in."*—T. does not do justice to himself here. His rhymes may be mournful, but critical judgment has decided that such poetry as "In Memoriam" deserves and will meet with a better fate than the poet prophecies for it when he says elsewhere:—

"These mortal lullabies of pain
May bind a book, may line a box,
May serve to curl a maiden's locks."

(d) *Minstrel*.—A minstrel in mediæval times was a poet who sang, usually to the accompaniment of a harp, his own poetry. But the art of writing, and afterwards the invention of printing, made this combination unnecessary, and the race of poet-singers died out. In Scott's "*Lay of the Last Minstrel*," we have an illustration of how the once honored guests of castle and hall sank in social status. Here the word is used simply for poetry. "*Fuller minstrel*,"—the perfect poet with full command of feeling and expression; not singing in one mournful strain, as T. says he himself sings.

VI. (a) *Ring out false pride in place and blood*.—T. in many places, speaks out his scorn for this false pride. Compare the lines in *Clara Vere de Vere*—

"Trust me, Clara Vere de Vere,
From yon blue heavens above us bent,
The gardener Adam and his wife
Smile at the claims of long descent,
Howe'er it be, it seems to me,
'Tis only noble to be good,
Kind hearts are more than coronets,
And simple faith than Norman blood."

(b) *The civic slander and the spite*.—It is so well known a fact that public men are slandered, that any candidate for any public position expects it as a matter of course. "*Civic*" from the Latin "*civis*," a citizen.

(c) "*Ring in the love of truth and right, ring in the common love of good*."—If the conduct of public men were based upon such motives as these, "*the civic slander and the spite*" would soon cease.

VII. (a) *Foul disease*.—Does T. refer here to moral or physical disease, disease of the mind or body?

(b) *The narrowing lust of gold*.—How is the love of money "*narrowing*?"

(c) "*Ring out the thousand wars of old, ring in the thousand years of peace*."—Can you point to any instances in modern times to show that nations are beginning to settle their disputes by diplomacy rather than by war? Compare the hopeful spirit shown here with a similar hopefulness in *Locksley Hall*—

"Till the war-drum throbbed no longer, and the battle-flags were furl'd
In the parliament of man, the federation of the world.
There the common sense of most shall hold a fretful realm in awe,
And the kindly earth shall slumber, lapt in universal law."

Is this the Millenium? See Revelations xx.

VIII. (a) What is meant by "darkness of the land?"

(b) *Christ has lived.*—Then why speak of "the Christ that is to be?"

(c) Show how the last two lines sum up all that is contained in the poem.

III. BIOGRAPHICAL.

The year 1809 brought to England three great souls, one of whom is to-day her greatest Liberal statesman; one, though no longer living, her greatest woman poet; and one, her present laureate, Alfred Tennyson. A little Lincolnshire village, Somersby, was his birth place. He was one of the seven sons of the Rev. George Clayton Tennyson, Rector of the place. At the Louth Grammar School, which the boy attended from 1816 to 1820, he learned a little, a very little, he thought. He has been called the wisest of poets, but most of his knowledge has been self-acquired. When only eighteen, he, with his brother, published anonymously a book of poems, none of which he afterwards cared to own. In 1828 he entered Trinity College, Cambridge, but, owing to his father's death, he did not stay to complete his course. While there he won a medal for English verse by a poem called "Timbuctoo." In 1830, and again in 1833, he published a collection of poems, the second containing "The May Queen," "The Lady of Shalott," and "The Lotus Eaters." These were severely criticized, and for nine years the world heard no more of their author. Then appeared a noble collection that challenged the most scathing criticism. The "Morte D'Arthur," "Ulysses," "Locksley Hall," were among them. Five years passed, and a greater fame was won by that most charming medley, "The Princess." Then in 1850, "In Memoriam" convinced thinkers that England had again produced a voice that could sing "to one clear harp in divers tones." It was in this year that Tennyson married Emily Selwood, a lawyer's daughter from a neighboring village. In the same year, a nation's voice hailed him right-worshipful Poet Laureate of England. In 1853, he went to live at Farringford, in the Isle of Wight,—his present home. "Maud," which was published in 1855, was a disappointment to many; but four years later he more than redeemed himself by the production of four of his beautiful "Idylls of the King," one of the four being that poem which contains the most passionate and dramatic lines Tennyson ever wrote, "Guinevere." He afterwards essayed dramatic writing in form as well as in spirit, producing "Queen Mary," and "Harold." His chief contributions as Poet Laureate are, "The Charge of the Light Brigade," the "Ode on the Death of the Duke of Wellington," and "A Welcome to Alexandra." In 1883 he accepted a peerage. The "Locksley Hall Sixty Years After," which appeared

in 1886, occasioned much comment because of the change of tone from the earlier "Locksley Hall." Still later, when men were saying the old harper's harp was broken, a delightful surprise came in that exquisite bit of pathos, "Across the Bar," and this very year (1891), the tremulous, tired voice has seemed to sing its own lullaby in that nirvana-breathing "To Sleep," in which the world-weary man—who has shunned society and courted solitude—welcomes the death-unconsciousness that must soon be his :—

"To sleep! To sleep! The long bright day is done!
And darkness rises from the fallen sun!
To sleep! To sleep!

Whate'er thy joys, they vanish with the day!
Whate'er the griefs, in sleep they fade away!
To sleep! To sleep!

Sleep, mournful heart, and let the past be past!
Sleep, happy soul, all life will sleep at last!
To sleep! To sleep!"

N. S.

LADY CLARE.

BY TENNYSON.

THE study that junior pupils may properly be asked to devote to "Lady Clare" should cover the following points: i. A general knowledge of the poem; ii. a minute knowledge of the incidents and of the motives of the characters; iii. The memorizing of the poem. To these the teacher would do well to add: iv. Some knowledge of Tennyson's life and of his other poems.

I. EXPLANATORY NOTES.

To secure familiarity with the poem, it may be taken in portions as reading lessons. After each reading the pupils should be called upon to reproduce from memory the substance of what has been read. When the poem is finished, they should be required to tell the whole story. But before doing so, it would be well to discuss the meaning of any difficult words or phrases. Questions should be asked on at least the following passages:

Stanza 1. *Time when lilies blow*.—The white lily blooms in July, the tiger lily in July or August. What does "blow" mean in "a full-blown rose?" "Clouds are highest up in air" when the sun is strongest, for we know that warmth tends to rarify and disperse mists and vapors.

s. 2. *I trow*.—I believe, I trust. "They did not part in scorn" is a negative expression for an affirmative one. (Cp. He is no fool=He is a clever man.) They parted lovingly.

Betrothed.—Is from the word "troth," meaning truth, fidelity. To plight one's troth—to vow fidelity in love—to be betrothed.

s. 3. *For my birth*.—Because of my high birth. (Cp. A man of [high] family; a woman of [high] rank.)

s. 5. *That all comes round so just*.—That everything turns out so well. "Lord Ronald is heir.....you are not the Lady Clare." The higher titles of English nobility and most of their estates (all those subject to "entail") pass only to the nearest male heir. If Lady Clare were the nurse's child, she would cease by that very fact to be Lady Clare, and owner of lands so broad. Lord Ronald, as next of kin to the dead Earl, would inherit the estates. (See s. 8, and s. 21.)

s. 6. *As God above*.—As surely as God is above us. (Cp. "As I live by bread" in s. 7.)

s. 7. *The old Earl*.—The title "earl" is the third highest title in English nobility, being below a duke and a marquiss. The

sons and daughters of earls are, by right of birth, lords and ladies. "Died at my breast"—died at an age when it was held to my breast=died a babe.

s. 8. *Like my own sweet child*.—As if she were, etc.

s. 9. *Keep the secret for your life*.—Not: Keep the secret during your life; but Keep the secret as you value your life—be sure you keep the secret.

s. 11. *All you have, and When you are man and wife*.—Note the different meanings of "you." "If there be any faith in man"—If in man there is such a thing as fidelity.

s. 12. *The man will cleave unto his right*.—The man will insist on having what is legally his.

s. 15. *In a russet gown*.—In a gown of brown, rusty color. "Dale,"—little valley. "Down,"—upland, hilly pasture land.

s. 17. *You shame your worth*.—You dishonor (put to shame) your social position, good breeding, character—everything that makes you esteemed.

s. 19. *I am yours in word and deed*.—I am yours by virtue of my promise to you and of my devotion to you. "Your riddle is hard to read."—Your riddle (*i.e.*, her appearance in poor russet dress and her strange words) is hard to make out or interpret. This is an old sense of "read."

s. 21. *Next in blood*.—*i.e.*, the nearest kinsman to the old Earl. See s. 7.

s. 22. *You shall still be Lady Clare*.—Because the wife assumes a title corresponding to her husband's.

II. QUESTIONS AND EXERCISES.

The pupil should be called upon to state what each successive stanza tells of the story. His work should cover answers to the following questions: At what time of the year did the events of the story happen? On what terms were Lord Ronald and Lady Clare? Why does the poet exclaim "God's blessing on the day?" Why does Lady Clare say that it is well not to be loved for her birth or her lands? Account for the nurse's exclamation, "O God be thanked!" Why does Lady Clare exclaim, "Are ye out of your mind, my nurse?" What are we told of Lady Clare's character by her saying to her mother, "Falsely, falsely, have you done?" etc. What desire prompts the nurse to say, "Keep the secret for your life?" What character is revealed in Lady Clare by her words, "I must speak out, for I dare not lie?" Why does she cry, "Pull off the brooch of gold?" Why does the nurse still say, "Keep the secret?" What does Lady Clare purpose doing that she should say, "I will know if there is any faith in man?" What does the nurse think will be

the result of carrying out her purpose? Describe the spirit that prompted Lady Clare's reply, "And he shall have it?" What does the nurse mean by asking for a kiss and saying, "Alas, I sinned for thee?" In what state of mind is Lady Clare at her request? Does the prayer, "Bless me, mother," show which feeling gained the day? Why does she dress herself in a "russet gown?" What had become of her ornaments that she should have only "a single rose in her hair?" When she does "leapt up," "dropt her head" and "followed," what is revealed to us of the disposition of her mistress? Why does Lord Ronald say, "You shame your worth?" What does he mean in calling the Lady "The flower of all the earth?" Ought Lady Clare to have told Lord Ronald that she was "a beggar born?" Why does Lord Ronald say, "Play me no tricks?" Why did she stand proudly up? Had she been sitting? Why did her heart not fail? Why did she look "into Lord Ronald's eyes?" Narrate what she told her betrothed, putting yourself in her place. Why did Lord Ronald laugh at her story? Why did he turn and kiss her and say "We two will wed to-morrow morn?"

Tell as many of the traits of character as you can of (a) Lady Clare, (b) Lord Ronald, (c) Alice, the nurse. Why is the story called "Lady Clare," and not "Lord Ronald" or "Alice?"

Change the characters of the story, and compose one in which the Lady keeps the secret and deceives her betrothed.

The poem should be memorized. This memorizing will be most easily secured by requiring the pupil to learn four or five stanzas as home work in connection with each reading lesson.

A biographical sketch of Tennyson will be found on p. 120.

Tennyson has written so many simple and tender and melodious lyrics, that it would be easy to find a programme for Friday afternoon as a Tennyson day. The following might be chosen: "The Charge of the Light Brigade;" parts of "Dora;" "Sweet and Low," and "Home They Brought her Warrior Dead" from "The Princess;" "The Goose;" "The Revenge" (H. S. Reader); "The Lord of Burleigh."

F. H. S.

JACQUES CARTIER.

BY THOMAS D'ARCY McGEE.



THOMAS D'ARCY M'GEE.

I. BIOGRAPHICAL.

THE heart of every patriotic Canadian school-boy will be stirred by the reading of the poems of McGee, breathing that fervor and divine enthusiasm that are the characteristic charm of all Irish poetry. Like many other glowing-hearted Irishmen, McGee early in youth decided to give his life to the cause of Irish liberty. The rightness of the course he advocated may not

be conceded, and yet no one that knew McGee will hesitate to attribute to him the motives of the highest patriotism and the noblest unselfishness. That a man of so great ability, of so much influence as a public speaker, and of so bright promise, had in early life met death at an assassin's hand, agitated to an extreme degree the Canadian people of all sects and parties, and did more, perhaps, than any other single event to reveal the dangers that would come to Canada through secret machinations on this continent to injure the mother country. McGee was, in his death, a martyr to Canadian freedom, as he had, in his life, been an advocate of Irish liberty.

II. EXPLANATORY.

The expedition here described was the second made by Cartier under the auspices of the French Government. He had previously taken with him two ships, and had been absent exploring the Gulf of St. Lawrence some six months. The next year, 1535, the King gave him three ships, and, accompanied by some of the young noblemen of France, Cartier left on May 19th, after having previously on Whit-Sunday received the bishop's benediction. On September 1st, the expedition reached the mouth of the Saguenay. Leaving his two larger ships moored near Quebec, he sailed up the river as far as Lake St. Peter, where, because of the shallowness of the water, he took to a boat with three others, and on October 3rd, arrived at an Indian village called Hochelaga, situated on the site of the present City of Montreal. He remained here three days, and then passed down the river to his ships, where he wintered with much inconvenience and hardship. On May 6, 1536, he set sail for France and reached St. Malo, July 16th.

Stanza 1. *Undiscovered seas*.—Cartier, in his first trip, had not gone further up the St. Lawrence than Anticosti, and was unaware that the body of water was a river and not a sea.

Manly hearts and gentle hearts.—A vivid way of saying "men and women."

s. 2. *Westward sailed away, way they went, filled with gloom and gentle hearts with fear, came from Cartier at the closing*.—Note the alliteration. The poem is marked by great skill in the use of this device.

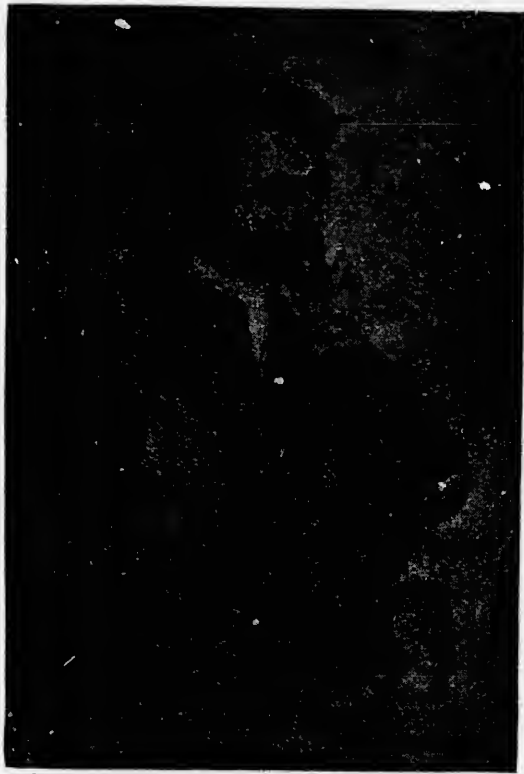
Vigils.—"Watchings during the hours of sleep." Note that the fact that maidens kept these vigils indicates that the men with Cartier were as a rule young and unmarried.

s. 3. *Captain of St. Malo*.—Cartier was born at St. Malo, and the whole town was interested in this expedition.

Fleur-de-lis and cross.—Cartier, before leaving Canada, erected a cross, bearing the arms of France—a lily (*fleur-de-lis*) with the

inscription : *Franciscus Primus, Dei Gratia Francorum Rex, Regnat* (Francis I, by the grace of God, King of the French, reigns here.)

s. 4. *Thule*.—The ancients gave this name to the most northerly country they knew of, probably Scotland or Ireland. *Ultima Thule* means the most remote and northerly region.



JACQUES CARTIER.

Freezes the word.—An exaggeration. Cartier had suffered so intensely during the winter, that he would naturally dwell upon this aspect of the Canadian climate.

s. 5. *How soon are cast*.—Europeans all note the rapidity with which, in Canada, the seasons change.

When they wake in Paradise.—An allusion to the resurrection of the saints.

s. 6. *He told them of the Algonquin braves.*—Donnacona, an Algonquin chief treated Cartier quite generously, but was rewarded by being carried off to France as a prisoner.

In every living thing.—This pantheistic idolatry is a mark of the ignorant and uncivilized.

Wonders wrought for them.—The reference may be to physical cures, but rather to the spiritual effects of the preaching of the gospel.

III. EXERCISES.

I. OBJECT: To make sure that the pupil understands the general meaning of the poem.

1. Write out suitable titles for each stanza: [i, the Departure; ii, The Anniversary of the Departure; iii, The Return; iv to vii, The Report, including a description of the country in winter (iv); and in summer (v); and of the people (vi); and of the St. Lawrence, the chief physical feature of the country, and his doings on its banks (vii).]

2. What feelings mark each stanza? [Sadness in i, ii; joy in iii; sadness in iv; joy in v; sadness in vi; joy in vii.]

3. Tell from the poem (1) How long Cartier was absent; (2) The religion of the Indians; (3) The scenery at Montreal; (4) The position of the Key of Canada; (5) The nature of Cartier's dealings with the Indians; (6) The appearance of things in winter; (7) The scene on the river in spring; (8) The effect of summer; The character of the St. Lawrence; (10) The way in which the expedition was regarded by the French.

II. OBJECT: To emphasize some of the characteristics of poetry.

Read the poem and note:

(1). The number of lines in each stanza. Give examples of stanzas from other poems with more and fewer lines.

(2). The lines that rhyme. Select from the "Reader" poems in which the lines rhyme alternately, irregularly.

The vowels in the rhyming syllables; the consonants before the vowel; those after the vowel. Are there any poor rhymes?

(3). The number of strong or accented syllables in each line.

(4). Lines in which several words begin with the same sound. How does this occurrence of the same sound affect you?

(5). The adjectives used, such as "smiling" in s. i, "shining," in s. iv. Are there many of such? More than in prose?

(6). The comparisons. Would these occur in prose? What is their effect?

(7). Any pictures presented in the poem ?

(8). Any old-fashioned words ?

(9). Any single words standing for a phrase or whole sentence ?
[Notice, *bring* in stanza vii, meaning "although it is briny ;" "*crowded* in stanza i, meaning "crowded on this occasion."]

III. OBJECT : To bring out some of the poetical excellence of the extracts.

Stanza 1.—Read over the stanza, substituting, wherever feasible, a word that would be used in prose in place of one used here. Attend especially in this regard to "seaport," "more," "kinsman," "blast," "swept." Note the force and beauty lost by the substitution.

s. 2. Read the stanza carefully, noting where the order of the words differs from that of ordinary speech, and decide why the difference occurs.

s. 3. Put into your own words, "The earth is as the future," "it hath its hidden side," "were added to the year," "cheer answering to cheer." Whether have you improved or marred the effect ?

s. 4. Re-write this stanza in your own words, putting the words in their natural order, and using ordinary every-day language. Read it aloud, and decide whether the poem or your paraphrase is the more vivid.

s. 5. Explain the force of "fetters," "causeway," "sing," "anthem," "magic wand."

s. 6. Re-write the stanza, putting the past tense for the present, and then, after reading it, decide why the poet used the present tense.

s. 7. Is "hundred years" to be taken as literally true ? Is there any special reason for the use of "briny" before "wave" ? Why is "what time" used instead of "when" ?

IV. OBJECT : To develop pupils' composing powers.

1. Describe the appearance of the scene in the Cathedral at St. Malo on the morning of departure.

2. Give orally, as naturally as possible, a description of the anxiety in St. Malo when the first year of Cartier's absence had drawn to a close.

3. Describe the reception of Cartier on his return, as you imagine it to have been.

4. Contrast the Canadian summer and winter.

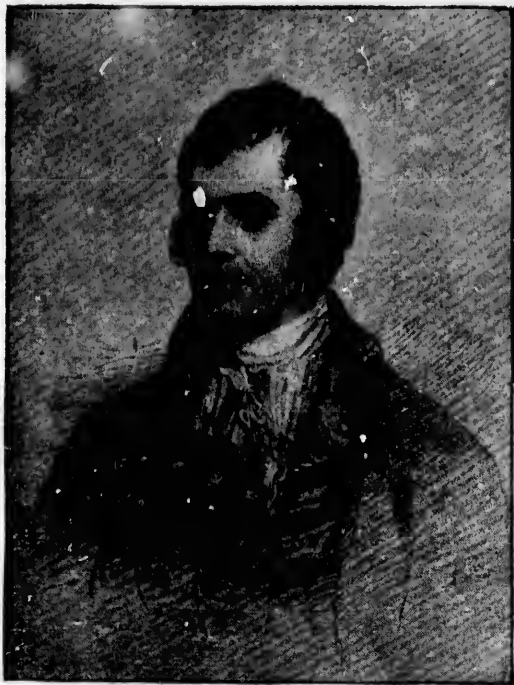
5. Write out a description of the St. Lawrence as it appeared to Cartier.

6. Narrate orally a description of the customs and appearance of the Indians.

W. H. H.

ROBERT BURNS.

BY CARLYLE.



ROBERT BURNS.

I. INTRODUCTORY NOTE ON BURNS' LIFE.

ROBERT BURNS was born near Ayr, in 1759. His father was a poor farmer, and the boy received only an ordinary school education. Soon the care of the family devolved upon Robert, as his father was almost an invalid. The future poet did his duty manfully under the most discouraging circumstances, toiling "like a galley slave" to support the household. This nobility of character, his personal dignity and his kind heart, mark him at this time as a true man, even though he had never after

gained celebrity as a poet. His first volume of poems, published in 1786, led to his immediate introduction in person to the first society of Edinburgh, where he received the most flattering attentions. His poems were copied in all the principal journals throughout Great Britain, and were everywhere received with wonder and admiration. He now married, and set to work to make his living on a farm he had just rented. Discouraged by bad crops he gave up his farm, having meantime gained a situation as officer of excise. By this time he had acquired the habit of over-indulgence in intoxicants. If we consider all the circumstances, we find that in this failing he deserves pity rather than blame. Drinking even to excess was the custom of the time and country, and his kindly disposition and his increasing poetic reputation exposed him in an especial degree to danger, since the free use of intoxicating liquors was considered indispensable by his admirers in all demonstrations of friendship. The duties of his new position increased the temptation, and his unaided will was too weak to stand the strain. He went from bad to worse until, having been chilled by exposure in a fit of intoxication, he died in the delirium of rheumatic fever. (For critical observations on Burns' poems see Fourth Reader, page 91.)

II. EXPLANATORY NOTES.

As a prodigy.—See biographical note.

Usual fashion—neglect.—Usual but not universal. True of Byron and Shelley, not true of Tennyson, Longfellow, Lowell and Whittier.

Censure and neglect.—He offended the "unco guid," the very respectable, by merciless ridicule; and conservative people were alarmed at his radicalism.

Early death.—In his thirty-eighth year.

An enthusiasm.—A vast concourse assembled at his funeral. £700 were subscribed throughout the kingdom for his widow. Shortly after a new edition of his poems brought her double that sum.

Nothing to be done.—Carlyle is perhaps unfair here. Nothing that could have been done for several years before his death would have saved him from the habit that had already enslaved him.

"Nine days."—Referring to the common saying, "A nine day's wonder," i.e., a short-lived wonder.

Clamor.—Why is this contemptuous word used?

Vulgar.—Common; compare "vulgar fractions."

Intrinsic merits.—What were these real merits?

Casual radiance.—The ephemeral praise of the multitude.

A true...poet.—Poetry may be considered as the beautiful expression of worthy ideas in rhythmic verbal forms. Distinguish between poetry and mere verse. Show that Burns is "a true poet" from the poems on pages 97, 98 in the Fourth Reader.

One...British men.—Because of his honesty, dignity and ability. Show from the Lesson that these are Carlyle's tests of truly great manhood.

He did much.—What precisely did Burns do to justify this "much"?

Where and how.—Under the conditions of his life; his early poverty and hardships, lack of learning, few opportunities for culture, his depressing failures in farming, and the distress—both physical and mental—which his dissipation brought upon him.

Materials...mental.—The subject matter of his poems. Burns' reputation rests largely on his tender and artistic representation of subjects hitherto considered as trivial or unpoetic. He was one of the founders of a new school of naturalistic poetry. (See comments on the topic "Barefoot Boy" in this book).

The tools.—Poetic terms, phrases, figures, and all that pertained to poetic expression in the dialect he employed. Previous to Burns there was little modern Scottish poetry, although there was no lack of verses crude in matter and rough in form. Moreover, the Scottish dialect was considered as unequal to poetic expression, and Burns' critical Edinburgh friends tried to dissuade him from the further use of it after his first volume.

Arsenal.—A storehouse for arms; meaning the same as "tools" which see.

Magazine.—A storehouse for ammunition; meaning the same as "material." Here the educated man is considered as a soldier fighting against error and wrong, such as Carlyle himself was.

He works.—A return to the previous figure of "tools" and "material." Perhaps "works" is a slip; if not, it is used as equivalent to fights.

Outside of the storehouse.—Uneducated, having neither arms nor ammunition.

Stormed.—Forced open. Develop the expression more fully. Carlyle may have been thinking of patriot "rebels" breaking into government arsenals, as John Brown at Harper's Ferry.

Borrowed ages.—Compare the striking expression, "The heir of all the ages."

Steam engine.—This term has the same application as "tools" and "arms."

Remove mountains.—That is, make way in spite of them, as by cuttings and tunnels, now done by drills and shovels driven by steam-power.

Titan...with arms.—Burns, without education, in unpoetic tongue and with unpoetic subjects, so considered, yet performed the wonderful feat of raising the level of poetic taste and feeling throughout the nation. This was the "much" mentioned above; this largely made him a "considerable man" in the estimation of Carlyle, who judged men not by their having or being so much as by their doing. [The Titans in Greek mythology were deities great enough to wage war against Uranus (Heaven) and Zeus.]

Criticism...business.—That is, that literary work is to be judged solely on its own merits; that the critic should be untouched by the warmth of feeling as he judges.

Interests and affects.—Distinguish.

A tragedy.—The term tragedy as used here means a dramatic composition in which the reader is led first to admire the chief character on account of the possession of special virtues, and afterwards to pity him for the disasters which his own errors or weakness have brought upon him. Show in detail the elements of tragedy in the life of Burns.

Sir Hudson Lowe.—Governor of St. Helena during the closing days of the life of Napoleon, who was there kept prisoner.

Pity and fear.—Quoted from Aristotle's definition of tragedy; fear being used somewhat, in the same sense as in a "fearful sight."

Noble...perhaps greater.—Discuss this comparison throughout between Napoleon and Burns. Emerson says, "There are three orders of greatness, moral greatness, intellectual greatness and greatness of action, Napoleon being the latter." In which respect was Burns great? (See "Titan.")

Hopeless struggle.—For more than a year previous Burns foresaw the end and tried to reform.

Excellence...rarest.—The common theory of poetry and fiction is that the writer should not represent things as they are, but as he thinks they should be. This is called idealism. Burns certainly idealized the Scottish peasant not so much by adding excellence as by dropping defects in his description. Not all cotters, even in Scotland, are like his, nor are all "men" who wear "hoddie grey."

Sincerity...air of truth.—Not always consistent with himself, as his latest great critic has pointed out; for, "Though so really free and independent he prided himself in his songs on being a reactionist and a Jacobite—on persistent sentimental

adherence to the 'cause' of the Stuarts—the weakest, thinnest, most faithless, brainless dynasty that ever held a throne.”—*Walt Whitman*.

Scenes...lived amongst.—See Fourth Reader, pages 97, 98, also “To a Mountain Daisy,” “To a Mouse,” etc.

These scenes...emotions.—See the two poems just mentioned, the subjects having been suggested by incidents while he was ploughing.

Noble thoughts.—“I never hear the loud, solitary whistle of the curlew without feeling an elevation of soul like the enthusiasm of devotion.”—*Letter from Burns to Mrs. Dunlop*.

Call of interest.—He was so sensitive as to refuse the offer of a London publisher to write for money. He wrote poems directly against the government while he was an officer of excise.

Susceptibility...affectation.—It is not clear why Carlyle should imply that these qualities are generally associated in poets.

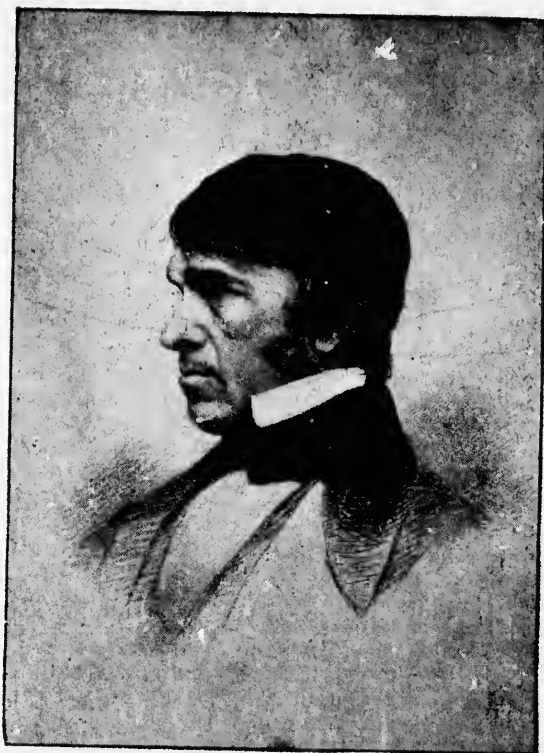
This virtue.—“Clearness, simplicity, truth.” Why are these spoken of here as one?

Virtues, literary.—Such as strength and beauty. Show if these depend on “honesty.” Will a description of an ugly thing be beautiful because it is “honest”?

Virtues, moral.—This seems a Carlylean exaggeration of the value of honesty. Of what moral virtues is honesty the root? What are some other virtues not connected with honesty?

III. BIOGRAPHICAL NOTE ON CARLYLE.

Thomas Carlyle was born at Ecclefechan in Dumfriesshire, Scotland, in the year 1795. His parents intended him for the ministry, but during his university course at Edinburgh he decided otherwise, and, after graduation, employed himself in teaching for a few years. Subsequently removing to Edinburgh, he began to support himself by literary work, meanwhile devoting all his spare time to the earnest study of German poetry and philosophy. He then translated various books from this language into English, gaining considerable reputation thereby. His most original work, “*Sartor Resartus*,” was now written, and, though he obtained a publisher with difficulty, it was received with great approbation by intellectual readers, at first in the United States and then in Great Britain. The fame this work brought him led him to London, where he lived the remainder of his life, dying in 1881. From the locality of his residence there comes the descriptive name often given him: “the sage of Chelsea.” In London he wrote a history of the “French Revolution, the most striking historical work ever written. He next delivered several series of lectures; the most important of these



THOMAS CARLYLE.

were afterwards published in book form, entitled "Heroes and Hero Worship." His other important works were "Oliver Cromwell's Letters and Speeches" and the "History of Frederick the Great." He was an independent thinker, a strong graphic writer, and terribly in earnest in all his undertakings. Partly from this earnestness and partly from dyspepsia many of his writings are unduly harsh, cynical and pessimistic. They are all, however, exceedingly valuable books owing to the author's original way of looking at things and his entire sincerity of character and expression.

A. S.

EDINBURGH AFTER FLODDEN.

I. INTRODUCTORY.

WHAT is needed in order to bring the minds of the pupils into the proper mood for the study of this stirring lay is a clear, realistic conception of the scene as it was pictured in the mind of the poet. The teacher might begin with a very brief description of Scotland and the Scotch people as they were three centuries ago. He should dwell for a little upon the conflicts that were carried on so long and so fiercely with the "Southrons," or English, across the border. Having given them some idea of the fiery character of the Scotch of that period, and the state of feeling which existed between them and the English even after the "perpetual peace" agreement, which was signed in 1502, the pupils will be able to understand how ready the clansmen were to fly to arms again on slight provocation, especially as a series of petty quarrels had kept them in a state of constant irritation during the ten or twelve years that had elapsed since the peace. He may then describe as graphically as he can the outbreak which followed when they heard that King Henry of England was invading France, Scotland's old ally. He may portray, as vividly as possible, the character and history of James IV., the brave and chivalrous, but rash and headstrong King of Scotland, dwelling especially upon the intense devotion of the Scottish clans to the person of the Sovereign whom they so much admired and loved. He may then tell how King James resolved at once to help the French by invading England; how he called his people to arms and quickly had a force of, as some say, 10,000 men, a very large force for those days, marshalled on the spacious moor which then lay south of the City of Edinburgh; and how this army, after being drilled for some days in full sight of the citizens, had finally set out, with their beloved King at their head, for the southern border, some forty or fifty miles distant. Reminding them that this army contained all the able-bodied men of the city, those only who were too old or too young to endure the hardships of a campaign being left to guard the walls and to protect the women and children, the teacher can hardly fail to arouse an intense interest in the class, as he describes the feelings of those who were left behind, while undergoing the terrible suspense. Fathers, mothers, wives, sisters, sweethearts, would spend a season of the most excruciating anxiety as they waited for news of the husbands, sons, brothers, lovers, who were never to return to them. They had heard, no doubt, through

couriers—for there were no railways or telegraphs in those days—that King James, with his brave army, had crossed the Tweed, the border river, and had taken up his position on the hill Flodden, the last and lowest elevation of the Cheviot Hills, and was there preparing to join battle with the English army, which was hastening to meet them. Perhaps some messenger, leaving Flodden on the morning of the fateful battle day, had brought word that the English army had, by a bold and unexpected movement, crossed the little river Till and got into a position which enabled it to cut off all communication between the King's army and the Scotch border. The pupils may thus be brought to conceive vividly the agony of suspense in which the inhabitants of the city had spent the long night, and the intense excitement which would be aroused when, at last, the news flew from lip to lip that a courier had arrived at the barred gate with news from the battle-field. While the minds of all are thus prepared, let the extract be read either by the teacher or by one or more of the best readers in the class.

II. ANALYTICAL.

News of battle.—Who speaks these words? Describe the scene which is called up by this and the three following lines. What is the effect of commencing thus, right in the middle of the excitement? Would the effect be improved or otherwise by a few lines of introduction, telling us who Randolph Murray was, how he escaped from the battlefield, how the arrival of a courier was first announced? Is this method of beginning in the midst of a description a common one with poets?

P. 277. *Hark! 'tis ringing.*—What is ringing?

Archways.—Passages under arches erected across the very narrow streets of the Edinburgh of that date.

Clang.—What peculiarity in the sound of this word makes it especially suited to the poet's purpose? What is this usage called? (Onomatopœia). Note other instances as you proceed.

News of triumph!—Note how the poet makes the people use this expression as synonymous with "News of battle." What state of popular feeling does this indicate—confidence of victory, or an attempt to banish misgiving and keep their courage up? Give reasons for your opinion.

Who should bring, etc.—Give your idea of the thought this is meant to express. Is it "Who is worthy to be chosen for such an honor," or, "Why should anyone but the victorious King himself?" Give any other shade of meaning which occurs to you, with reasons.

Someone says, "Into the first eight lines of this piece the poet has breathed a spirit of joyousness and confidence." Do you agree with that view? State any other that might be taken.

All iast night.—Note the transition of feeling in the next eight lines, either “from exultation to fear,” as the above commentator thinks, or from misgiving to dark foreboding.

We watched the beacons!—What were the beacons? The teacher should describe the old method of signalling by fires on the hill-tops. Note the “each one bearing,” etc., and point out how quickly, when everything was prepared beforehand, a message might thus be flashed hundreds of miles, each watchman lighting his pile as soon as he saw the flame of the one nearest him. The Indians of the United States still use such signals. A passage in Macaulay’s *Armada* gives a graphic description of the lighting of these fires, which might be read here with good effect.

The Northern streamers.—Was the superstition here described a common one in earlier times? Does it still exist? (It is not unlikely that the teacher, or some one of the pupils, may be able to recall incidents showing that the superstition still lingers, or did so until quite a recent date.)

What peculiarity in the Northern light is indicated by the words *trembling*, applied to the sky, and *beckon*? (“According to this graphic description, their eyes saw in it a supernatural display so fearful that the sky trembled in terror, made to celebrate the entrance of departed heroes into the spirit world.”) Should the poem be studied in the winter, the student might watch for an opportunity to witness the phenomena, with special reference to the appearances referred to.

Warden, warden! open quickly!—Was the warden, think you, really slow in his movements, or do these words merely betoken an unreasonable impatience? Give reasons for your view. Note the poetic effect of the contrast suggested between the fierce impatience of the citizens and the slow swinging of the ponderous gates.

Bending.—Do you see any peculiar force in this word?

Murmur long and loud.—Lead the pupils to see the force and effect of the combined alliteration and onomatopœia.

A cry of fear and wonder.—Why these emotions? (The people knew then that all was lost, for their soldiers would have died to save their sacred banner). What had the crowd hoped to see instead of one hard-stricken man?

The elders of the city.—Account for the change of metre.

Spearless.—Probably this word denotes the absence of the pole or shaft by which the flag was held aloft. It may have been customary to have this pointed like a spear. What is implied in the bringing of the useless banner in this unwarlike fashion?

Sworn to you.—Explain. Does this question imply reproach?

Is it weal, or is it woe?—Note the peculiar brevity and indefi-

niteness in expression of this summing up of the townspeople's questionings. Are such brevity and indefiniteness natural under the circumstances?

Helm of steel.—Explain. (Of course all warriors in those days were clad in armor. Helm for helmet, or head-piece).

No word she speaks.—How do you account for this silence? Was the warrior so overcome by fatigue and emotion that he was almost unconscious of what was going on around him, or did his sense of duty and discipline impel him, even then, to deliver his message first to the proper authorities—the city elders? What do you think of the stanza, or paragraph, beginning, "Like a corpse," as a specimen of poetic word-painting? How would the description do as a subject for a painter?

His riven banner.—What had rived it. (The arrows of the English archers. Perhaps also the spears of the soldiers. The teacher would do well to read to the class, in connection with this lesson, some of the stanzas in the latter part of Canto VI. of Scott's "Marmion," in which the battle of Flodden is described. Note how Scott brings out the way in which the archers held their bows aloft in crossing the Till, to keep them dry).

My trumpet.—What light, if any, does this passage throw on the passages commencing, *Who should bring*, and *Then a murmur*?

From the border side.—Poetic license or hyperbole. It would be literally impossible. What is a burgher? (An inhabitant of a burgh or borough [bur'ro]). What is the derivation of *doff*? What verbal poetic device in this line? Describe the *corselet*. (Same as "cuirass," a breast-plate of iron, extending from chin to waist.) How do you pronounce *mailed*? What does it mean? (Clad in mail, protected with an iron or steel glove.) Whence came the use of the word *brand* for sword? (From its gleaming, like a fire-brand.) What is the meaning of *couched*?

And all these were fathers.—Note the pathetic suggestiveness of this and the following line. Who was the *Provost*? (The chief magistrate of the city, corresponding to our mayor).

Of ancient name and knightly fame and chivalrous degree.—See that the class have right conceptions of what these epithets would mean to the Scots of the period. "Few things are more full of beauty and poetry than knighthood and chivalry. It is easy to awaken the interest of almost every boy or girl in them."

Woe is written...death is looking.—Attention should be called to these strong metaphors, and the class led to see that they are the natural outcome of intense emotion. This passage, from "Oh, woeful" to the end, is a fine one for exercising the pupils in attempts at vivid writing in prose reproduction.

Right bitter.—Note the epithets used in the next thirty or forty

lines and say whether you think them well chosen for the poet's purposes, or otherwise, giving reasons if you can.

Where no other shroud.—What do you understand by this?

That she ever knew before.—Do you see anything open to criticism in this expression? What rhetorical figure in the last four lines, and what do you think of its effectiveness? Who speaks the lines, Randolph or the poet? Note the despairing pathos of these lines as compared with the shrieking and lamentation of those preceding.

III. BIOGRAPHICAL.

William Edmonstone Aytoun was himself a native of Edinburgh. He was born in 1813, was educated in the Edinburgh University, studied law and was admitted to the Scottish bar at the age of twenty-seven. His tastes led him, however, to literature rather than to jurisprudence, and five years later he was appointed Regius Professor of Rhetoric and Belles-Lettres in his alma mater. He married a daughter of Professor Wilson (the famous "Christopher North" of *Blackwood's Magazine*, a friend of DeQuincey, Southey and Coleridge), who, for more than thirty years, filled the chair of Moral Philosophy in Edinburgh University. Professor Aytoun's earliest publication was historical "The Life and Times of Richard I.," a well written work. Like his father-in-law, he, too, was for many years a frequent contributor to *Blackwood*, and for a quarter of a century he was considered one of the most brilliant of the galaxy of men of genius who made themselves renowned through the pages of that magazine. Aytoun distinguished himself also as a humorist, his best production in that field of literature being "How I Became a Yeoman." His poetical poems appear at their best in the "Lays of the Scottish Cavaliers," from one of which the extract which constitutes the lesson is taken. "Aytoun," says one biographer, "was a man of high and varied accomplishments, and his genius shone to equal advantage in his humorous and in his serious contributions to literature. The subjects of the 'lays,' e.g. "Edinburgh after Flodden," "The Execution of Montrose," "The Burial-March of Dundee," "The Heart of the Bruce," were thoroughly suited to Aytoun's genius. They struck a responsive chord in his chivalrous nature, and received from him sympathetic handling. Their stirring music, the fine glow of patriotism that pervades them, and their martial spirit, make them a delight to every healthy young mind; and, in spite of their pronounced Jacobitism, they are as popular to-day as when they appeared forty years ago."

J. E. W.

NATIONAL MORALITY.

BY JOHN BRIGHT.



JOHN BRIGHT.

I. INTRODUCTORY.

AS the brief abstract in our lesson deals with a special thought and is tolerably complete in itself, it seems unnecessary to enter into the general argument of the speech from which it is quoted. Suffice it to say that the speech of which this admirable selection forms a part was delivered in 1858, during the Palmerston *régime*, and was directed against the foreign policy of Palmerston and his ministry, which, in the opinion of Mr. Bright and many others, intermeddled quite too much with the affairs of other nations, thereby tending to involve Great Britain in hostilities with foreign powers, as in the Crimean

and Chinese wars, which had but recently been brought to a close.

In the extract Mr. Bright speaks from the lofty point of view of one who holds that, in the nation as in the individual, the character is the thing of first importance. The possessions, the power, the prestige of the nation, as of the man, are of minor importance compared with what it is in itself, in the motives and aims, virtues and vices, which make up its essential and distinctive character.

II. ANALYTICAL.

The first thing to be done here, as always, is to have the lesson read carefully and intelligently in order that the class may comprehend and appreciate its meaning as a whole. When the class have thus become imbued, to some extent, with its general thought and spirit, it may be taken up paragraph by paragraph with a view to determining the separate parts of which it is composed, and their relations to one another in the mind of the speaker. Thus, *e.g.*, the first paragraph enunciates the view that the only real greatness of a nation is moral, as distinct from military or any other kind of greatness. The second declares that military expenditure should be strictly limited to what is necessary to the maintenance of internal order and defence against aggression, and so on.

The third step in the analysis will be the examination of the paragraphs, sentence by sentence, and word by word, so far as time may permit, and as may be necessary to the elucidation of each.

P. 295. *I do not care for military greatness.*—John Bright was a member of the Society of Friends, whose peace principles are well known. It must be remembered that at the time these words were spoken there was a strong tendency to reaction against the policy of peaceful development of commerce and industries which had prevailed for a time before the Crimean war, and which had given rise to the taunt that the British nation was becoming a "nation of shop-keepers." Many were weak enough to regard this as a reproach, and were rather inclined to seek than to avoid occasions for warlike demonstrations. We are happily once more in an era of peace. It required much more moral courage for a public man in England to utter this sentiment in 1858 than it would to-day. In fact, Bright and Cobden were ridiculed and satirized as being members of the "Peace Society," though it does not appear that they had actually joined that society.

Greatness, renown.—Distinguish its meaning.

Crowns, coronets.—Write explanatory notes. Is there any tautology in this enumeration? Can you justify the use of so many terms in the connection?

Comfort, contentment, happiness.—Do these words seem fitly chosen. Distinguish their meanings.

The nation...in the cottage.—Explain and justify. (Of course the many, the masses, in every nation are the poorer classes, who dwell in cottages. Bright evidently considers that "a man's a man" in cottage as well as in castle. Would that view be universally accepted?)

Adequate, scientific.—Notice here and throughout the careful choice of the right words.

P. 296. *Ninety-nine out of every hundred.*—Who would be the exceptional hundredth man? To which class would Bright naturally belong? On what political principle is his admission based? Note how carefully that admission is guarded and modified.

The most ancient of profane historians.—(Herodotus).

Scythians.—Where were the homes of the ancient Scythians? (The term denotes an aggregation of tribes rather than the occupants of any distinct territory. So far as the term is geographical it denoted a vast, indefinite and almost unknown region north and east of the Black, Caspian and Aral seas.

To Mars alone.—This is not strictly correct. Herodotus represents the tribe evidently referred to as worshipping Venus and other deities, though Mars was their chief god.

Scimitar.—Describe and distinguish from other kinds of swords. (The word is of Persian origin, but Bright does not probably use it with special discrimination.)

What are our contributions?—In connection with the passage and the next, beginning "Two nights ago," the teacher will do well to point out, in regard to the first, the tremendous present force of the comparison there instituted, in view of the enormous expenditures of European nations of the present day in military equipments—an expenditure which is on a scale that would have seemed almost incredible at the date of Mr. Bright's address, thirty years ago—and, in regard to the second, the great change wrought since that date by the extension of the franchise to millions who had then no political power.

P. 297. *I am speaking, too.*—Whose are the "finer instincts" and "purer minds" referred to? What does Mr. Bright mean by saying "these have not suffered," etc.? Are there any tendencies in the direction of a change?

You can mould opinion.—This sentence is made obscure by bad punctuation. The construction and meaning would be made clear, and the whole would be more in Mr. Bright's style, were it re-cast in sentences, and punctuated as follows:—"You can mould opinion. You can create political power. You cannot

think a good thought on this subject and communicate it to your neighbors; you cannot make these points topics of discussion in your social circles and more general meetings, without affecting sensibly and speedily," etc. Many minor points in punctuation are matters of taste, yet there are general principles in regard to it, whose observance is of great importance in the expression of thought.

Written for men alone.—Would you suggest any change in the position of the word *alone*? Would *only* be the preferable word? Give some illustrations of the ambiguities arising from the use of these two words in wrong positions in sentences.

Reject and deride.—Define, and note again the happy choice of words.

The great Italian.—Who? (Dante).

We have experience, etc.—Account for the repetition of words, and the omission of connectives.

But we are not left.—What is the force of *but*? (The word *but* comes in rather unexpectedly. It seems to have been suggested by the word "wandered." One wanders from the right path for want of a guide. Probably the force may be that shown by such a paraphrase as, "Our experience, gained through costly mistake and wanderings, furnishes us with beacons and landmarks to guide us in the future, *but* we have a better and safer guide." There is, however, some ambiguity. The connection in the speaker's mind may have been quite different. "Seeing our costly mistakes, and knowing how far we have wandered, we may be disposed to despair of finding the right way, *but* we are not left without a guide." The use of the words "beacon" and "landmarks" favors the first view).

Urim and Thummim.—Explain.

Oraculons.—Give the usual form.

What strikes you as being the chief characteristics of Bright's style, as seen in this extract?

Is it easy or labored, clear or obscure, simple or involved, quiet or florid, argumentative or didactic, chaste or rhetorical? Does he use a larger or smaller proportion of words of Anglo-Saxon origin than the average? Justify your answer by reference.

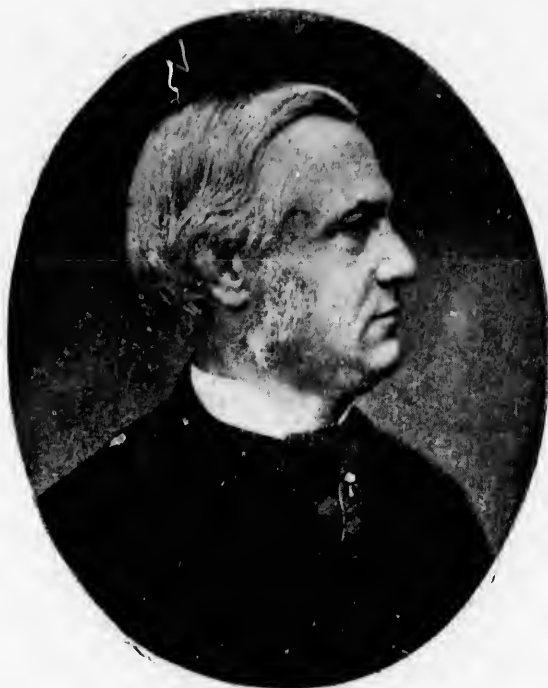
III. BIOGRAPHICAL.

It is impossible, in the space which can properly be given to a biographical note, to do anything like justice to the life of this noble Englishman. Students should be encouraged to read for themselves a history of his life, or, at least, a few of his more important speeches, if these are accessible. John Bright was born in Rochdale, Lancashire, in 1811, and died there in 1889. His family had been for generations Quakers and Non-Conform-

ists. His father had been a weaver by trade, but a year or two before John's birth had purchased an old cotton mill, and commenced business as a cotton manufacturer. His sons were taken into this business as soon as they became old enough, and without much education. John, who was very delicate in health as a boy, and, indeed, throughout his whole life, received only a common English education before going to work with his father. He had no knowledge of the classics, but he had what is better, if one had to choose between the two, a taste for good reading. He knew Milton's poems by heart, and no doubt learned much classic lore from them. Strange to say, he did not appreciate Shakespeare. He said, "The dialogue spoils him, for me. The flow of thought is not sustained. The style goes to pieces." The American Whittier, a brother Quaker, was his favorite poet. He found great joy in reading him, and could recite his poems almost by the hour. When he first began to speak on Temperance and other questions of the day he used to write his speeches, and recite them to a workman in the mill, who was an unsparing critic. Later, as his themes got fuller possession of mind and heart, he abandoned manuscript and gradually developed that wonderful power over his audiences which made him one of the greatest, perhaps the greatest English orator of his day. He first came to the front in politics in connection with Mr. Cobden, as an advocate of the Corn Law movement. He was first elected to Parliament in 1843, as member for Durham. In 1847 he was returned for Manchester, which he represented for ten years, when, having lost this seat in consequence of his opposition to the Russian war, he was immediately elected for Birmingham. He continued to represent that constituency until his death. He did not care for office. He was a member of the Government under Gladstone for but a few years prior to 1882, in which year he withdrew because he could not support him (Gladstone) in the policy which led to the war with Egypt and the bombardment of Alexandria. Throughout his whole career he was a consistent and powerful advocate of every measure of reform which tended to the enfranchisement of the laboring classes and the improvement of their condition, and generally to the spread of liberty and equal rights for all classes and sections. Free trade, freedom of the press, financial reform, the improvement of the condition of Ireland, disestablishment, the removal of Jewish and of Catholic disabilities, the extension of the suffrage, and kindred movements always found in him one of their most powerful and most consistent promoters. Most strenuously, and almost alone, he opposed the Crimean war. Though he separated with deep regret from Gladstone on the Egyptian question, these two great statesmen afterwards became fully reconciled, and on his death, Gladstone pronounced an eloquent eulogy in the House of Commons.

J.E.W.

SHAKESPEARE.



MAX MÜLLER.

I. INTRODUCTORY.

WHAT do you know about Shakespeare? This question suggests the best preparation for the study of this lesson. Let the teacher ask it, not necessarily in so many words, but in substance, of each member of the class, carefully and patiently drawing out from each his or her conceptions of this prince of not only England's, but the world's poets. Should it be found that the members of the class have tolerably correct notions in regard to him—that they not only know something about the place and time of his birth, and the leading facts of his life, but also have some correct conceptions of the nature, spirit, and power of his writings, have read or heard read at least the substance of two or three of his great plays, and are prepared to

appreciate in some measure the wonderful influence he has exercised on English language, literature, thought, and character during the last three centuries—little or nothing more needed by way of preparation for the study of this lesson. On the other hand, their ideas on all these points are found to be hazy, if they have no adequate conception of the man, his transcendent genius, and the nature and influence of his great plays, it will be useless to enter upon the study of this address until that lack of knowledge has been in some measure supplied. In order to do this it is essential not only that they get a knowledge of the principal facts of his life, and of the unanimous verdict of all competent readers and critics upon his productions, at second hand, but that they have at least a few sips direct from the fountain. Lessons xc., ci., cii., and civ. from the Fourth Reader itself will in part supply the material for this. But if, in addition, the teacher can arrange to have them read one or two of the best plays, or better still, can himself describe and analyze such plays, reading choice extracts in their proper places and connections, it is desirable that this should by all means be done. The one indispensable preparation is, in a word, that the class shall have some tolerably clear ideas as to Shakespeare himself, his genius, and his place in literature.

II. ANALYTICAL.

The City of Frankfort.—Where is Frankfort?

Who was Goethe? (Gèh-tē, è nearly as in *her*).—Goethe was the prince of German poets, and the most highly gifted and accomplished man of the 18th century. Born at Frankfort in 1749. "Faust" (pronounce *au* as *ou* in "loud") was his greatest work, and is one of the greatest dramatic poems in any language.

Who was Frederick Barbarossa?—(Frederick I., Emperor of Germany, crowned at Frankfort in 1152. Barbarossa means Red-beard).

As the prouder mother.—Explain Müller's meaning. Should a city be prouder of a great poet than of a great emperor? If so, why?

When honor.—Put into one sentence the thought of the third paragraph.

Who was Schiller? (pronounced *Shil-er*).—(He was, as implied here, next to Goethe, Germany's greatest poet. He was born in Würtemberg in 1759. His greatest drama was "Wallenstein," though he wrote many other fine poems, both lyrical and dramatic, also valuable works on history and philosophy, and powerful romances).

No mere classic.—Describe in your own language the gist of the

contrast Müller draws between Shakespeare and the classic poets whom he names.

What we in Germany.—How is what Germany owes to Shakespeare to be read in the history of German literature? (Shakespeare's influence is to be traced in the history and growth of this literature).

Goethe was proud.—Shakespeare died in 1616. Goethe was born in 1749. How then could Goethe be a pupil of Shakespeare? Who is meant by "the poet of Stratford-on-Avon"? Why did not the writer use his name instead of this round-about description?

I do not speak of the poet only.—Of what else does he speak? Were not the man and the poet the same? How could he speak of the one without speaking of the other?

His art so perfect because so artless.—Explain. What is the figure of speech called? (It is a species of oxymoron).

I think of the man, etc.—Where does he get his knowledge of Shakespeare's large, warm heart and other admirable qualities? (The answer is probably indicated in the next sentence—from his plays. Biographically our knowledge of Shakespeare is rather limited, and, though his contemporaries speak of him as kind-hearted and generous, the facts known from history would not certainly warrant such an eulogium. An interesting question then arises as to how far we are safe in judging of a man's character from his writings. Facts could easily be adduced to show that it is not always safe, unless very keen insight is exercised, as many bad men have spoken and written fine sentiments. On the other hand it seems impossible that anyone not endowed with noble traits and moved by noble impulses could have conceived or written many passages in Shakespeare. Draw out the opinions of the class).

And it is right, etc.—Express the meaning of this paragraph in your own words. What is its leading thought? Are you prepared to accept the rule?

If we look at that small house.—What rhetorical device is used in this short paragraph? (Antithesis or contrast). What is the effect of the repetition of the word *small*? What do the rhetoricians call this device? (It may perhaps be regarded as a species of epizeuxis).

World-embracing, etc.—What do you think of the choice and suitability of these epithets? Is their force increased or weakened by the repetition of the first word of the compound, *world*? Is there any tautology in them? Do they form a climax? What is the lesson and what the blessing spoken of in this sentence?

Through the great festivals.—Canterbury Cathedral, built at the

close of the sixth century, was for nearly a thousand years rich in relics, such as the bones of martyrs, St. Wilfred, St. Dunstan, etc., to whose shrines annual pilgrimages were made, but the addition of Thomas A. Becket's remains to the list, in the very place which was the scene of his murder, added ten-fold to the fame of Canterbury as a place of pilgrimage. A curious Mosaic pavement still remains in front of the place where Becket's shrine stood—the shrine itself was demolished in 1538 and the bones burned by order of Henry VIII.—and the stone steps which lead up to it are worn by the knees of countless pilgrims.

For the sake of England.—Why for the sake of England? How could England be benefited by a Shakespeare festival in Stratford-on-Avon, one of its towns? (See next sentence).

In this cold and critical age.—Criticize this sentence both as to its form and as to its sentiment. In respect to form note (a) the exquisite choice of words, *cold and critical, power, art, passion, etc.* Could any one of the last three be substituted for another without loss, as *e.g.*, the *power* of admiring? Give reasons for your opinion. Note also the succession of clauses, without connectives. What is this called in rhetoric? (Asyndeton). Point out any other instances of it in this address. What is its effect? (The rhetorical effect is to fix attention upon each word, or as here phrase, separately and distinctly, and not simply upon all as connected and combined, as the use of the connective would tend to do. Note, too, the parallelism in the next sentences).

That she can love, etc.—"Love," "admire," "worship." Does this seem the best climacteric order of these words? What change would you suggest?

With that nation.—What nation? England as she is, or England as she will be when the prayer of the two preceding sentences have been fulfilled? Compare last paragraph but one on preceding page.

III. BIOGRAPHICAL.

Frederick Maximilian, more commonly known as Max Müller, one of the most distinguished Oriental scholars of this or any age, was born at Dessau, in Germany, in 1823. His father, Wilhelm Müller, was a distinguished lyric poet and student, and Professor of Literature in the gymnasium of Dessau. Max Müller was educated by his mother, at home and at the gymnasium, and afterwards studied at the University of Leipsic, where he devoted himself to the classics and to philosophy. At Leipsic he began the study of Sanscrit, and his first publication was a translation of the Sanscrit Hitopadesa, in 1844. In that year he went to Bonn; in 1845, to Paris; and in 1846, to England, to study philology and the oriental MSS. to be found in the libraries and muse-

ums of those cities. During this time, and for a period of ten or eleven years, he devoted himself mainly to the study and collation of MSS, with a view to the publication of his translation of the Rig-Veda, the oldest and most original of the four Sanscrit Vedas, and probably the oldest literary composition in the world. After five years of labor the first volume, containing the sacred hymns of the Brahmins, appeared in 1849. The second volume was published in 1853, and the third in 1856. In 1850 Max Müller, already famous as the editor of the Rig-Veda, was appointed Deputy Taylorian Professor of Modern Languages at Oxford, and in 1854, on the death of Dr. Trithen, he was elected to the Professorship. His "Languages of the Seat of War in the East," in 1855, and his "History of Ancient Sanscrit Literature," in 1859, fully confirmed his reputation as one of the foremost authorities on the history and philosophy of languages. In 1861, Professor Müller delivered at the Royal Institution, London, a series of lectures on the science of languages, and at intervals from that date up to the present time his lectures on the same or kindred subjects have attracted the attention of scholars all over the world, and established his reputation as perhaps the greatest of modern philologists. His views are marked by originality and independence, and while his deductions from comparative philology, especially those touching on questions on the origin and history of religious belief, are not in all respects acceptable to Christian scholars and believers, they are always listened to with the respect due to a profound student and thinker. In many respects Max Müller is antiquated as an authority on linguistics, though he did good work in his time

J. E. W.

THE MERCHANT OF VENICE.

FIRST AND SECOND READING.



CHARLES LAMB.

I. INTRODUCTORY.

AS a preparation for class recitation, the pupil should be required to read the lesson carefully at home in order to be able to answer any questions upon it. Before beginning the critical study the teacher should question his class on the matter of the lesson to assure himself that it has been thus prepared. Having made sure that the pupil knows the general outline of the selection, he should proceed to the minute study of its parts, sentence by sentence and paragraph by paragraph. He should enquire the meaning of words that present an difficulty ; he should drill the class in substituting their own words for those contained in the paragraph ; he should teach them to distinguish

the meanings of easy synonyms, and change passages from direct to indirect narration and *vice versa*. For example, in teaching the second paragraph on page 327, some of the exercises he would naturally select are as follows:

1. Give other words that may be substituted for, "prevailed upon, pressing, taking off, wanted, replied, affected."
2. Make clauses of the following phrases, "Upon Bassanio still pressing her." And then Bassanio taking off his gloves, "To make a merry jest;" "Never to part with it."
3. Make phrases of the following clauses, "When she saw her Bassanio again;" "That the counsellor should ask him."
4. Change to indirect narration, "Give me your gloves"; "I will wear them for your sake."
5. How do the following words differ in meaning: "Espied and saw, vowed and promised, teach and learn?"

Pupils should also be taught to give the subject of any properly constructed paragraph. This is often a difficult task for them, and requires much practice. It may sometimes be facilitated by writing down a scheme of the paragraph under consideration. Elicit from them, by questions, what each sentence (or part of the sentence, if necessary) treats of, and place the answers on the board. For example, take the last paragraph on page 314. In answer to your questions, get from the pupils a scheme of the paragraph something like the following:

Sentence 1. (a) Bassanio's confession of poverty.

(b) Portia's graceful answer.

(c) Her dispraise of herself.

(d) Her acceptance of Bassanio.

(e) Her gift.

Sentence 2. (a) Bassanio's broken words of joy.

(b) His vow.

With this scheme before them, they will more readily discern that the subject of the paragraph is "The Betrothal of Bassanio and Portia;" and they will be able to see how each part clusters around that central thought. This scheme can be preserved, and given to them afterwards as a skeleton on which to write an essay on "The Betrothal of Bassanio and Portia."

When the critical reading is concluded the whole selection should be read orally by the members of the class. The lesson can then be utilized as material for compositions.

II. EXPLANATORY.

a.—First Reading.

P. 311. *One of the best conditioned.*—One of the best natured, best tempered men.

Courtesies.—Acts of kindness.

The ancient Roman honor.—A spirit of honor was eminently characteristic of the ancient Romans.

p. 312. *Three thousand ducats.*—The value of the Venetian ducat, in Shakespeare's day, was about \$1.50.

Catch him on the hip.—To have the advantage over him. This was a phrase used by wrestlers.

Signior.—An Italian title of respect, equivalent to the English "Sir" or "Mr."

Sufferance is the badge of all our tribe.—Patient endurance, like a badge, distinguishes us from all other races.

p. 313. *As like.*—As likely.

If I break.—If I fail to comply with the conditions.

With better face.—With less reason for being ashamed of it.

Pretending kindness, and that, etc.—Pretending (that he wishes to show) kindness, and that, etc. Compare page 321, "Desired his opinion, and that," etc.

p. 314. *Break this day.*—Fail to make payment on the day when the bond should fall due.

If he will take it, so.—If he will take this friendship, well and good.

Portia.—Portia, the wife of Brutus (one of the conspirators against Julius Cæsar), is reputed to have been a woman of surpassing excellence in the graces of person and of mind.

p. 315. *Broken words.*—Words broken, or interrupted, by his emotion.

Use your pleasure.—Do as you wish.

Event.—Result, issue.

b.—Second Reading.

P. 321. *She did nothing doubt.*—She did not at all doubt.

p. 322. *How mercy was a double blessing.*—What word should be used instead of "how"?

p. 323. *To wrest the law a little.*—To do violence to the law by altering it a little.

A Daniel come to judgment.—A man equal to the prophet Daniel in point of wisdom is come to administer justice.

p. 324. *Awful expectation.*—Notice the correct use of "awful"; expectation filled with awe.

The words expressly are.—The exact words are.

Nor do not cut off.—The double negative is not now admissible, but is very frequent in Shakespeare.

p. 326. *The difference of our Christian spirit.*—The duke pardons Shylock's life before he is asked to do so; Shylock would not pardon Antonio's life though often implored to do so.

p. 327.—*Affected to be affronted.*—Pretended to be insulted.

p. 328. *Tax.*—Accuse, charge.

p. 329. *A little scrubbed boy.*—A wretched little stunted boy.

A civil doctor.—A doctor of civil law.

My soul upon the forfeit.—Staking my very soul upon the safe keeping of the ring. Notice the strong pledge—Antonio had staked his life upon making the payment to Shylock on the appointed day. Here he risks much more than his life.

III. EXERCISES.

Write essays on the following themes: 1. The Courtship and Marriage of Bassanio; 2. The Trial of Antonio; 3. The Return of Bassanio.

IV. BIOGRAPHICAL NOTE.

Charles Lamb, the kind-hearted, self-sacrificing poet and essayist was born in London in 1775. He was a son of a clerk to one of the benchers of the Inner Temple. From his earliest years he was an omnivorous reader, and before leaving school had almost read through an extensive library to which he had access. At the age of seven he entered Christ's Hospital School. Here he had Coleridge for a school-fellow, and with him he contracted a life-long friendship. Though he was an ardent student, an unconquerable impediment in his speech disqualified him for a school exhibition, and thus deprived him of his only chance of obtaining a university education. Taken from school at the age of fifteen, he was set to work in the South Sea House; but in 1792 he received an appointment in the office of the accountant of the East India Company. In this office he labored faithfully for thirty-three years, devoting his spare hours to his books, his pen and the society of his friends. He retired from the Company's service in 1825, on a pension of £450, and died in 1834.

There was in his family the hereditary taint of insanity; and in his twenty-first year he was confined for some weeks in a lunatic asylum. A few weeks after his restoration, his beloved sister Mary, in a fit of acute insanity, brought on by over-work and anxiety, stabbed her mother to the heart. She was confined in a lunatic asylum, and was soon cured of her awful malady. On her recovery, Charles interceded with the authorities for her liberation, and finally secured her release by himself undertaking the responsibility of her safe-keeping. Biography furnishes no parallel to the devotion exhibited by the brother to his afflicted sister. In order to give her all his care he renounced a coveted

alliance with a young lady whom he appears to have truly loved. The care of his sister was the chief aim of his life. Whenever the premonitory symptoms of her recurring malady reappeared, brother and sister would go, hand in hand, with heavy hearts and weeping eyes, to some asylum where Mary remained until she had sufficiently recovered to return to his tender care. The only blot on this thoroughly unselfish character is an occasional over-free indulgence in the use of tobacco and alcohol.

His first appearance as an author, in 1798, met with little success. A volume of poems, a tragedy and a comedy, were all unsuccessful. He was more fortunate with his story of "Rosamund Gray, which is still a favorite with his admirers." In 1807, in conjunction with his sister Mary, he wrote the series of "Tales from Shakespeare," and "The Adventures of Ulysses." But he is best known by his "Essays of Elia," a series of delightful essays on subjects of every nature. "Here, in a style ever happy and original, and with wit of the rarest and most pungent description, he has carried the short humorous essay to a point of excellence perhaps never before attained."

I. L.

E

EXAMINATION PAPERS.—EDUCATION DEPARTMENT.

DECEMBER, 1890.

Examiners :—J. E. HODGSON, M.A.; THOMAS PEARCE.

I.

A MONG the beautiful pictures
That hang on *Memory's Wall*,
Is one of a dim old forest,
That seemeth best of all;
Not for its *gnarled oaks olden*,
Dark with the mistletoe;
Not for the *violets golden*,
That sprinkle the vale below;
Not for the milk-white lilies,
That lean from the fragrant hedge,
Coquetting all day with the sunbeams,
And stealing their golden edge;
Not for the vines on the upland,
Where the bright red berries rest,
Nor the pinks, nor the pale, sweet cowslips,
It seemeth to me the best.

I once had a little brother,
With eyes that were dark and deep;
In the *lap of that dim old forest*,
He lieth in peace asleep.
Light as the down of the thistle,
Free as the winds that blow,
We roved there the beautiful summers,
The summers of long ago.
But his feet on the hills grew weary,
And on one of the autumn eves,
I made for my little brother.
A bed of the yellow leaves.

Sweetly his pale arms folded
My neck in a meek embrace,
As the light of *immortal beauty*
Silently covered his face;
And when the *arrows of sunset*
Lodged in the tree-tops bright,
He fell in his saint-like beauty,
Asleep by the *gates of light*.
Therefore of all the pictures
That hang on *Memory's wall*,
The one of the dim old forest
Seemeth the best of all.

1. What is the title of the foregoing poem? Explain the meaning of the title.
2. What are the main subjects of the poem? State where in the poem each commences.
3. Explain the italicized portions.
4. State why this "picture" should be so dear.
5. Write a note on the mistletoe.

II.

Antonio and Bassanio went together to Shylock, and Antonio asked the Jew to lend him three thousand *ducats* upon any interest he should require, to be paid out of the merchandise contained in his ships at sea. On this, Shylock thought within himself, "If I can once *catch him on the hip*, I will *feed fat* the ancient grudge I bear him; he hates our Jewish nation; he lends out money *gratis*; and among the merchants he rails at me and my well-earned bargains, which he calls interest. Cursed be my tribe if I forgive him?" Antonio, finding he was *musings* within himself and did not answer, and being *impatient for the money*, said: "Shylock, do you hear, will you lend the money?"

1. Who were Antonio, Bassanio and Shylock?
 2. Why did Antonio wish to borrow money?
 3. What security did Antonio offer?
 4. What security did Shylock ask and receive? State Shylock's object in making this request.
 5. Explain the meaning of the italicized portions.
 6. "O my dear love," said Portia, "despatch all business and begone; you shall have gold to pay the money twenty times over, before this kind friend shall lose a hair by my Bassanio's fault; and as you are so dearly bought, I will dearly love you." Portia then said she would be married to Bassanio before he set out, to give him a legal right to her money; and that same day they were married, and Gratiano was also married to Nerissa; and Bassanio and Gratiano, the instant they were married, set out in great haste for Venice, where Bassanio found Antonio in prison.
- (a) What is the subject of this paragraph?
 (b) Who was Portia and why did she act so promptly?

III.

Quote any one of the following:

- The first three stanzas of "The Forsaken Merman."
 The first five stanzas of "Riding Together."
 The first five stanzas of "To a Skylark" (Shelley).

JULY 1891.

Examiners:—JOHN SEATH, B.A.; J. S. DEACON.

NOTE.—A maximum of five marks may be allowed for neatness.

I.

O, for *festal dainties* spread,
 Like my bowl of milk and bread,
 Pewter spoon and bowl of wood,
 On the door-stone gray and rude!
O'er me, like a regal tent.
Cloudy-ribbed, the sunset bent.
Purple-curtained, fringed with gold,
Looped in many a wind-swung fold;
 While for music came the play
 Of the pied frogs' orchestra;
 And, to light the noisy choir,
 Lit the fly his lamp of fire.
I was monarch: pomp and joy
 Waited on the barefoot boy!

Cheerily, then, my little man,
 Live and laugh, as boyhood can!
Though the flinty slopes be hard,
Stubble-speared the new-mown sward,
Every morn shall lead thee through
Fresh baptisms of the dew;
 Every evening from thy feet
 Shall the cool wind kiss the heat:
 All too soon these feet must hide
In the prison cells of pride,
Lose the freedom of the sod,
 Like a colt's for work be shod,
Made to tread the mills of toil,
Up and down in ceaseless moil:
 Happy if their track be found
 Never on forbidden ground;
 Happy if they sink not in
Quick and treacherous sands of sin.
 Ah, that thou couldst know thy joy,
 Ere it passes, barefoot boy!

1. State briefly in your own words the substance of the preceding part of the poem.
2. What is the subject of lines 1-14, and of lines 15-34?
3. Explain fully the meaning of each of the italicized parts.
4. (a) Show that "pomp and joy waited on the barefoot boy."

(b) Explain why the poet utters the wish expressed in lines 1-4 and in lines 33 and 34.

(c) Point out the bad rhymes in the above extract.

II.

Bassanio confessed to Portia that he had no fortune, and that his high birth and noble ancestry were all that he could boast of; she, who loved him for his worthy qualities, and had *riches enough not to regard wealth* in a husband, answered with a *graceful modesty*, that she would wish herself a thousand times more fair, and ten thousand times more rich, to be more worthy of him; and then the accomplished Portia prettily dispraised herself, and said she was an unlessoned girl, unschooled, unpractised, yet not so old but that she could learn, and that she would commit her gentle spirit to be directed and governed by him in all things; and she said: "Myself and what is mine, to you and yours is now *converted*. But yesterday, Bassanio, I was the lady of this fair mansion, *queen of myself*, and mistress over these servants; and now this house, these servants, and myself, are yours, my lord; I give them with this ring:" presenting a ring to Bassanio. Bassanio was so overpowered with gratitude and wonder at the gracious manner in which the rich and noble Portia accepted of a man of his humble fortunes, that he could not express his joy and reverence to the dear lady who so honored him, by anything but *broken words* of love and thankfulness; and, taking the ring, he vowed never to part with it.

1. What is the subject of the foregoing paragraph?

2. Give a brief account of

(a) the events that preceded those narrated in the above extract; and

(b) how Bassanio kept his vow never to part with the ring.

3. From what you have read in "The Merchant of Venice," give reasons for believing

(a) that Portia had a "gentle spirit;" and

(b) that Bassanio had "worthy qualities."

4. Explain the meaning of each of the italicized parts.

5. Explain how it is that the author describes Portia as "accomplished," and she speaks of herself as an "unlessoned girl, unschooled, unpractised."

Why does Portia address her lover as "Bassanio" in line 15, but as "my lord" in line 18?

III.

Quote any one of the following

The last three stanzas of "To Mary in Heaven."

"The Three Fishers."

The last two stanzas of "Pictures of Memory."

ed in lines

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