

UC-NRLF



⌘B 257 657



EX LIBRIS

890  
W295

Extra Number C

# RIVERSIDE LITERATURE SERIES

## THE TEACHING OF ENGLISH CLASSICS IN THE GRAMMAR GRADES

Suggestions for Study, Questions  
and Subjects for Written  
Exercises on the Stand-  
ard Literature

BY  
EUGENE CLARENCE WARRINER



HOUGHTON MIFFLIN COMPANY  
BOSTON, NEW YORK, AND CHICAGO  
The Riverside Press Cambridge

Price, paper, 15 cents.

# The Riverside Literature Series

---

- ¶ This Series offers the widest range of standard literature for use in the grammar grades of any series.
- ¶ This Series presents a larger amount of copyrighted material for use in the grammar grades than any other series.
- ¶ This Series contains the authorized editions, for use in the grammar grades, of the works of the great American authors — Longfellow, Lowell, Holmes, Whittier, Hawthorne, Emerson, Thoreau, Aldrich, and Bret Harte; and also volumes containing selections not available to other houses from the works of such recent authors as John Burroughs, John Fiske, Joel Chandler Harris, Thomas Wentworth Higginson, William Dean Howells, Sarah Orne Jewett, Horace E. Scudder, Charles Dudley Warner, and Kate Douglas Wiggin.
- ¶ This Series contains nearly 1000 illustrations and portraits by famous artists, including Edwin A. Abbey, Walter Crane, Frederic Remington, E. Boyd Smith, and others.
- ¶ This Series has no superior in durability.
- ¶ This Series is low in price. Two-thirds of the volumes are listed at 15 cents in paper or 25 cents in linen.

---

*Send for complete catalogue*

---

On sale by *Southern School-Book Depository*, Atlanta, Ga.;  
Dallas, Tex.; *H. S. Crocker Company*, San Francisco, Cal.;  
and *Cunningham, Curtiss and Welch*, Los Angeles, Cal.

---

HOUGHTON MIFFLIN COMPANY

BOSTON

NEW YORK

CHICAGO

The Riverside Literature Series

---

# THE TEACHING OF ENGLISH CLASSICS IN THE GRAMMAR GRADES

SUGGESTIONS FOR STUDY, QUESTIONS, AND  
SUBJECTS FOR WRITTEN EXERCISES  
ON STANDARD LITERATURE

BY

EUGENE CLARENCE WARRINER

SUPERINTENDENT OF SCHOOLS

SAGINAW, MICHIGAN



BOSTON NEW YORK CHICAGO

HOUGHTON MIFFLIN COMPANY

The Riverside Press, Cambridge

# CONTENTS

INTRODUCTION . . . . .	1
COMMENT AND QUESTIONS	
Hawthorne's Wonder-Book . . . . .	5
Dickens's A Christmas Carol . . . . .	12
Whittier's Snow-Bound . . . . .	22
Warner's A-Hunting of the Deer . . . . .	35
Longfellow's Evangeline . . . . .	40
Irving's Rip Van Winkle . . . . .	59
Goldsmith's The Deserted Village . . . . .	67
Moores's Life of Abraham Lincoln . . . . .	74
Lincoln's Gettysburg Speech . . . . .	84
Lowell's The Vision of Sir Launfal . . . . .	87
Shakespeare's Julius Cæsar . . . . .	94
Tennyson's Enoch Arden . . . . .	111
APPENDIX. A READING COURSE FOR THE GRADES . . . . .	123

COPYRIGHT, 1913, BY EUGENE CLARENCE WARRINER

ALL RIGHTS RESERVED

The Riverside Press

CAMBRIDGE, MASSACHUSETTS

U . S . A



# THE TEACHING OF ENGLISH CLASSICS IN THE GRAMMAR GRADES

## INTRODUCTION

THE New Education has been teaching English Classics for a generation now, with one avowed purpose, to make our boys and girls love good literature. It is a matter of common regret that this teaching of literature has not been so successful as had been hoped for. Our pupils do not love good reading as we had hoped they would. Many explanations may be offered for this failure, but the great reason why good literature is not better loved and more read by our boys and girls is that we aim at the wrong goal in teaching it. We make literature a vehicle for teaching the encyclopedia, when we should teach it for the joy which naturally flows out of it. We make the study of *Evangeline* or *Rip Van Winkle* or the *Vision of Sir Launfal* hard and dry by spending the time on word-drill, with the result that our pupils breathe a long sigh of relief when they shut the book, instead of panting for more. It is easier to teach this miscellaneous matter — history, geography, science — than to teach literature — joy, beauty, emotion; this is why we have degenerated in our teaching of literature. To get out of this rut up to a higher level, the teacher must love literature and then try to inspire this love in others.

The purpose of the notes and suggestive questions offered in this book is to help the teacher to see literature in the large. The meanings of words, historical allusions, miscellaneous references have a place in the study of literature only to make clear the general purpose, the underlying motive in the literature. The teacher must then have a genuine appreciation of the piece in hand before he begins to teach

it. This appreciation does not always leap into immediate being. Reading and re-reading, reflection, thought, are often necessary before the meaning is clear. A little more self-questioning on the teacher's part, a little more intellectual ingenuity, a keener glance from some new angle of approach, and the vague meaning and the obscure beauty are happily disclosed. Unless one appreciates and loves what he is to teach, he cannot inspire appreciation and love in his pupils. Unless the teacher realizes the author's aim, he will miss the point in teaching the piece of literature. But once this aim is comprehended, the vision brightens under the enlightened gaze and enjoyment grows as we enter more fully into the intimate companionship of the author.

A piece of literature worthy to be studied in school, — all the classics contained in the Riverside Literature Series, — every such piece of literature is a work of art, of fine art. It represents an idea, — one fundamental idea, — just as a painting, a sculpture, an oratorio stands for one idea. This idea is the *motif* of the piece. To find what this *motif* is, is the primary purpose of reading any piece of literature. Sometimes this purpose is stated in terms at the outset, as in the opening lines of *Evangeline*; sometimes it is not discovered until the piece is partially or entirely read, as in the *Christmas Carol*. The kind of *motif* is very varied. In *Enoch Arden* it is the noblest emotion of the soul, self-denial; in *Rip Van Winkle*, it is the embodiment of an interesting story; in the *Wonder-Book*, it is the reproduction of some ancient legends; in *Snow-Bound*, the apotheosis of home life; — but always there is the theme which must be discovered before the piece of literature can be understood or taught.

When an author, then, has his *motif*, his task is to express it, to express it in such a way as to bring to his reader the same *motif* as the author had; and, secondly, although it is hardly second either, the author's task is to give to his reader joy and satisfaction as he reads. A piece of literature, a classic, must have first a great theme, then it must be well expressed. A noble theme sometimes fails to produce



a lasting piece of literature, because it is expressed in a commonplace way, while, on the other hand, a commonplace theme is often expressed in noble language. When the two unite, we have the greatest literature. *Rip Van Winkle* is great because of the story-teller's art in telling it, because he has chosen his language so well and arranged his incidents so well as to hold our interest to the end, while in Lincoln's *Gettysburg Speech* and in *Evangeline*, we have great *motifs* expressed in superb language, thus making the greatest literature.

When now the teacher has determined in his own mind the *motif* of the author in the literature to be read and has come to appreciate its beauty, he is ready to teach it. This teaching should be for the most part in the large. Too much dissection may produce a hatred rather than a love for the piece. At the same time the full beauty of thought and expression can only be appreciated by an examination of the details of the piece. The smaller divisions are to be related to the larger whole. Words, figures, allusions, will all contribute their coöperative functions and the whole will finally come to exist as a unit; its separate coördinating parts and its beauty and elaboration of detail will contribute to the harmony and perfection of this unit.

The teacher will find much valuable aid for the teaching of literature in the following books, all published by Houghton Mifflin Company. (1) McMurry's *How to Study and Teaching How to Study*. In this book Professor McMurry analyzes study into eight factors, examines the nature of each factor and gives many definite, practical suggestions for teaching pupils how to apply these factors in their everyday studying. (2) Betts's *The Recitation* (Riverside Educational Monographs). This little book, the result of the author's own classroom work, is full of common-sense advice on the art of questioning, the assignment of the lesson, topical and question-and-answer methods of conducting the recitation, etc. (3) Haliburton and Smith's *Teaching Poetry in the Grades* (Riverside Educational Monographs) contains

an admirable preface on the method of teaching poetry as well as studies of individual poems for the various grades.

The suggestions in the following pages are intended to supplement the help afforded in the various numbers of the Riverside Literature Series. The references to lines and pages all indicate the Riverside Literature Series edition of English Classics.

## HAWTHORNE'S WONDER-BOOK<sup>1</sup>

THE *Wonder-Book* is best adapted to children of the fifth and sixth grade age. It is easy reading for seventh and eighth grade pupils. They should have stronger meat. But for the fifth or sixth grade, the *Wonder-Book* is an ideal classic for schoolroom reading. The stories are intrinsically and intensely interesting, while the charming style of the writing, the keen wit, and the large vocabulary, especially adapted to the expanding mind of the eleven-year-old child, combine to make this a perfect reading-book.

As in reading any classic, the story is the first consideration. Pupils should be able to tell the story as far as they have read at any time, but they should also be led to appreciate the beauty of the author's style — the fine choice of words, the fitting imagery, the vivid descriptions, the captivating narration. In the fifth and sixth grades, word-study with the dictionary will be necessary, as many of the words are outside the young child's vocabulary. But word-study should never be allowed to monopolize the time to the exclusion of an appreciation of the story. The most important result of the study of the *Wonder-Book* should be a desire to read more of these stories. Pupils should call for *Tanglewood-Tales* when the *Wonder-Book* is finished. As the *Wonder-Book* is read primarily for its meaning, and not as an exercise in vocal expression, a large part of the class-work should be silent reading. That is, a certain passage, a paragraph or part of a paragraph, according to the difficulty, is assigned to the class to read silently; when a sufficient time for the reading has elapsed, the pupils are to close their books and someone is called on to tell in his own

<sup>1</sup> The references are to the Riverside Literature Series, Nos. 17 and 18, published by Houghton Mifflin Company.

language the meaning of what has been read. When this has been done, he or another pupil may be asked to read the passage orally. By this plan, the teacher may be sure of ascertaining whether the pupils understand what they are reading, whereas this is not always certain if oral reading alone is relied on. The oral reading, too, will be improved when it is considered as a special part of the class exercise. The teacher will do well to assign in advance certain portions of the lesson for oral reading, to the end that pupils may give special study to the pronunciation of the words and to the proper emphasis of the passage. Certain pupils may also be appointed from day to day to read selected passages of the lesson. This special assignment will provide a definite motive, which must underlie all real study.

Teachers will understand in using the following suggestive questions that many other questions are to be asked besides those here given. The more obvious questions, having to do with the meaning of words and common expressions, are omitted with the expectation that teachers will naturally ask them without definite suggestion here. Pupils are to be responsible for the meaning of everything in the text. If some of the suggestions seem simple, it is to be remembered that they are designed for the fifth grade. Should the book be used in the higher grades, the teacher will adapt the questions to the grade. Since the same method of teaching is to be followed with all the stories, only *The Gorgon's Head* is here annotated.

## QUESTIONS AND SUGGESTIONS

*Page 15. Tanglewood Porch.* The teacher himself is strongly urged to read this introduction to the pupils and to let the pupils begin their work with the story proper on page 21. This is suggested for these reasons: the introduction is rather long and pupils are apt to lose interest if they are required to labor through it; it contains several passages quite difficult for ten-year-olds to comprehend, which may dis-



courage them at the start; and again, the teacher will thus set a high standard of reading and will show the pupils what is expected of them, both in appreciation of content and in oral expression.

*Page 21.* These stories not being divided into sections, an opportunity is here afforded to teach pupils to select titles for the various units into which any story may be divided. This is an excellent teaching device, as it leads pupils to look at things in the large and also teaches them to discriminate among larger and smaller ideas. In the first story, *The Gorgon's Head*, the teacher should indicate what the divisions are, the pupils to give the title. In later stories, the pupils may well be called upon to find the unit groups and name them also. Each section, chapter, or unit of the story, whichever it may be called, should be read and studied by itself.

SECTION I (through line 16, page 21). What title may we give this paragraph? The teacher may need to suggest one or two titles at first to show the pupils what is meant, as *The Floating Chest*, or *Perseus and his Mother thrown on Seriphus*, or *Perseus and Danaë*.

*Page 21, line 1.* Danaë (pronounced Dăn' â ê). For the pronunciation of other proper names, consult the Index of Mythology at the back of the book. The teacher should insist from the first that every proper name be correctly pronounced. Nothing shows accurate scholarship so plainly as the pronunciation of proper names.

*Page 21, line 21.* Refer to the notes at the back of the book, page 197, for additional information.

SECTION II. *The Dangerous Enterprise* (through line 15, page 23).

*Page 22, line 9.* How would you describe the king's character as shown in his conversation with Perseus in this section? What word in this line tells what sort of man the king was? Find another word several lines below which also describes the king.

Why do you think Perseus was so ready to set out on this undertaking?



SECTION III. *How the People of Seriphus felt* (through line 32, page 23). What leads us to sympathize with Perseus from the start?

SECTION IV. *The Gorgons* (through line 2, page 25). After having read this account of the Gorgons, describe them in your own words. Then take your pencil and draw a picture of a Gorgon as you see her.

*Page 24, lines 11 and 12.* Why does Hawthorne use so many different words, *twisting, wriggling*, etc., to describe the snaky locks?

*Page 24, line 19.* Tell what different idea is added by each of the words, *pure, bright, glittering, burnished*.

SECTION V. *How Perseus felt* (through line 30, page 25). Was Perseus sorry that he had undertaken the enterprise? Give reasons for your answer.

SECTION VI. *Quicksilver offers Aid* (through line 29, page 26). Pick out the words used to describe Quicksilver that make you think Perseus would be attracted to him; as, *brisk, cheerful*, etc.

SECTION VII. *Quicksilver's Advice* (through line 11, page 28).

*Page 27, line 9.* Why did Quicksilver smile in a mischievous way?

*Page 28, line 5.* Why was Perseus so ready to do as Quicksilver advised?

SECTION VIII. *Quicksilver tells Perseus about the Three Gray Women* (through line 3, page 29). How do you think Perseus felt when told of so many new adventures which he must go through?

*Page 28, line 16.* Why are the words *Three Gray Women* printed with capital letters?

SECTION IX. *Quicksilver and Perseus set out on the Journey* (through line 11, page 30). Pick out all the words in this section which show that the companions could go quickly, as, *brisk, nimble*, etc.

*Page 30, line 7.* Explain carefully the meaning of the sentence beginning *He evidently knew*.

SECTION X. *Quicksilver describes his Sister* (through

line 2, page 31). Describe in your own words the contrast between Quicksilver and his sister.

SECTION XI. *More about the Three Gray Women* (through line 4, page 32).

*Page 31, line 3.* Make a list of the words in this paragraph that show what a gloomy place they were going through and tell which word makes you see the scene most plainly.

SECTION XII. *Perseus catches sight of the Three Gray Women* (through line 35, page 32). Describe how you think Perseus felt when he saw the Three Gray Women.

Get a copy of Homer's *Odyssey* and read in Book IX the account of Odysseus's adventure with the one-eyed giant Cyclops, Polyphemus.

SECTION XIII. *The Three Gray Women quarrel over their eye* (through line 2, page 34). Why do you think Hawthorne gave such names to the three sisters? (See page 197.)

SECTION XIV. *Perseus seizes the eye* (through line 28, page 34). Why do you think Perseus took the eye?

SECTION XV. *Perseus asks the Way to the Nymphs* (through line 15, page 36).

*Page 35, line 30.* Give other examples of Perseus's politeness.

*Page 36, line 3.* Why did the sisters appear to be astonished?

SECTION XVI. *Perseus learns the Way to the Nymphs* (through line 19, page 37). What traits of character in Perseus are shown in this paragraph?

*Page 37, line 15.* Explain the humor in this sentence.

SECTION XVII. *Perseus gets the Wallet and the Winged Slippers* (through line 28, page 38). How did Perseus feel when he had secured the wallet and slippers?

SECTION XVIII. *The Invisible Helmet* (through line 26, page 39). What sort of picture have you of Perseus from the description given in this section?

SECTION XIX. *Perseus and Quicksilver sail through the Air* (through line 15, page 40). Try to imagine yourself

flying through the sky as Perseus did. Describe how the earth would look to you.

SECTION XX. *Perseus discovers the Gorgons* (through line 15, page 41). Go back to trace the steps by which Quicksilver led Perseus to find the Gorgons. What miraculous or extraordinary assistance had he had?

SECTION XXI. *The Gorgons* (through line 13, page 42). Find the description of the Gorgons already given at the beginning of the story and tell what additional information is given in this section. What new words or expressions are used in this description?

SECTION XXII. *Perseus kills Medusa* (through line 3, page 44). Pick out and describe in your own words the different positions taken by Perseus in killing Medusa. Show how one step leads to another and how our attention is held and how we feel the excitement of the climax of the story. How has everything in the story led up to this moment? Show that every incident has had its part in working up to the killing of the Gorgon, how each has helped on the story.

SECTION XXIII. *Perseus's Escape* (through line 16, page 45). Describe in your own words how the other two Gorgons felt and how they acted when they knew that Medusa had been killed.

SECTION XXIV. *Perseus returns to Seriphus* (through line 15, page 46).

*Page 45, line 17.* Why are we well prepared to believe that Perseus performed these great deeds on his way home?

*Page 46, line 10.* Why was the king not glad to see Perseus?

SECTION XXV. *The People are summoned to behold the Gorgon* (through line 22, page 47).

*Page 46, line 18.* What sort of spirit did the king show upon first meeting Perseus?

*Page 47, line 3.* What characteristic of all people is well illustrated in this paragraph?

SECTION XXVI. *Perseus shows the Gorgon's Head to the People* (to end of story).

*Page 47, line 33.* How does Perseus illustrate his character in this line?

*Page 48, line 9.* What advice do you think was given the king?

*Page 48, line 19.* Do you think Perseus did right in displaying the head of Medusa?

*Page 48, line 29.* How do you think Perseus felt as he went to see his mother?

### SUBJECTS FOR WRITTEN EXERCISES

1. The Dangerous Enterprise.
2. The Gorgon's Appearance.
3. Quicksilver's Aid to Perseus.
4. The Troubles of the Three Gray Women.
5. How the Gifts of the Nymphs helped Perseus.
6. How Perseus slew Medusa.
7. Perseus's Homeward Journey.
8. Perseus's Report of his Adventure.



## DICKENS'S A CHRISTMAS CAROL<sup>1</sup>

DICKENS'S *Christmas Carol* is one of the best stories ever written; that is, it is one of the most effective. It is intensely interesting, for its situations are striking and dramatic. It appeals to the feelings of everyone. Laughter and tears follow each other in quick succession, and when the end is reached we feel perfectly satisfied. We realize then what the author's purpose was and we feel that he has accomplished this purpose. It seems not at all strange or far-fetched that such a change should occur as the transformation of Scrooge. The events described in the first four chapters seem sufficient cause for his great conversion. This story cannot help but make everyone who reads it a better man. It has done untold good in the world and will continue to do so, for like all good stories it does not lose its charm with one or two readings. One cannot do better than make it a custom to re-read the *Christmas Carol* every Christmas-time.

This is especially a story to be read for the story itself and not as a vehicle for teaching word derivation, history, biography, etc. Every new word learned will add to the clearness and force of the passage under consideration. Dickens never used words without a reason, and his fine discrimination in this respect forms one of his greatest charms. But the beauty of *A Christmas Carol* would be lost if it were used as a means of word-drill. It should be studied in the large.

### QUESTIONS AND SUGGESTIONS

STAVE I. Page 13. Call attention to the complete title of the story and to the meaning of *carol*, which will explain why the chapters in this story are called *staves*.

<sup>1</sup> The references are to the Riverside Literature Series, No. 57, published by Houghton Mifflin Company.



*Page 14, line 10.* This paragraph introduces us at once to Dickens's humor. *As dead as a door nail* is a proverbial colloquialism, and only a genius like Dickens would have thought of commenting on it as Dickens does in this paragraph. We are amused, yet not offended, as is generally the case when one speaks lightly of death. Why is *Country's* printed with a capital letter? What does this sentence mean?

*Page 14, line 13.* What new turn in thought does each new word give in describing Scrooge's relation to Marley?

*Page 14, line 16.* From this sentence what sort of man do you judge Scrooge to be? How does the word *Scrooge* seem appropriate to this man?

*Page 14, line 25.* See Shakespeare's *Hamlet*, Act I, Scenes iv and v.

*Page 15, line 2.* St. Paul's Cathedral, one of the most famous buildings in London, is situated in the heart of the business district and is surrounded by a small churchyard.

*Page 15, line 11.* The description of Scrooge given in the next few paragraphs has never been excelled as a bit of characterization. Pupils should study it carefully, explaining how each word adds some new meaning to our understanding of this selfish wretch; as, what is suggested by the word *grindstone*, by *flint*, etc.?

*Page 16, line 7.* Why are the words *came down* inclosed in quotation marks?

*Page 16, line 8.* Explain how the thoughts in this paragraph form a fitting climax to the mean yet true things the author has been saying about Scrooge.

*Page 16, line 16.* We are not familiar in this country with the word *court*, as used here, for our buildings are not often built around the four sides of an open square or court, as is frequently the case in England.

*Page 16, line 22.* *Nuts*, another colloquialism or slang expression. *Nuts* in this sense is something which one has strongly longed to have.

*Page 16, line 24.* Pupils should divide each Stave into its parts. The introductory part ends here. Pupils should

give a name to each part throughout the story, as if the parts were chapters. The name of this first part would be *Scrooge*.

*Page 16, line 27.* London is noted for its fogs, which are intensified by the smoke from the city's many chimneys. The northern latitude of England also makes the winter days very short.

*Page 17, line 4.* Show how this sentence gives a dainty, imaginative touch relieving the somber picture.

*Page 17, line 11.* How does this sort of treatment of his clerk show Scrooge's meanness?

*Page 17, line 29.* In the conversation which follows pupils should tell in what respects they think Scrooge's nephew had the best of the argument.

*Page 18, line 17.* *Pudding*, the English plum pudding, made at Christmas-time in all English families.

*Page 18, line 18.* *Holly*, an evergreen tree with deep-green, glossy leaves and red berries, much used for Christmas decorations. What is the peculiar fitness of speaking of plum pudding and holly here?

*Page 18, line 31.* This paragraph is one of the best parts of the story. Pupils should be required to commit it to memory, beginning with *I have always thought of Christmas*.

*Page 20, line 21.* The second part of Stave I ends here. Let pupils give a name to the incident just described and then narrate it so as to appreciate its full worth. It is one of the finest tributes to Christmas ever written. Pupils should feel their hearts beat faster as they read it. It should arouse in them an enthusiasm for the rest of the story as well as for the spirit of Christmas. Unless the class by this time is deeply interested in the story, the teacher should realize that he is not succeeding in his teaching and should ask himself why.

*Page 21, line 23.* Why does the gentleman say he wishes the workhouses, that is, poorhouses, in which the poor were required to work, were not in operation? If you have read *Oliver Twist*, you know why.

*Page 22, line 24.* Explain how this sentence expresses the very acme of bitterness. Scrooge has been worked up to such a pitch of feeling by these two incidents that he speaks as hardly any sane person ever does.

*Page 23, line 2.* The end of the third part of Stave I. What is its title?

*Page 23, line 11.* Explain the beauty in this fine comparison.

*Page 23, line 17.* *Water-plug*, the corner hydrant to which the fire hose is attached.

*Page 24, line 6.* What does this sentence about the tailor add to the story?

*Page 24, line 20.* Let pupils give a title to these last two pages, 23 and 24. From here on, pupils should tell where the thought changes, that is, where chapters might be said to begin and end, and should give titles to the chapters.

*Page 26, line 17.* The conception is of a spirit who causes the changes in the weather.

*Page 26, line 26.* *Corporation, aldermen, livery.* These words refer to the officials who govern the city of London and who may be supposed to be as matter-of-fact and serious as any persons in London.

*Page 26, line 34.* Why do you think Scrooge saw Marley's face in the knocker?

*Page 27, line 23.* The English gentleman formerly combed his hair so as to give the effect of a pig's tail.

*Page 28, line 4.* *Splinter-bar.* A cross-bar in front of a wagon to which the traces of the harness are attached, called by us the *whipple-tree*.

*Page 28, line 29.* Why did Scrooge doublelock himself in?

*Page 29, line 12.* Pupils should be required to look up all Biblical references as a means of interpreting the text and also in order to familiarize them with the Bible. Cain and Abel (Genesis IV); Pharaoh's daughter (Exodus II, 5 ff.); Queen of Sheba (1 Kings x); Abraham (Genesis XII ff.); Belshazzar (Daniel v, 1 ff.); Apostles (Matthew x, 2-4).

Page 30, line 6. Why do you think these bells rang?

Page 30, line 31. What is the significance of saying that this chain was made of *cash-boxes, keys, etc.*? How does Dickens show his humor in this?

Page 32, line 7. What did Scrooge mean by saying the ghost might have been an *undigested bit of beef, etc.*?

Page 32, line 20. *Infernal atmosphere*, as if from the lower regions, from Hades or hell.

Page 33, line 25. Explain in your own words why the ghost was walking the earth.

Page 33, line 30. How did Marley forge this chain during his life?

Page 35, line 8. *To indict* is to bring a solemn charge against one in a court, alleging that he has committed a crime.

Page 35, line 17. How had Marley wasted his life's opportunities? What was the purpose of Marley's ghost in thus talking to Scrooge? How did Scrooge feel?

Page 35, line 22. Explain carefully the meaning of this speech of the ghost.

Page 36, line 2. Why did the ghost suffer most at Christmas-time?

Page 36, line 12. What does Scrooge mean by being *flowery*, and why does he ask the ghost not to be *flowery*?

Page 38, line 7. What does this paragraph mean? Why were these phantoms moaning and why did they wear chains?

Page 38, line 34. Describe the effect produced on you by reading this first Stave. Does it move you to any sort of action? If so, what? Point out the features which make this a good ghost story.

STAVE II. Page 39, line 5. What is a ferret? Why is this expression particularly suitable to Scrooge?

Page 39, line 29. *Three days after sight, etc.*, refers to a draft or order to pay money. Why was Scrooge relieved to think he had not lost a day?

Page 43, line 4. How had Scrooge *made this cap*?



Page 43, line 32. Why did the spirit direct Scrooge to lay his hand on the spirit's heart?

Page 44, line 14. What do these *odors, thoughts, etc.*, refer to?

Page 44, line 19. Why was Scrooge so much affected by this scene?

Page 45, line 15. You begin to see now the purpose of the first ghost. State this purpose in your own words. Mention any good which you think Christmas had ever done to Scrooge.

Page 45, line 20. Why did Scrooge sob?

Page 46, line 6. *Deal forms*, board benches without backs.

Page 47, line 7. Why does Scrooge talk of these Arabian Nights stories in this way?

Page 48, line 6. See page 24. What has changed Scrooge's mind about giving the boy something?

Page 49, line 23. *Veriest*—an unusual word, the superlative degree of the adjective (not the adverb) *very*. It means the most real or actual *well of a parlor*.

Page 50, lines 14 and 15. Recalling Scrooge's interview with his nephew the night before, what is the force in having Scrooge visit his sister? Why did Scrooge seem uneasy in his mind?

Page 51, line 6. Organ of benevolence, the front part of the top of the head. According to the so-called science of phrenology, one's traits of character depend on the shape of the head.

Page 52. This description of the Fezziwig ball is one of the best things in the story—so vivid, so natural, so hearty! What is the purpose of the author in introducing this scene?

Page 53, line 25. Light is one of the results of rapid motion. Fezziwig seemed to move so fast as to cause a trail of light to follow him.

Page 54, line 4. *Cut*, jumped, skipped away.

Page 55, line 9. In what respects does this speech differ from those of Scrooge the night before?



Page 55, line 29. What *passion* is here referred to ?

Page 55, line 30. What is the *growing tree* ?

Page 58, line 17. This reference is to Wordsworth's poem *March*. The lines are : —

“The cattle are grazing,  
Their heads never raising ;  
There are forty feeding like one.”

Page 61, line 16. Pupils should now prepare a written outline of the different incidents described in Stave II and note the progress in them from Scrooge's boyhood to his manhood. Show the purpose of each scene and how each scene carries out its purpose.

STAVE III. Page 62, line 8. Pitch-and-toss. “A game in which pennies are pitched at a mark, the player coming nearest being privileged to toss all the pennies in the air and retain those that come down with the heads up.” *Standard Dictionary*.

Page 62, line 32. *It is always the person not in the predicament who knows what ought to have been done in it* is one of the many wise sayings of Dickens which have been taken out of his writings and made proverbs. Commit this sentence to memory.

Page 63, line 27. Does n't your mouth water as you imagine this sight ?

Page 65, line 12. Show that this is a characteristic remark of Scrooge.

Page 66, line 22. Explain what is meant by saying that a snowball is a *better-natured missile than many a wordy jest* ? Do you appreciate the truth of this ?

Page 66, line 34. What is the custom in regard to the mistletoe which makes this sentence a good one ?

Page 67, line 15. Fish have cold blood, not warm like man's.

Page 67, line 19. Why do the descriptions in these paragraphs of the poulterers' and grocers' shops please you and make you smile ?

Page 68, line 18. It was customary in Dickens's time for families to have their cooking done at the bakers' shops.

*Page 70, line 23.* This account of the Cratchits' Christmas dinner is the finest part of the *Carol* and one of the best things in literature. For humor, pathos, force — this beautiful scene of life in a humble home has never been excelled. The teacher should see to it that his pupils appreciate and enjoy it. Recall the way in which Bob Cratchit had left Scrooge's office the night before.

*Page 72, line 20.* *Copper*, the copper boiler.

*Page 73, line 12.* This description of the dinner in the next two or three pages is as fine a piece of writing as Dickens ever did.

*Page 76, line 8.* Where have you read these lines before? How do they affect Scrooge now?

*Page 76, line 18.* Who is meant here by the *insect*?

*Page 79, line 15.* How do the last two paragraphs, pages 78 and 79, show us the beauty and happiness which the Christmas spirit of love and good-will can instill in humble homes and among ordinary people?

*Page 81, line 19.* What was the ghost's object in taking Scrooge to the mine, to the lighthouse, and out to sea?

*Page 82, line 4.* This sentence is another bit of wisdom worth committing to memory.

*Page 85, line 8.* Commit to memory the sentence beginning *It is good to be children sometimes.*

*Page 90, line 10.* Tell how you think Scrooge felt when he heard his own words again.

STAVE IV. *Page 91, line 28.* What hint do we get here of the result of the ghostly visitations upon Scrooge?

*Page 99, line 31.* This scene in the ragpicker's shop is as grewsome and terrible as can be imagined. It made as awful an impression on Scrooge as it makes on us who read it. The picture of what happened on such occasions is probably not overdrawn.

*Page 103, line 14.* Show the skill of Dickens in this change to the Cratchit home. No contrast could be greater than that between these two scenes. If one reads of Scrooge's death with disgust, one cannot read of Tiny Tim's without tears.

STAVE V. *Page 109, line 17.* We turn now from these sad and depressing sights to a joyful, happy ending. What effect have the visions had upon Scrooge?

*Page 111, line 15.* Why did the weather seem so fine to Scrooge?

*Page 113, line 4.* Why did Scrooge show such a fondness for the knocker?

*Page 116, line 10.* Why was Scrooge so anxious to catch Bob late?

*Page 117, line 6.* A strait-jacket or waistcoat is used to confine violently insane persons.

*Page 117, line 17.* A beautiful ending to this wonderful story. Pupils should be asked to tell why it is that this story is regarded as such a gem by everybody. Are we most pleased with the theme, the situations, or the language?

## PASSAGES IN *A CHRISTMAS CAROL* SUITABLE FOR ORAL READING

### STAVE I

"Oh, but he was . . . nuts to Scrooge" (*pages 15-16*).

"Once upon a time . . . returned them cordially" (*pages 16-20*).

"This lunatic . . . than was usual with him" (*pages 20-23*).

"After several turns . . . whatever you are" (*pages 29-32*).

"Oh, captive, bound . . . what has passed between us" (*pages 35-37*).

### STAVE II

"They left the high-road . . . Let us see another Christmas" (*pages 45-48*).

"The ghost stopped at a certain warehouse door . . . under a counter in the back shop" (*pages 50-54*).

### STAVE III

"It was his own room. . . . Look upon me" (*pages 63, 64*).

“For the people who were shovelling . . . God love it so it was” (*pages 66–68*).

“Then up rose Mrs. Cratchit . . . singing in the copper” (*pages 70–72*).

“Such a bustle ensued . . . blushed to hint at such a thing” (*pages 73–75*).

“If you should happen . . . Oh, perfectly satisfactory” (*pages 81–82*).

“Here is a new game . . . may he have it, nevertheless” (*pages 86–88*).

#### STAVE IV

“Far in this den . . . to profit us when he was dead” (*pages 95–99*).

“The Ghost conducted him . . . thy childish essence was from God” (*pages 103–107*).

#### SUBJECTS FOR WRITTEN EXERCISES

1. Scrooge when we first meet him.
2. The Meeting between Scrooge and his Nephew on Christmas Eve.
3. The Visit of Marley's Ghost to Scrooge.
4. Scrooge's Visit to his Old School.
5. Fezziwig's Ball.
6. The Poulterers' and the Grocers' Shops at Christmas-Time.
7. Why I like the Account of the Cratchits' Christmas Dinner.
8. The Game at Yes-and-No at Scrooge's Nephew's Party.
9. What took place in the Junk Shop.
10. Tiny Tim, as we meet him in the Story.
11. The Change in Scrooge and what caused it.



## WHITTIER'S SNOW-BOUND<sup>1</sup>

BEFORE beginning to study this poem, read in class the first section of the Sketch of Whittier's Life, pages v, vi, vii. This will introduce the class to the childhood home which the poet is describing in *Snow-Bound*.

Whittier's most notable characteristic, his idealizing faculty, makes the commonplace scenes and people of this poem gleam and glow, as the firelight transfigures the old, rude-fashioned room. Read Whittier's Introduction to the poem, page 1. If it is thought best, not only this extract from Emerson's *Snow-Storm*, but Lowell's *First Snow-Fall* and Longfellow's *Poem of the Air* may be brought into class and read to show what inspiration the snow has possessed for the poetic minds of New England. Let the pupils also describe their own feelings in a snow-storm. *Snow-Bound* should be studied by paragraphs. A paragraph should be read through and a title given to it before the detailed study is begun. The giving of titles to the paragraphs is an important feature of the work, for it teaches pupils to look at the paragraph in the large, as a whole. The titles to the first three paragraphs may be *The Weather*, *The Evening and the Beginning of the Storm*, *The Change the Storm wrought*. After the title has been assigned, the detailed study of the meaning of the lines is to be taken up, and after this the oral reading. Oral reading should never precede but always follow the interpretation. This is contrary to a common practice, but how can a pupil read orally with proper emphasis unless he knows the meaning of the lines? And how is the teacher to be certain of this knowledge on the pupil's part without studying the lines with him? It is sometimes said that the teacher can tell from the way the pupil

<sup>1</sup> The references are to the Riverside Literature Series, No. 4, published by Houghton Mifflin Company.

reads orally whether he understands the passage, but this is not always true. It will be found of value to assign certain passages to be given special study for oral reading and also to assign to certain pupils passages for special study before reading orally.

## QUESTIONS AND SUGGESTIONS

*Snow-Bound* is written in iambic tetrameter, that is, there are four iambic feet in each line. See the discussion of this subject in the notes on *Enoch Arden*, page 111 of this book. *Enoch Arden* is in pentameter, that is, five feet in the line, while *Snow-Bound* has four. The first lines of the poem are scanned as follows:—

The sún| that briéf| Decém|ber dáy  
 Rose chéer|less ó|ver hílls| of gráy,  
 And dárk|ly éir|cled gáve| at noón  
 A sád|der líght| than wá|ning moón.|

*Line 1.* What would be the length of a December day in Whittier's latitude? What effect does going north have on the length of a winter's day?

*Line 4.* What word expresses the opposite of *waning*?

*Line 5.* What is meant by the *thickening sky*? What word does *tracing* modify?

*Line 6.* A *prophecy* of what?

*Line 7.* Explain the grammatical relation of this line to the rest of the sentence. What is the difference between a *portent* and a *threat*?

*Line 10.* What is the special meaning of *stuff*?

*Line 12.* *Mid-vein* and *circling race* refer to the circulation of the blood around the body from the heart back to the heart.

*Line 13.* Why *sharpened*? Compare *pinched* in this sense.

*Line 16.* What purpose is served by the capitalization of *Ocean*, the use of *his* rather than *its*, the use of the word *pulse*? Point out the words in this first paragraph that help most to give an impression of cheerlessness — of cold.

*Lines 19–40* present a picture of rural conditions that to many children will be unintelligible until such words as *chores, littered, mows, whinnying, stanchion, bows, scaffold, etc.*, are defined and illustrated.

*Line 26.* What is the grammatical construction of *shake*?

*Line 27.* Why is *early* used here?

*Lines 29–30.* To what medieval character is the cock compared in these lines?

*Lines 31–40.* What words in this passage make the description of the snow-storm most vivid — most weird? Where do we get an impression of spirits, of mad reveling of ghosts? What is the meaning of *sheeted*? In lines 34–36, point out the words that describe the various movements of the snow.

*Lines 43–44.* Explain this description of the snowflake's shape.

*Line 45.* Have you ever seen the word *pellicle* before?

*Line 46.* What are the various meanings of *meteor*?

*Line 50.* What is meant by *the glistening wonder*?

*Line 58.* Is *showed* transitive or intransitive? Give a synonym for it.

*Line 60.* Is *sat* transitive or intransitive?

*Line 63.* Point out the well-sweep in the frontispiece.

*Line 65.* Have pupils tell whether this description of the appearance of the world agrees with anything they have ever seen.

Write a hundred-word description of the scene portrayed in lines 41–65.

*Line 77.* The teacher should have a copy of the *Arabian Nights* brought into class and the passages read which tell of Aladdin's cave and the wonderful lamp.

*Lines 93–115.* From what words in this paragraph do we again get a feeling of the supernatural — of the hostile influences of nature — of solitude — of a love of nature. Compare with this description of the *buried brooklet*, Lowell's description of the little ice-bound brook in *The Vision of Sir Launfal*, R. L. S. No. 30.

*Line 95.* How is the sun's appearance in the sky different in winter from what it is in summer?

*Line 98.* What does the expression *social smoke* suggest?

*Line 102.* *Mindless wind*; that is, the wind howling like a crazy person.

*Line 109.* Read on page vi of the Biographical Sketch what is said about the seclusion of the Whittier home-  
stead.

*Lines 116-142.* Reproduce in a few words the description of the building of the fire. Point out in the picture (opposite page 8) the *crane*, *trammels*, and *andirons*. Explain their uses.

*Line 132.* What word does *radiant* modify?

*Lines 132-137.* Where do these reflections seem to be?

*Line 139.* What is meant by the *miracle*?

What sort of feeling does the paragraph (lines 143-154) give the reader? Explain the contrast between this paragraph and the following lines (155-174). What words or expressions do most to describe the loneliness and cold without — the cheer and warmth within?

*Line 152.* What is referred to by *unwarming light*?

*Line 156.* What does *clean-winged* mean? What sort of wing was often used in country homes to sweep up the hearth?

*Line 160.* What suggestion of geography is given in the words *frost-line* and *tropic*?

*Line 167.* What is meant by *silhouette*? A game is played in the evening by holding the hands in different ways so as to throw the shadows as fantastic shapes on the wall.

*Lines 175-211.* What is the general subject of this paragraph? How many of Whittier's family were living when he wrote this poem? (See the Introduction, page 1.)

*Line 175.* It is questionable whether children will appreciate this paragraph. The passing of years is necessary to enable one to enjoy the pleasures of reminiscence. But for adults this is one of the most beautiful passages in our literature.



*Line 199.* Whose loss does the very floor seem to be conscious of?

*Line 200.* Why are the words *Love* and *Faith* printed in capital letters?

*Line 201.* What is *our need* referred to in this line?

Commit to memory lines 203–211. Even if pupils do not appreciate them now, they will as they grow older.

*Line 204.* With what experiences in life are cypress trees associated? Where are they frequently planted?

*Line 206.* The *breaking day* here means the dawn of what life?

*Line 210.* In what sense is Life lord of Death? and in what sense can Love never lose its own?

*Lines 212–306.* In this paragraph a good opportunity is afforded of distinguishing the point at which the thought changes from one theme to another. (See McMurry's *How to Study*, page 106. Houghton Mifflin Company.) For example, the first theme ends with line 223, the next with line 229, the next with line 235. Have pupils go through the paragraph in this way.

*Line 215.* Gambia is a British colony in western Africa inhabited chiefly by negroes.

*Line 217.* What experience in our country's history is here referred to? Whittier was strongly opposed to Slavery.

*Line 219.* Give reasons for calling the air *languorous* and *sin-sick*.

*Line 221.* What is meant by the *first right of Nature*? Have the Declaration of Independence brought into class and read the first paragraphs which speak of *unalienable rights*.

What were the geographical limits of Whittier's life? (Read Introduction, page xviii, first paragraph of Section vi.) Point out on the map the places mentioned in lines 224–275.

*Line 231.* Why *Norman cap*? (See Whittier's Introduction, page 2, for an account of his father's travels in Canada.) What is a *bodice*? What is the literal meaning of *zone*? What does *zone* refer to here?

*Line 238.* What is the meaning of the expression, *as the bee flies* or a *bee line*?

*Line 243.* *Isles of Shoals*, a group of islands off the coast of New Hampshire. The American poet, Celia Thaxter, made her home here.

*Line 244.* What is a *hake broil*?

*Line 245.* How is a chowder made?

*Line 254.* What is a *gundelow*?

*Lines 262-283.* What are the attractive features of this beautiful description of the mother's early life?

*Line 270.* *Conjuring-book.* (See Whittier's Introduction, page 2.)

*Line 286.* Why is he called *painful Sewell*?

*Line 305.* Tell the story to explain this allusion. (See Genesis xxii, 13.)

*Lines 307-349.* A fine description of a man who loves outdoor life. Pupils should follow the lines through carefully, noting the different features of Nature touched on, and pointing out how our interest is held and how plainly we see the different scenes described.

*Line 310.* What is a *lyceum* as the word is used in America? The Lyceum was originally a park in ancient Athens where the Greek philosopher, Aristotle, taught.

*Line 311.* What is the grammatical construction of *weather*?

*Line 316.* *Cunning-warded*; what makes it correct to use an adjective *cunning* instead of an adverb *cunningly*? What would *cunning-warded* be in prose?

*Line 325.* Does Whittier mean to commend or criticize the uncle's seeming lack of ambition?

*Line 329-330.* Show how these lines represent a common trait of character in thinking that our own town is better than others.

*Lines 337-338.* How do these and the following lines show the power of narration which the uncle possessed?

*Line 351.* What words does *and* connect?

*Line 353.* Why is *Fate* here called *perverse*?

*Lines 355-356.* What do these lines suggest as to the aunt's disposition and activities?

*Line 358.* *Income* here means *entrance*, as if a home entered when she came in.

*Line 361.* What are *huskings* and *apple-bees*?

*Lines 364-365.* What are the *warp* and *woof* in weaving? This is a beautifully poetic thought if pupils see it.

Put into simple language lines 366-375.

*Line 369.* What is the correct pronunciation of *mirage*? How is it pronounced here? What does it mean?

*Lines 376-377.* Paraphrase these lines, so as to make clearer the expression in line 377.

*Line 377.* What opinion does Whittier wish to give us of those who poke fun at "old maids"?

*Lines 378-391.* Have pupils state in their own words the impression of the elder sister received from reading these lines.

*Lines 386-388.* What view of death does the poet here express?

*Line 390.* What is meant by the *low green tent*? Do you like this way of speaking of the grave?

*Line 393.* Put in simpler words the meaning of lines 393-394.

*Line 395.* What is the meaning of *motley-braided*? Look for this mat in the picture (opposite page 8).

*Line 397.* What does *asking* mean here?

*Line 398.* *Green.* Paradise is always fresh like green fields and trees.

*Line 404.* Do you think the dead see us and know what is going on in this world?

*Line 412.* *To seek* depends upon what words in line 411?

*Lines 415-437.* What lines before have expressed these same feelings?

*Lines 419-420.* What common feeling is here depicted among those whose friends have died?

*Line 423.* How is the poet richer?

*Line 426.* What is meant by *pearl* and *gold*?

*Line 428.* How old was Whittier when he wrote *Snow-Bound*? (See page xvii of the Biographical Sketch.) What does the whole clause modify? From this passage what do you learn about Whittier's religious faith?

*Lines 438-509.* This paragraph is one of the best in the poem. Try to have pupils appreciate the fine features of the description of the schoolmaster, also the noble prophecy in regard to a free country.

*Line 447.* Where is Dartmouth College? How near was it to Whittier's home? What is meant by *classic* when referring to a college?

*Line 449.* Why is *yeoman* used rather than *farmer*?

*Line 450.* Why is New Hampshire not a good state for farming?

*Line 453.* What advantage is here suggested of a life on the farm where a boy is taught to work?

*Line 456.* It was customary in the early days of America for college students to pay their expenses by teaching country schools during vacation.

*Line 464.* This line refers to games played at social gatherings.

*Line 465.* How could his task be a pastime?

*Line 466.* Why were these homes happy?

*Line 471.* See line 447 for the word *classic*. In what spirit do you think the schoolmaster told the legends of Greece and Rome?

*Line 483.* A *hostage* was something given, generally a person, by a captured enemy to the captors to guarantee the performance of a pledge. *Hostage* here means what? When would the schoolmaster give back the hostage?

*Lines 485-509.* Whittier drops the thread of his story for a few lines to moralize. Why was this passage particularly appropriate at the time Whittier wrote *Snow-Bound*? What solution of the negro problem does the poet here suggest? How much of his plan and of his prophecy has been realized?

*Line 487.* What war is meant?

*Line 494.* What is referred to here as *Treason*?



*Line 497.* What previous line does this one depend upon?

*Line 500.* What does Whittier think the results of education will be? Mention two famous institutions in the South for the education of negroes. Besides the work of the public school systems in the South, much wealth is devoted in our times to aiding Southern schools. The Southern Education Board and the General Education Board are especially active in these matters. George Peabody, John D. Rockefeller, and others have given large sums of money for this purpose.

*Line 506.* Is this true to-day? What war of our country fought since the Civil War tended to bring the North and South more closely together?

*Lines 510-589.* Read in Whittier's Introduction, page 1, the account of this guest, Miss Harriet Livermore. After studying the meaning of the words used to describe her in lines 510-562, ask pupils to write in their own language a description of this guest, to see whether they understand what sort of woman she was.

*Line 534.* Explain carefully the difference between a *vixen* and a *devotee*.

*Lines 538-545.* Have pupils point out the different contrasts here mentioned.

*Line 547.* What was a pilgrim?

*Line 550, etc.* Find on the map the places here mentioned.

*Lines 563-589.* These lines are a sort of sermon. What is the subject of the sermon? What are the points offered in defense of this *not unfeared, half-welcome guest*?

*Line 566.* What definition of motive is found in this line?

*Line 568.* Have pupils look up in the dictionary the names of the three Fates, *the fatal sisters*.

*Line 569.* What is *heredity* which is described here?

*Line 580.* *Fate* may mean *heredity*. What then does *will* refer to in one's character?

*Line 581.* *Metes and bounds* is a legal expression used in describing pieces of land in deeds, etc.

*Line 583.* What words in line 580 mean the same as *choice* and *Providence* here?

*Lines 585-589.* What attribute of God is here described?

*Lines 590-613.* What trait of character in Whittier's mother is here depicted?

*Line 601.* Why was it necessary to *cover the brands*?

*Line 607.* Explain carefully the meaning of this line.

*Line 609.* What sort of prayers are here mentioned?

*Line 611.* How do such people as Whittier's mother try to answer their own prayers?

*Lines 614-628.* Point out the contrast in these beautiful lines between the wintry scene about the home and the dreams of the sleepers.

*Lines 629-656.* What means did the country people take to clear the roads?

*Line 639.* What picture does this line give you?

*Line 646.* What picture do you see here? What is there unusual in these words?

*Line 649.* What do you think the poet means by *Nature's subtlest law*?

*Line 653.* Why is the expression *mock defence* used?

*Line 654.* How can snowballs be spoken of as compliments?

*Line 656.* Where is the story of Eden found? What charm is here meant?

*Line 661.* Explain how the word *autocratic* explains the meaning of this whole passage about the Doctor. In what previous passage has Whittier spoken of his mother's willingness to help?

*Line 668.* To what religious denomination did Whittier belong? (See pages vi and vii of the Biographical Sketch.)

*Line 669.* Who was Calvin? What religious denomination did he found?

*Lines 670-674.* The doctrine of Calvin taught that certain persons were the elect, that is, were selected or chosen to be saved. In these lines what does Whittier suggest as the grounds on which we shall be saved? Commit to memory lines 670-674.

*Line 674.* How did the snow-bound family entertain itself?

*Line 676.* In early days when books were fewer than to-day the almanac was more important than now and contained much information of an encyclopedic nature.

*Line 683.* What color did the Quakers largely use for their clothing?

*Line 684.* What was a Muse? In the large dictionary pupils should find the names of the Nine Muses.

*Line 685.* What sort of poetry do you think would have a nasal whine?

*Line 686.* See I and II Samuel.

*Line 688, etc.* Name the various departments of the village paper. What effect did the appearance of the paper have on the family?

*Line 700.* What experience had Whittier himself had with the rustic Muse? (See Biographical Sketch, page vii.) What lines in this passage describe most vividly the influence of the newspaper?

*Lines 715-739.* The story is done. The last two paragraphs are in the nature of a conclusion. From the point of view of this paragraph, where has the poet been reading these memories of the past?

*Line 719.* Find out from the dictionary what a *palimpsest* is. Why is it appropriate to liken a memory of the past to a *palimpsest*? Where is the accent properly placed in *palimpsest*? Where must it be placed in reading this line?

*Line 722.* What do you think *characters* means here?

*Line 723.* What is a *monograph*? What sort of monographs does the poet think of as finding a place in this book of memory?

*Line 727-728.* What do *cypresses* and *amaranths* symbolize? Where have cypresses been used before in this poem in the same sense?

*Line 730.* Have you ever seen an hour-glass?

*Line 733.* What is the grammatical construction of *duty*?

*Line 739.* *Aloe*, the century plant which was formerly supposed to blossom only when a century old.

*Lines 740-759.* Where does Whittier think that he will get his reward or satisfaction for writing this poem?

*Line 756.* To whom is the traveler compared?

### GENERAL QUESTIONS

If you have enjoyed reading *Snow-Bound*, can you tell what part of it has attracted you most?

What would you call the main effect of the poem?

Is Whittier most capable in description, character sketch, or portrayal of sentiment?

Which would you consider the stronger, his mental qualities or his spiritual?

What passage of the poem in your opinion contains the best description? Why do you consider it the best? What passage is most religious? Most excited or violent? Most expressive of affection — of sorrow — of tolerance? What passage is most beautiful — most touching?

Gather together the passages containing references to religion or religious feeling, and make of them a statement of Whittier's religious belief. Do the same with the passages expressing his political views.

### SUBJECTS FOR WRITTEN EXERCISES

1. Winter Evening Occupations and Amusements in Whittier's Childhood.

2. Whittier's Parents and their Fireside Stories.

3. Whittier's Sisters.

4. Character Sketch of Whittier's Uncle.

5. A Comparison between the Nature of Whittier's Aunt and of his Uncle.

6. The Country Schoolmaster.

These sketches should be of from one hundred to three hundred words. The outlines for them should be made or reviewed in the class before the sketches are written, in order that the instructor may see that they are complete. A

sketch of Whittier's mother, for example, should answer all of the following questions:—

What sort of woman was Whittier's mother?

How was she occupied while telling her fireside stories?

How does Whittier express his appreciation of her stories?

Where did she find the inspiration for the tales she told?

What different kinds of tales could she produce for her children's entertainment?

How did she show her spirit of helpfulness to everyone?



## WARNER'S A-HUNTING OF THE DEER<sup>1</sup>

THIS essay affords a good opportunity for paragraph study. Each paragraph has a well-marked theme, and it should be the constant aim of the teacher to bring out the purpose of the author in each paragraph and to show how each paragraph joins itself to those preceding and following and thus helps in the development of the essay. All new and unusual words should also be looked up and defined, although these studies will not designate such words, assuming that the teacher will regard as a primary essential of all study of literature the understanding of the author's meaning. In the first two paragraphs, words which will probably require study are *catamount*, *haunch*, *attitudinize*, *frieze*, *Pentelicus*, *Theseus*, *Attic*, *Polycletus*, *Ottoman*. It will also be assumed that the teacher will question pupils as to the meaning of the various paragraphs, without inserting this question each time.

Note that the *a-* in the title is not the article but a preposition. Webster's New International Dictionary has a good statement in regard to this use of *a-*, which seventh and eighth grade pupils should look up.

### QUESTIONS AND SUGGESTIONS

Is the first paragraph serious or sarcastic? What is the purpose of this paragraph? What sort of essay do you expect after reading the first paragraph? What words in this paragraph are used in a sarcastic way?

Read the biographical sketch at the beginning of the Riverside Literature Series, No. 37, and find out what trait of Warner's character led him to write this story.

<sup>1</sup> The references are to the Riverside Literature Series, No. 37, published by Houghton Mifflin Company.

*Page 3, line 8.* This paragraph is the most difficult in the entire essay, and if its full meaning is to be elaborately drawn out, it may prove to be a discouragement to the class. The teacher should, however, understand it fully and then use his judgment as to how much time is to be spent on it with the class before him.

*Page 3, line 12.* North American tiger. The panther is sometimes called the North American tiger.

*Page 3, line 14.* What is the touching beauty in the sentence, beginning *Unfortunately?*

*Page 3, line 19.* *Mount Pentelicus*, a mountain in Greece, in the province of Attica, famous for its marble.

*Page 3, line 25.* Ancient Greece, which was at its height in the fifth century before Christ, has given to the world its models of art, especially in architecture and sculpture. The Parthenon, a temple to the goddess Athene, on the hill called the Acropolis, in the city of Athens, was the most perfectly beautiful building in the ancient world, while the Venus of Milo, a statue of the goddess of beauty, found on the island of Melos in the Ægean Sea, is still regarded as the model for a beautiful woman.

*Page 4, line 6.* Temple of Theseus, one of the finest temples of ancient Athens.

*Page 4, line 7.* In Europe churches and public buildings are frequently decorated with marble carvings of human beings and animals.

*Page 4, line 10.* Attica, the district of Greece in which Athens is situated, is used to represent the best in Greek life.

*Page 4, line 13.* Polycletus, one of the most famous of ancient Greek sculptors.

*Page 4, line 15.* E. A. Freeman, a distinguished English historian of the nineteenth century.

*Page 4, line 16.* Ottoman Turk. The Turks which came from Asia and took possession of southeastern Europe were called Ottoman Turks from their leader Othman.

*Page 4, line 17.* State the difference between the animals of Greece and those of America, as the author points it out.

*Page 4, line 27.* Read through line 23, page 5.

How will one get into difficulty in following deer-paths?

What impression does Warner mean to convey about the shooting of the Comanches?

What is meant by saying that the deer had the sense to shun the doctor, line 18, page 5?

Read through line 13, page 6.

Show how the author in this paragraph expresses the essence of the whole essay.

Who is responsible for the deer's timidity? In using the expression *truly Christian*, what does the author imply about the present condition of society?

The golden era, or golden age, is described in the dictionaries. For the reference to the *vials of wrath*, see Revelation XVI, 1.

In line 6, page 6, what do you think the author means to say about war? For information concerning the modern peace movement see Gulliver's *Friendship of Nations* (Ginn & Co., Boston), a book for young people, which should be in every school library.

Read through line 21, page 7.

Point out the sentences which are especially sarcastic in this passage. Which of these sentences do you think is the most forceful?

Read through line 8, page 8.

Point out the pathos, also the humor in this passage.

Read through line 3, page 9.

Find the bitter parts of this passage. Of the different ways of hunting deer thus far described, which does the author despise most keenly?

*Page 9, line 4.* The rest of the essay is the story proper of the hunting of the deer. It is written in a model style, the features of which the pupils should be led to distinguish. Our attention is secured at once and is held throughout by drawing us on from one situation to another. We read on because we want to know the outcome and always our pity is aroused more and more keenly. Pupils will easily recognize the progressive steps leading to the climax. The author's careful choice of words to express his meaning, is

to be studied as one of the charms of his style. The paragraphs continue to have their central theme, which should always be looked for and stated by the pupils, although the detailed study should not take so much time and energy as to hide the purpose of the author in the sketch.

Read pages 9 and 10.

What arouses our interest in this story? What does the account of the fawn add to the scene? the reference to the baby and its mother? The passages in quotation marks illustrate how frequent are allusions to the Bible all through our literature. The references on these pages are to the third and fourth chapters of the Song of Solomon. Study the paragraph on page 10, describing the doe, and show how the words used are specially fitted to this end; as, *graceful, slender, aristocratic, luminous, etc.*

Read through line 10, page 13.

How does the interest deepen and how is our excitement aroused in this passage? Show how naturally the doe acted in all that she did. Follow her, step by step, to see how closely the author must have watched her and how skillfully he has described her movements. What feeling is aroused in you by reading the sentence, beginning, *There are in the woods*, line 10, page 11?

Point out the illustrations of mother instinct and of mother love in this passage. How does the sentence affect you, beginning, *The little innocent*, page 12, line 11. Do you believe that animals can think?

Read through line 16, page 15.

Why did the doe go in the direction of the hounds? Explain what is meant by the sentence, *All human calculations are selfish*. How did the doe show that she was not carrying out *human calculations*? Follow closely the doe's track, as shown by the directions in which she went. Point out how well the author makes us feel the fear and excitement of the deer, particularly on page 14. Why did the doe head towards the church? According to ancient custom, a person was always safe from capture in a temple or church. Find the sentence where the golden era has been spoken of



before. What do you judge the author thinks of history, of war, from the sentence beginning in line 12, page 15? *Ave the Czar* — *Ave* is a Latin form of salutation, translated *hail*. This expression then means *Hail to the Czar*, as a ruler who has made war.

Read through line 25, page 16.

What is meant by the sentence, *It is the business of civilization to tame or kill*? Does the author mean that civilization should do something besides *tame or kill*? The paragraph beginning in line 26, page 15, is one of the finest in the sketch. It calls forth both tears and laughter. Point out the sarcastic flings at the summer boarders.

Finish the story.

Why does the author say that *nobody offered to shoot the dogs*? What is the contrast between the two men in the boat? What sort of feeling does the last paragraph of the story give you?

What do you think the author's purpose was in writing this sketch?

## SUBJECTS FOR WRITTEN EXERCISES

1. Why the Deer is a Timid Animal.
2. Examples of Warner's Sarcasm.
3. The Doe's Care for her Fawn.
4. Excitement among the Summer Boarders.
5. The Deer's Flight.
6. The Pursuit of the Dogs.
7. The Death of the Doe.
8. Warner's Opinion of the Sport of Hunting.

## LONGFELLOW'S EVANGELINE<sup>1</sup>

THE poem may be divided into three parts:—

(a) *The Prelude*, giving the theme, the *motif* of the poem. In what lines of the *Prelude* is this *motif* stated?

(b) *Part the First*, pages 11–55, describing the banishment of the French peasants from Acadia.

(c) *Part the Second*, pages 55–100, describing Evangeline's search for Gabriel.

Each part is divided into five sections, and these sections are again subdivided into paragraphs, indicated in the text by a break in the printing. Each section has a distinct theme, those for Part the First being as follows:—

SECTION I. *The scene and the characters.*

SECTION II. *Evening visit of Basil and Gabriel to Evangeline and her father.*

SECTION III. *The betrothal of Evangeline and Gabriel.*

SECTION IV. *The order for dispersal.*

SECTION V. *The departure of the Acadians.*

Each paragraph within a section has in turn its leading thought, as follows:—

SECTION I. *The scene and the characters.*

*Paragraph 1, lines 20–57, pages 11–14.* Description of the Acadian country and of the life of the peasants.

*Paragraph 2, lines 58–81, pages 14–16.* Word picture of Evangeline.

*Paragraph 3, lines 82–102, pages 16–17.* Description of the farmer's home.

*Paragraph 4, lines 103–147, pages 17–20.* Gabriel's love for Evangeline.

Pupils should be required to give a title to each paragraph

<sup>1</sup> The references are to the Riverside Literature Series, No. 1, published by Houghton Mifflin Company.

throughout the poem. This is a valuable exercise in what McMurry<sup>1</sup> calls organization of ideas.

In the following notes, only the most striking features of the poem are mentioned. It is expected that teachers will ask many more questions than are here indicated. The meaning of every word not known by the pupils must be studied from the dictionary, every allusion to history, geography, literature, the Bible, or mythology must be looked up in the encyclopedia or other reference book. In this book, however, the emphasis in the questions and suggestions is on the literary interpretation of the poem. The fact that no reference is made to a passage does not imply that it needs no study.

## QUESTIONS AND SUGGESTIONS

**PRELUDE.** Read the historical introduction, pages 1-5.

In assigning the lesson, direct pupils to read the Prelude through without stopping and then answer these questions: What is the purpose of the Prelude? What is the theme of *Evangeline*?

*Page 9, line 1.* What sort of picture is called up in the mind by the words *forest primeval*?

*Page 9, line 2.* Have you ever seen any moss that looked like a beard? The moss, or "old man's beard," which grows especially on spruce and balsam trees is a lichen, and occurs mostly in localities where the air is very humid, as in Nova Scotia; also in Washington and British Columbia.

*Page 9, line 3.* Why do the trees remind one of Druids? Why is *eld* used instead of *old*? Poets often use old or archaic words as better adapted to create a striking poetical effect.

*Page 10, line 4.* At what period in the world's history were harpers, or minstrels, prominent?

*Page 10, lines 3, 4.* At once, in these opening lines, we are introduced to the similes or comparisons and to the choice descriptions in which this poem abounds. Pupils

<sup>1</sup> See McMurry's *How to Study*, p. 85.

should constantly be required to look for these figures, to explain their meaning and to appreciate their beauty. A knowledge of the work of the Druids and of harpers will help to explain why these comparisons are especially appropriate here. *Murmuring, sad and prophetic, deep-voiced, disconsolate*, are all used with fine discrimination, which pupils should try to understand.

*Page 10, line 6.* What is the subject of the verb *answers*, and in what case is the noun *wail*?

*Pages 9, 10, lines 1-6.* What impression is made on your mind by this description of the forest? (Such a question as this gives an opportunity for the exercise of individuality on the part of pupils, as McMurry names his eighth factor in study.<sup>1</sup> Not all pupils will have the same impression, and teachers should not strive to get the same impression from all.)

*Page 10, lines 7, 8.* When the author speaks of *hearts that leaped like the roe*, what does he mean to tell us about the lives of the Acadians?

*Page 10, lines 10, 11.* One of the most beautiful figures in the poem. Explain fully its meaning, that is, how is the river darkened by shadows of earth and how can the river reflect an image of heaven, also how are men's lives darkened by shadows of earth and how may men's lives reflect images of heaven? What do these lines suggest in regard to the character of the Acadians?

*Page 10, line 15.* *Grand* (great) *Pré* (prairie), French words which describe the scene.

*Page 10, lines 16, 17.* Can you give any other instances, from your own knowledge or from your reading, of the love and devotion of women?

*Page 11, line 18.* In what sense is this story *still sung by the pines of the forest*?

The devices used by poets to make their lines pleasing and effective are well illustrated in the Prelude: (1) Imagery, as in lines 3 and 4, (2) archaic words, as *eld* in line 3, (3) alliteration, as in *garments green*, line 2.

<sup>1</sup> McMurry, p. 246 ff.



Pupils should make a written list of all the comparisons in the Prelude, and tell which is the best; that is, which gives one the most new thoughts: they should also make a list of all unusual words and of all alliterations which can be found.

Which lines in the Prelude do you think are most worthy of committing to memory? Give reasons for your answer. Commit to memory your choice.

Reading the lesson aloud should be the last part of a class exercise, not the first. No one should be called upon to read orally until he has completely mastered the sense of the passage to be read. This will include all the study which can be given to the piece in question, and in the case of the Prelude it should take in all the foregoing suggestions. To read *Evangeline* aloud some knowledge is needed of the dactylic hexameter in which the poem is written. In each line are six measures, called in poetry "feet," whence the line is called an hexameter and each foot is a dactyl or its equivalent. A dactyl is a foot composed of one accented syllable followed by two unaccented syllables; as, *This is the*, or *fórest pri-*. Frequently two syllables, each receiving nearly the same stress, take the place of the three-syllable dactyl; as, *garments*, in line 2, *stand like*, in line 3, *eld with*, line 3, *voices*, line 3. The fifth of the six feet in the line almost never has two syllables, while the last foot always has but two. There is in each line a pause or break, known as the "cæsura," which means a cutting in two. This cæsura or cæsural pause, usually occurs in the third foot, but sometimes in the fourth. It is frequently indicated by a comma but not always. The scansion of a few lines of the Prelude is here indicated. The accent mark shows where the accent is to be placed, the vertical line | separates the feet, and the double line || indicates the cæsural pause:—

This is the | fórest pri | méval || the | múrmuring | pínes and  
 the | hémlocks,  
 Beárded with | móss and in | gárments | gréen || indis|tínet  
 in the | twílight,

Stánd like | Drúids of | éld || with | vóices | sád and pro-  
phétic,

Stánd like | hárpers | hóar || with | beárds that | rést on their |  
bósoms.

Lóud from its | rócky | cáverns || the | déep-voiced | néigh-  
boring | ócean

Spéaks and in | áccents dis|cónsolate || ánsvers the | wáil of  
the | fórest.

**PART THE FIRST.** In assigning the lesson ask the pupils to read over at one sitting the entire section, lines 20-147, pages 11-20, to discover the unity in it. Pupils in the seventh and eighth grades should read this section to themselves in about twenty minutes. From this reading ask pupils to give a title to the section. Next, let each paragraph or division of the section be read and a title given to each of them. There are four of these paragraphs, pointed out and named in the outline, page 40. The purpose of studying these parts as wholes is to lead pupils to look at the poem in a large way. There is danger in studying in detail that the general effect and main purpose of the poem will be lost. After these titles to the various parts have been found, detailed study should be taken up.

*Pages 11-14, lines 20-57.* These lines form a most beautiful description of a happy rural scene. Pupils in the seventh and eighth grades will be able to appreciate both the beautiful thoughts and the beautiful expression of the thoughts. What sentences in this paragraph give particularly pleasing pictures of country life? Pupils will differ in their choice of lines. This variety of choice should not be discouraged, rather encouraged. It is not to be desired that all pupils see things just alike or just as the teacher sees them.

*Page 11, line 24.* Why does the poet say *labor incessant* rather than *incessant labor*? (For the sake of the meter.)

*Page 12, lines 25-26.* What is a *flood-gate*? What was the purpose in opening these flood-gates to let the sea in?

*Page 12, line 30.* What picture do you get from the words, *sea-fogs pitched their tents*?

Page 12, line 32. What does the word *reposed* suggest as to the life of the Acadians?

Page 12, line 34. Why should the Acadian houses be built like those of Normandy?

Page 12, line 34. When did the Henrys rule over France? (See the "Biographical Dictionary" in Webster's International Dictionary.)

Page 13, line 41. Why is the word *gossiping* applied to looms? Explain the use of a loom.

Page 13, line 42. Notice the alliteration.

Page 13, line 43. What was the religion of the Acadians?

Page 13, line 45. What is the meaning of the expression, *reverend walked he among them*? Here is a good opportunity to explain what we mean by giving the title "the Reverend" to a minister.

Page 13, line 47. *Serenely* is another word which helps to describe the life led by these peasants at the opening of the story. Make a list of all the words in this paragraph (lines 20-57) which give a similar idea to *serenely*.

Page 14, line 49. Explain the meaning of the Angelus bell. The teacher should show a picture of Millet's Angelus (The Perry Pictures Company, Malden, Mass.) and ask why the picture has been so much admired. This painting, now in the Louvre Museum in Paris, is valued at \$125,000.

Page 14, line 50. What is the appropriateness of comparing the smoke from the farmhouses to incense? A most beautiful figure, if pupils can see it.

Page 14, line 53. What is the difference between love of God and love of man?

Page 14, line 54. What fear do people have who dwell in a land ruled over by a tyrant?

Page 14, line 54. Why is envy called *the vice of republics*? What do men envy in a republic?

Page 14, line 56. What is meant by saying that their dwellings were open as day?

Page 14, line 57. Which is a better place to live in, such a land as that described in line 57 or one where some peo-

ple are very rich, and others very poor? Why? (See Goldsmith's *Deserted Village*, pages 68-69 of this book.)

*Pages 14-16, lines 58-81.* We now come to the human part of the poem where we are introduced to the characters. This description of Evangeline is one of the most beautiful parts of the poem. Try to have pupils appreciate the sweetness of her character as described by the poet. Show the picture of Evangeline by Faed. The Perry Pictures Company, Malden, Mass., furnish a good copy of this picture for one cent.

*Page 15, line 62.* *Stalworth* — an archaic word, like *eld* in line 3.

*Page 15, line 62.* Why is *winters* used instead of the word *years* to tell the farmer's age? Why is *summers* used in line 65 in speaking of Evangeline and *winters* in speaking of her father?

*Page 15, line 63.* Explain why it is appropriate to speak of the father as *an oak that is covered with snow-flakes*?

*Page 15, line 67.* *Tresses* may be called a poetical word; that is, a word not generally used in ordinary conversation or in prose, but reserved for poetry, where finer shades of meaning are to be expressed. Pupils should be on the lookout for such words.

*Page 15, line 72.* *Hyssop*. See Exodus XII, 22.

*Pages 15, 16, lines 71-81.* Point out and explain all the allusions to the religious life of the people in these lines.

*Page 15, lines 78-79.* What is *ethereal beauty*? Note that a halo of brightness and beauty seems to surround Evangeline, as a halo is shown in pictures around the head of Christ.

*Page 16, line 80.* Why are the closing words of the minister in church called a benediction?

*Page 16, line 81.* What feelings are aroused by music that were awakened by the sight of Evangeline?

*Page 16, line 88.* Have pupils find all the instances of alliteration in this paragraph.

*Page 16, line 90.* Is this the same sort of moss mentioned in line 2 of the Prelude?



*Page 17, line 96.* Why was Peter penitent? (See Luke xxii, 60-62.) All the references to the Bible, which are frequent throughout the poem, should be carefully looked up by the pupils. This is especially important, as knowledge of the Bible is not now so widespread as formerly.

*Page 17, line 102.* Why are the weather-cocks said to sing and why to sing of mutation?

*Page 17, line 106.* What is a saint? Why is Evangeline likened to a saint? What is a Patron Saint? (See line 111.)

*Page 18, line 108.* How did the darkness befriend the suitors?

*Page 18, line 118.* The blacksmith is here meant. Name some other artisans known as smiths; as, tinmiths, etc. Why has the *craft of the smith* been so highly thought of in the world?

*Page 19, lines 126-127.* If pupils do not understand these lines, take them to a horseshoer's shop and let them see a horse shod; also to a blacksmith's shop when a tire is being set on a wheel.

*Page 19, line 130.* In what other poem of Longfellow is the word *smithy* used?

*Page 19, line 131.* Why are the bellows spoken of as *laboring*? This may be learned on the visit to the blacksmith shop, if indeed it still has a bellows.

*Page 19, line 133.* Why are the sparks compared to nuns? Explain this figure of speech with care.

*Page 19, line 134.* Note the alliteration.

*Page 20, line 141.* Why is it fitting to speak of the face of the young man as *the face of the morning*?

*Page 20, line 142.* What is meant by the expression, *ripened thought into action*?

*Pages 20-22, lines 148-170.* In taking up each new section follow the directions given on pages 40, 41. Ask each pupil to write out the theme of the section and of each paragraph and to indicate these themes by the titles given them.

*Page 20, line 149.* Explain the sign of the Scorpion as a part of the Zodiac.

Page 21, line 150. What are birds of passage? Whence and whither do they pass?

Page 21, line 150. What kind of air is *leaden air*?

Page 21, line 153. *Jacob* — another Biblical reference. See Genesis xxxii, 24–26.

Page 21, line 160. Why is *magical* an appropriate word to use in describing the light of the fall days?

Page 21, line 162. Call attention again to the many expressions used by the poet to show us how happy the Acadians are at the beginning of the poem.

Page 22, line 169. Why is *sheen* used here instead of *shining* or a similar word?

Pages 22–24, lines 171–198. A beautiful description of the calm and peace of evening.

Page 22, line 171. What time does this line refer to?

Page 22, line 178. Does it ever occur to you that animals, your pets, etc., realize your love for them?

Page 23, line 180. Have you ever seen a shepherd dog help drive up the cattle? If so, you will appreciate how true and accurate a description this is.

Page 23, line 187. Why is the hay called *briny*?

Page 23, line 188. Be sure that city-bred children know what is meant by a horse's mane and fetlocks.

Page 23, lines 189–190. How did this harness differ from those we use now?

Page 24, line 197. What does the word *valve* mean and what picture of doors do you get here to which the word *valve* may be applied?

Pages 24–25, lines 199–217. Read this paragraph through and pick out all the unusual expressions and thoughts which may be called poetical and which probably would not be used in prose. (See lines 201, 202, 206, etc.)

Page 25, line 213. In what country are bagpipes played? If you have heard a bagpipe, you will appreciate the force of the comparison here and the accuracy of the words *monotonous drone* as applied to the spinning-wheel and the bagpipe.

Pages 25–28, lines 218–267. What can we determine

from these lines regarding the character of Evangeline's father? Point out the lines that tell what sort of man he was.

*Page 25, lines 226-228.* Explain the comparison in these lines.

*Page 26, line 234.* What is the superstition referred to in this line?

*Page 26, line 236.* It is customary with hunters and others who have open wood fires to pick up coals with tongs and lay them on the tobacco in their pipes to light it.

*Page 27, line 249.* Explain the historical allusions here. Why did these events make Basil suspicious of the English?

*Page 28, line 255-257.* Explain the meaning of these lines.

*Page 28, line 259.* What is a *contract*? What contract is referred to here?

*Page 28, line 260.* It was the Acadian custom for the community to build a house for a young man and supply it with a year's food when he was ready for marriage.

*Pages 28-33, lines 268-329.* From these lines learn in what respects the notary resembled Evangeline's father.

*Page 28, line 268.* What is a *laboring oar*? How does this comparison apply to the notary?

*Page 29, line 270.* What is *maize*? Why is this a good comparison?

*Page 29, line 275.* What war is meant?

*Page 31, lines 297-299.* In what ways did the character of the blacksmith differ from those of Bellefontaine and Leblanc?

*Page 31, line 299.* Is it true that "might makes right"?

*Page 31, lines 306-325.* Why is this story appropriate to the situation here?

*Page 31, line 308.* Why is Justice represented in pictures and statues holding a pair of scales?

*Page 33, line 335.* *dower* is used here for *dowry*, which is the more common word and refers to the property of a woman given by her to her husband upon their marriage.

*Page 33, line 337.* Have pupils bring in examples of notary's seals as found on deeds, etc.

Page 33, line 340. *bride* and *bridegroom* refer here to the old meaning of the words, a woman and a man about to be married.

Page 34, line 344. What do we call the game of draughts?

Page 34, lines 348–352. A beautiful scene. Note how skillfully the author transfers the scene from the old men playing checkers to the young lovers and how the language becomes poetical, appealing to the emotions. Have pupils commit to memory lines 351, 352.

Page 34, line 354. Explain the curfew bell.

Page 35, line 360. Why is *soundless* a better word to use here than *quiet* or *noiseless*?

Page 35, lines 361–362. Where before has been expressed this same thought? (See lines 78–81, page 15.)

Page 35, lines 367–368. Explain carefully the meaning.

Page 35, line 371. Explain the comparison here.

Page 36, line 373. Why is the floor spoken of as *gleaming*?

Page 36, line 381. See Genesis ix, 9–21.

Page 36, lines 382–386. Another description of the happy condition of the Acadians. Do not fail to have pupils give titles to each paragraph.

Page 36, lines 386–389. What is meant by *golden gates of morning*? (See Gayley's *Classic Myths*.)

Page 37, lines 396–398. A form of communism. Many attempts have been made in the world's history to hold all things in common. See Acts II, 44, 45. Look up in the encyclopedia *Brook Farm* and the *Oneida Community*. This idea of communism explains why the neighbors had built Gabriel's house. (See line 260.)

Page 38, lines 408–414. A fine description of the fiddler. Can you see him as you read this?

Page 38, line 411. To appreciate this vivid comparison one needs to blow upon a slumbering coal.

Page 38, line 413. *Tous les Bourgeois de Chartres* means, "All the common people of Chartres." *Le Carillon de Dunkerque* means, "The chimes of Dunkirk."

Page 39, line 420. We now pass from the scenes of hap-



piness pictured thus far in the poem to the terrible fate which overtook the Acadians and wrecked their lives. Note how the language changes and how the words used suggest the changed scene, as *sonorous, clangor, brazen drums*, etc. Read again the historical introduction in order to have clearly in mind why this cruel proclamation was made.

Page 39, line 422. Why did the women stay outside?

Page 40, line 426. What is meant by *dissonant clangor*? Why was it especially dissonant in the church?

Page 40, line 427. What is meant by *brazen drums*?

Page 40, line 432. Who is meant by *his Majesty*? (George II, at this time King of England.)

Page 40, line 433. What kindness had the king shown the Acadians? In what way had they been unappreciative of this kindness?

Page 41, lines 442, etc. Trace step by step this striking comparison, which describes the effect on the people of the reading of the order of dispersal. Show how each expression describes most appropriately the scene; as, *serene, suddenly, sling, hiding the sun, fly the herds*, etc.

Page 41, lines 448, etc. Show how the action of the people corresponded to the different steps in the rising of the storm.

Page 41, line 456. How is the character of Basil, as seen before, well carried out in his speech here?

Pages 42, 43, lines 460-481. Show how the speech of Father Felician is what would naturally be expected of a minister of the gospel. What feelings would his speech arouse in the minds of his audience? Trace in detail.

Page 42, line 466. Why is *alarum* used here instead of *alarm*?

Page 42, line 472. *Prince of Peace*. See Isaiah ix, 6.

Page 43, line 474. The priest here pointed to the crucifix on the wall.

Page 43, line 476. What is the rest of this prayer? See Luke xxiii, 34.

Page 43, line 484. What is the *Ave Maria*? (A prayer of the Roman Catholic church to the Virgin Mary, beginning with these words *Ave Maria*, meaning, *Hail, Mary*.)

Page 43, line 485. What is meant by *with devotion translated*?

Page 43, line 486. *Elijah*. See 2 Kings II, 11.

Pages 43-45, lines 487-508. Point out line by line the impression which this paragraph gives of the character of Evangeline, of her love and helpfulness.

Page 44, line 492. What does *emblazoned* mean?

Page 44, line 498. What was *ambrosia*? What idea does the word give here?

Page 45, line 507. Prophet. See Exodus xxxiv, 29.

Page 45, line 518, etc. Show how nature and memory worked on the religious nature of Evangeline to produce rest and quiet.

Page 45, line 521. Compare the song of Pippa in Browning's drama, *Pippa Passes*:—

“The year's at the spring  
And day's at the morn;  
Morning's at seven;  
The hillside's dew-pearled;  
The lark's on the wing;  
The snail's on the thorn;  
God's in his heaven—  
All's right with the world!”

Page 46, line 522. Find and read again the lines in *Evangeline* that tell this story.

Page 46, lines 524-532. Describe in your own words the feelings of the people as they brought their goods to the beach. How did the children's feelings differ from those of the women?

Page 46, line 535. Describe the method in embarking. What is the difference between *ships* and *boats*?

Page 46, line 536. Why is the word *laboring* used of *wains*?

Page 47, line 541. How long had the farmers been imprisoned?

Page 47, line 547. Why did the peasants sing in a time of such sorrow?

Pages 47, 48, lines 553-567. What do you think of Evangeline's character as shown in these lines?

Page 48, lines 559, 560. In what way are these lines true?

Page 48, line 566. What does this line mean?

Pages 48-51, lines 568-612. One of the saddest parts of the story. Read it carefully to understand how Evangeline was separated from Gabriel, which forms the *motif* of the rest of the poem.

Page 49, line 575. What is meant by *refluent ocean*?

Page 49, line 577. Why is the expression used, *waifs of the tide*?

Page 49, line 579. Who are the gypsies? What is meant by the archaic word, *leaguer*?

Page 50, line 597. See Acts xxvii, and xxviii. Where is *Melita*? How is the word spelled now?

Page 50, line 601. A striking comparison. Explain its meaning.

Page 50, line 605. *Benedicite*, a Latin word of *blessing*.

Page 51, line 611. Ask the pupils to express their opinion as to whether this is a beautiful and satisfying thought or not.

Page 51, line 615. Explain *Titan-like* and *hundred hands*, and show how these expressions describe the spread of the conflagration.

Page 51, line 618. Pupils should begin to study the derivation of words and make comparisons among words. Compare *roadstead* with *homestead* and learn what the suffix *-stead* means.

Page 51, line 620. What was a *martyr*?

Page 52, line 621. *Gleeds*, an archaic word, therefore appropriate for poetry.

Page 52, line 623. Note the alliteration.

Pages 52, 53, lines 624-635. Pick out the incidents which describe the terror of this fire scene.

Pages 53-55, lines 636-665. Ask pupils to give their opinions as to what caused the death of Evangeline's father. What effect did her father's death have on Evangeline?

PART THE SECOND. *Evangeline* is a long poem for use in grammar grades and the second part is likely to become

tedious. It is therefore best to go over it more rapidly than the first part. The second part is, in fact, rather monotonous. It does not offer the same variety of scene as the first part. The same method should be followed, of reading by paragraphs, but it is not necessary now to read every paragraph aloud in the class, if, indeed, this is desirable in the first part. A more useful exercise than this will be to have pupils describe in their best language what is found in each paragraph. This paraphrase may sometimes be written out as an exercise in composition. The pupils may also be required to select what they consider the most beautiful passages in each section and give their reasons for their choice. All new words must of course be defined and all historical and other allusions fully looked up.

*Page 55, line 668.* What are meant by *household gods*? (Compare the *lares* and *penates* of ancient Rome.)

*Page 55, line 674.* What are *savannas*?

*Page 55, line 676.* Explain how the river can seize the hills and drag them down to the ocean. What river is meant by *Father of Waters*?

*Page 56, line 684.* Why did Evangeline's life seem to her like a *desert*?

*Page 56, line 687.* What does this line refer to?

*Page 56, line 690-692.* This is a most unusual comparison. How does it describe Evangeline's life?

*Page 57, line 699-700.* Note the effect of the words, *rumor, hearsay, whisper, airy hand.*

*Page 57, line 705.* Explain *coureurs-des-bois*. These French words mean "runners in the woods."

*Page 58, line 713.* Explain *St. Catherine's tresses*.

*Pages 58, 59, lines 720-724.* Do the pupils think these lines are true? Commit them to memory.

*Page 59, line 733.* What is meant by the *Muse*? The muses in ancient Greek and Roman mythology were goddesses who assisted poets in their writings.

*Page 60, line 743.* Why is the Mississippi called *golden*?

*Page 60, line 749.* *kith and kin*—friends and relatives.



Page 60, line 750. Find on the map all places mentioned in this section.

Page 62, line 764. *Golden Coast* — banks of the Mississippi above New Orleans.

Page 62, line 770. Compare line 2, *bearded with moss*. The Spanish moss, referred to here, is not the same as the lichen of line 2. The Spanish moss hangs in festoons from the branches of the trees.

Page 62, line 779. *Feelings of wonder and sadness* are natural feelings in such a scene as this.

Page 63, line 782. *Mimosa*, a plant whose leaves close when touched.

Page 63, line 785. Note Evangeline's hope and courage in every scene.

Page 63, line 793. What is a *colonnade*? a *corridor*? What in the scenery here reminded the travelers of *colonnades* and *corridors*?

Page 63, line 795. In what other instances in this poem has Longfellow used the word *soundless*?

Page 65, line 821. Genesis xxviii, 12. Don't forget to look up all the Biblical references.

Page 65, line 824. Note in every paragraph how Evangeline's hope spurred on her devotion to seek her lost lover.

Page 65, line 831. How does the description of Gabriel's appearance tell us the effect of his separation from Evangeline?

Page 66, line 840. Why does the poet suggest that this would have been a fit duty for an angel?

Page 66, line 845. Why did Evangeline think she was near Gabriel?

Page 67, line 854. What does the priest mean by saying *trust to thy heart*? Is it safe to trust to illusions?

Page 68, line 868. Why is the boat spoken of as *hanging between two skies*?

Page 68, line 873. Explain how the song of the mocking-bird as here described fits in with the scene and with the feeling of Evangeline.

Page 69, line 889. *Spanish moss*. Compare lines 2 and 770.

Page 69, line 890. *Druid*. Compare line 3. When is *Yule-tide*?

Page 70, line 899. Why are *dove-cots* called *love's perpetual symbol*?

Page 70, line 901. What is meant by *the line of shadow and sunshine*?

Page 70, lines 908–910. Explain the comparison here.

Page 72, lines 948–950. Note Gabriel's love and devotion as expressed here. Compare it with Evangeline's as expressed in lines 785, 845, etc.

Page 73, line 956. The three Fates — Clotho, Lachesis, and Atropos, — guided each man's life, as represented in Greek and Roman mythology.

Page 73, line 961. Where was Mount Olympus, the dwelling-place of the gods in Greek mythology?

Page 74, line 970. *ci-devant*, a French word meaning *former*.

Page 75, line 989. Why should the ground provoke *the wrath of the farmer*?

Page 75, line 992. Is this strictly true?

Page 78, line 1041. Explain the beauty of this thought.

Page 78, line 1044. A comet formerly was supposed to portend disaster. It is here compared to the handwriting on the wall of the palace of Belshazzar, King of Babylon, which foretold the downfall of his kingdom. See Daniel v, 25.

Page 78, lines 1046, etc. Beautiful lines to express the sorrow and feeling of Evangeline.

Page 79, line 1054. The whippoorwill has a sad and plaintive song, appropriate to Evangeline's feelings now.

Page 79, line 1057. *oracular*. In Greek mythology the oracle was a priestess who revealed to men the will of the gods; so the word *oracular* is used of anything mysterious.

Page 79, lines 1059–1061. Explain the meaning of these beautiful lines describing the sunrise.

Page 79, line 1063. *Prodigal Son*. See Luke xv, 11 ff.

Page 79, line 1064. *Foolish Virgin*. See Matthew xxv, 1 ff. Who are referred to here as the *Prodigal Son* and *Foolish Virgin*?

Pages 80–82, lines 1078–1105. Pick out the especially pleasing features in this very beautiful description of the prairie.

Page 81, line 1095. Ishmael. See Genesis xxi. Some have thought the American Indians are descended from the ancient Hebrews through Ishmael.

Page 81, line 1102. *anchorite monk*. A monk living alone. Some monks lived together in monasteries, others apart by themselves.

Page 82, line 1105. The religious atmosphere of the poem is noticeable throughout.

Pages 83–85, lines 1116–1164. How many different accounts of love are given here? Why did these stories appeal to Evangeline?

Page 86, line 1168. Who was Mary? See Matthew ii, 11.

Page 86, line 1175. What Jesuit missionaries were prominent among the early explorers of the United States?

Page 86, line 1182. *susurru* — a word spelled and pronounced as it sounds.

Page 88, line 1211. *cloisters* and *mendicant* both suggest religious ideas. Why?

Page 89, line 1222. Who needed faith here?

Page 91, line 1257. The *Dryads* were spirits who dwelt in trees, according to the old Greek mythology.

Page 91, line 1260. Where have we met Leblanc before?

Page 92, line 1266. Where did we learn this before? See line 57.

Page 92, lines 1270–1275. The pleasures of memory, forgetting the sadness of the past.

Page 93, line 1280. What is the difference in meaning between *changed* and *transfigured*?

Page 93, line 1282. This is the teaching of the whole poem.

Page 93, line 1288. Why did Evangeline become a *Sister of Mercy*?

Page 95, line 1312. See Matthew xxvi, 11.

Page 95, line 1315. Where else in the poem is it suggested that a halo surrounded Evangeline's face? (See line 79, page 15.)

Page 96, line 1339. How may Death be called a consoler?

Page 97, line 1355. See Exodus xii, 3-13.

Page 98, line 1364. The old love to think of their childhood and youth. The dying, too, have the scenes of their youth brought vividly before them.

Page 99, line 1380. What did Evangeline thank God for?

### SUBJECTS FOR WRITTEN EXERCISES

1. A Description of the Acadian Land.
2. The Life of the Acadian Farmers.
3. A Picture of Evangeline.
4. Contrast between the Characters of Benedict and Basil.
5. Reproduction of the Story of Justice (lines 306-325).
6. The Betrothal according to Acadian Custom.
7. Why the Acadians were banished.
8. How the Acadians were banished.
9. Where the Acadians went after their banishment.
10. Was England justified in banishing the Acadians?
11. How Father Felician comforted Evangeline on different Occasions.
12. Evangeline's Wanderings.
13. How Evangeline's Devotion is shown.
14. Evangeline's Work as a Sister of Mercy.
15. The Influence of the Bible on Longfellow as shown in *Evangeline*?



## IRVING'S RIP VAN WINKLE<sup>1</sup>

EVERY piece of literature makes its appeal to us chiefly in one of three ways. It may, in the first place, be the embodiment of a great theme ; as, love, revenge, obedience, self-denial. Longfellow's *Evangeline* is a good representative of this sort of literature, portraying love and devotion. A second kind of literature is striking on account of the situations it brings before us. These situations may hold our attention because they are true to life or sad or pathetic or humorous or unusual or what not. *Pickwick Papers*, by Dickens, appeals to us on account of its situations. A third kind of attraction which literature offers us is its language. The *motif* and the plot may seem subordinate to the manner in which the story is told. The appropriate word seems always to be chosen, the comparisons are most apt. As we read we are pleased at the richness of the imagery which stirs up within us new or vivid pictures. Shelley's *To a Skylark* represents this type of literature. The greatest literature is strong in all three of these phases of beauty. *Enoch Arden*, for example, is the embodiment of that noblest virtue, self-denial ; its situations or scenes take hold of us by their beauty and by their vividness ; and all is portrayed in the choicest language. In which of these classes as described would *Rip Van Winkle* be placed ?

Pupils cannot of course foresee the answer to this question, but the teacher should have it answered in his own mind before beginning the study, and he should from day to day ask the pupils what it is in the piece that pleases them, so that by the time the study is completed, the pupils may be able to refer it to one of the three classes named.

Although not divided by the author into parts, there are

<sup>1</sup> The references are to the Riverside Literature Series, No. 51, published by Houghton Mifflin Company.

three well-defined phases to the story of *Rip Van Winkle*, as follows: —

PART I. *The scene and the characters* (pages 9–15).

PART II. *Rip's sleep* (pages 15–19).

PART III. *Rip's awakening* (pages 19–30).

Every paragraph has a central thought which gives it unity. Pupils should read each paragraph as a whole and then tell its theme. This is an excellent exercise for teaching pupils how to look at things in the large. The paragraphs in *Rip Van Winkle* are particularly well made from the point of view of paragraph structure, and afford an unusually good opportunity for teaching pupils to organize their ideas. The paragraph themes in the first part of *Rip Van Winkle* are given below. The pupil should supply them for the remaining paragraphs in Parts II and III.

*Paragraph 1. The Kaatskills.*

2. The village.
3. Rip and his wife.
4. Rip's popularity with the children.
5. Rip's shiftlessness.
6. Rip's farm.
7. Rip's children.
8. His wife's treatment of him.
9. Rip's dog Wolf.
10. Rip's frequenting of the inn.
11. Nicholas Vedder, the landlord.
12. Rip's wife calls him away from the inn.
13. Rip escapes to the woods with his dog.

It is understood that the exact meaning of every sentence is to be clear to the pupils. For this purpose the meaning of all new words should be studied, and all historical, biographical, Biblical, and other allusions carefully looked up. The following questions are not meant to be exhaustive, but supplementary to the teacher's work. The ordinary interpretative questions are left to the teacher.

## QUESTIONS AND SUGGESTIONS

*Page 9, line 8.* How can the changes of weather produce changes in the shape of the mountains?

*Page 9, line 17.* Point out the features which make the first paragraph a vivid description of the mountains.

*Page 9, line 26.* Why are the words, *may he rest in peace*, inclosed in parentheses? What is the meaning of this expression and why is it used here?

*Page 10, line 14.* Why is the word *hen-pecked* well used to describe such a man as Rip?

*Page 10, lines 20, 21.* Explain the reference to the use of the furnace in tempering iron, and show how it applies to Rip and his wife.

*Page 10, line 22.* What is a *curtain lecture*? Beds were formerly inclosed by curtains and a curtain lecture was given behind these curtains. Why is it said to be better than a sermon?

*Page 10, line 24.* What different words are used in this paragraph to describe Rip's wife?

*Page 10, line 26.* One of the charms of Irving's style is his humor. Name the expressions in this paragraph that make you smile.

*Page 10, line 29.* Why did the women of the village take Rip's part?

*Page 11, line 7.* Why is *dodging* a good word to describe Rip's way of going about?

*Page 11, line 10.* Why did the dogs not bark at Rip?

*Page 11, line 12.* Express this sentence in the simplest language possible. It is an exquisite way of saying that Rip was lazy, and a choice example of Irving's humor.

*Page 11, line 24.* Stone fences are very common in New England and eastern New York, where the country is rocky and mountainous.

*Page 11, line 32.* Why was Rip willing to fish, to hunt, and to help his neighbors, but not willing to work at home?

The paragraph beginning with this line is one of the finest bits of characterization to be found anywhere. Pupils should analyze it to determine its charm and should be able to tell in their own simple language what kind of man Rip was as implied in this paragraph.

*Page 11, line 33.* Explain how *pestilent* can be applied to a piece of ground.

*Page 12, line 7.* How could Rip's farm dwindle away?

*Page 12, line 10.* What was the real reason why his farm was so unsatisfactory to Rip?

*Page 12, line 22.* What is meant by the expression, *would rather starve on a penny than work for a pound*?

*Page 12, line 28.* Was Dame Van Winkle justified in scolding Rip so much? What different sort of treatment would possibly have made a better man of him? Was she at all to blame for Rip's shiftless mode of life?

*Page 13, line 1.* What sort of contest is suggested by the expression, *draw off his forces*?

*Page 13, line 7.* How could the dog have been in any sense the cause of Rip's going astray?

*Page 13, line 11.* What is the more common form of the word — *during*?

*Page 13, line 15.* What is a *gallows air*? Compare the common expression, *a hangdog look*.

*Page 13, line 18.* If you have seen a dog run away when threatened with a blow, explain the appropriateness of the words, *yelping precipitation*. Pupils should point out the features of this paragraph which make it a vivid description of the life of the village inn.

*Page 13, line 25.* Why are the frequenters of the inn called *sages* and *philosophers*?

*Page 13, line 28.* Note the number of words in this sentence which suggest the same meaning — *lazy* is one of them. What others are there?

*Page 13, line 32.* Does Irving really mean that a statesman would have been glad to hear these men talk? If not, what do you call this kind of statement?

*Page 14, line 6.* How does deliberating on public events



months after they had taken place tally with the rest of the description of the inn and its frequenters?

*Page 14, line 7.* This description of Nicholas Vedder is one of the best parts of the whole essay. Let pupils point out the features of the description that are peculiarly pleasing. In what respects was Vedder like Rip Van Winkle?

*Page 14, line 13.* What is a sun-dial? How could Vedder himself be used to tell the time of day?

*Page 14, line 29.* What is meant by calling the members *all to naught*?

*Page 14, line 31.* Make a list of all the words, such as *virago*, used in this sketch to describe Rip's wife.

*Page 15, line 7.* What is meant by a *dog's life*?

*Page 15, line 9.* What is the real meaning of the word *want*?

*Page 15, line 11.* Do you think dogs can feel pity?

*Page 15, line 13.* Part II begins here. What has been the aim of the author in what may be called Part I?

As suggested in the introduction to this study, pupils should read each paragraph through and determine its general theme before studying it in detail. Require pupils to give a title to each paragraph from now on.

*Page 15, line 23.* Pupils should analyze this fine sentence describing the Hudson, and show what words in it make it such a good description.

*Page 15, line 29.* What is the contrast in the scenes described in this sentence and in the preceding one?

*Page 16, line 22.* How does this act show Rip's character, as previously described?

*Page 16, line 34. Usual alacrity.* Where before have we had anything said about Rip which shows what is meant by this expression?

*Page 17, line 10.* Let pupils point out the features of the sentence beginning, *Passing through the ravine*, which make it a fine description.

*Page 17, line 20.* Pupils will find this true when they visit a new place, especially among the mountains, that the newness of the scene leads to awe and silence.

*Page 17, line 25.* To-day we use ten-pins in our bowling-alleys.

*Page 17, line 32.* Draw a picture of a sugar-loaf. Sugar was formerly made in conical shape.

*Page 18, line 2.* What kind of countenance does *weather-beaten* describe?

*Page 18, line 6.* What is meant by *Flemish*? What is the noun of which *Flemish* is the adjective?

*Page 18, line 7.* In the Dutch Reformed Church, to which the early settlers of New York belonged, the preacher was called *Dominie*.

*Page 18, line 12.* Why were these people so grave?

*Page 18, line 20.* Show what each adjective in lines 20, 21, adds to the description.

*Page 18, line 28.* What had created awe in Rip? What had aroused his apprehension? What caused his awe and apprehension to subside?

*Page 18, line 31.* *Hollands* stands here for *Hollands gin*.

*Page 19, line 4.* Here begins Part III of the story. Continue to give titles to the separate paragraphs. Give a title to Part II, pages 15-19. Twenty years is supposed to elapse between Rip's falling asleep and his waking.

*Page 19, line 13.* *Woe-begone*. Explain the meaning of this word and make a list of all words, similar to this, which have been used to describe the party in the mountains.

*Page 19, line 17.* Explain the meaning of the different terms used in describing Rip's gun.

*Page 19, line 31.* Why was Rip stiff in the joints? Why did he think he was lame? What was always Rip's first thought when things went wrong?

*Page 20, line 16.* How could this wall of rocks have come here?

*Page 21, line 2.* Why was the dress of the people strange to Rip?

*Page 21, lines 11-14.* How was the action of the children and dogs different from that with which Rip was acquainted? Why?

Page 22, line 8. How did the *desolateness* overcome his *connubial fears*?

Page 22, line 13. Why did Rip hasten to the village inn so soon? Explain the reasons for the changes which had taken place in the village inn.

Page 22, line 22. During the American Revolution, an organization of patriots known as the Sons of Liberty, set up liberty poles, tall poles surmounted by a liberty cap. A representation of this cap may be seen on the head now found on our silver coins.

Page 22, line 23. The stars and stripes were adopted by Congress as the flag of the United States June 14, 1777, and this day is now observed as Flag Day.

Page 22, line 28. What soldiers in the American Revolution were known as the *red-coats*?

Page 22, line 31. How do the scenes described in this paragraph fix the time in which this story is laid?

Page 23, line 1. Show how the sentence beginning, *There was a busy, bustling, disputatious tone about it*, well describes both the old and the new order of things in the village.

Page 23, line 10. Explain why each of the terms used in this sentence seemed strange to Rip. What does each refer to?

Page 23, line 13. In Babylon was the tower of Babel described in Genesis XI, 9, from which came the confusion of tongues or languages, so that the word *Babylonish* is used to refer to a confused lot of sounds or languages.

Page 23, line 15. From here, the action in the story becomes intense. Pupils should follow closely the different steps.

Page 23, line 25. Why was Rip unable to understand the expressions, *Federal* or *Democrat*?

Page 24, line 4. What king is referred to? Why was the reference to a king obnoxious to the people?

Page 26, line 12. How did the bystanders explain Rip's queer actions?

Page 27, line 3. How does this explanation of Dame

Van Winkle's death seem appropriate to the life she had led?

*Page 27, line 20.* What does this line suggest as to how the people received Rip's story?

*Page 28, line 15.* How does the account in this paragraph harmonize with the appearance of the party in the mountains as described previously?

*Page 29, line 9.* Pupils should point out the fine humor in this paragraph.

*Page 30, line 5.* As suggested in the Introduction, pupils should now be able to tell wherein the charm in this story lies, whether in the theme, the situations, or the words.

The late Joseph Jefferson, America's distinguished actor, for many years acted the part of Rip Van Winkle in a play of this name, based on this story. It was one of the most popular and successful plays of its time.

### SUBJECTS FOR WRITTEN EXERCISES

1. What sort of man Rip Van Winkle was.
2. How Rip spent his time.
3. Dame Van Winkle's leading trait of character.
4. The Landlord of the Inn.
5. The Party at Nine-Pins.
6. Rip's Feelings upon Awakening.
7. The Strange Sights of the Village upon Rip's Return.
8. How Rip spent his Last Years.



## GOLDSMITH'S THE DESERTED VILLAGE<sup>1</sup>

THE pupil should read the Biographical Sketch of Goldsmith (pages 1-12), for the author's point of view in this poem can only be understood by knowing what sort of life he led. The Introductory Note beginning on page 13 and the Dedication on page 17 must also be read to learn what Goldsmith's purpose was in writing *The Deserted Village* and whether Sweet Auburn actually existed.

*The Deserted Village* is in iambic pentameter; that is, there are five *iambic* feet in a line. See the discussion in regard to this sort of meter in the notes on *Enoch Arden*, page 111 of this book. The first lines of the poem are scanned as follows: —

Sweet Aú|burn lóve|liést vfl|lage óf| the plaín  
Where héalth| and plénlty cheér'd| the lá|boring swáín  
Where smí|ling spríng| its eárl|liést ví|sit páid  
And párt|ing súm|mer's líng|ering bloóms| deláy'd|

In the third foot of the first line the syllables *-liést* are spoken as one; so also *-boring* in the fifth foot of the second line, *-iést* in the fourth foot of the third line, and *-ering* in the fourth foot of the fourth line.

### QUESTIONS AND SUGGESTIONS

Read lines 1-34. Auburn has by many writers been identified with the village of Lissoy, in central Ireland, where Goldsmith lived as a boy. It is impossible to tell, however, whether Goldsmith had a particular village in mind, or whether he was thinking only of the tendency of rich men to buy property for their own enjoyment to the detriment of small landholders. From reading these lines, what do you infer has happened to Sweet Auburn? What line tells you this? What kind of picture do these lines

<sup>1</sup> The references are to the Riverside Literature Series, No. 68, published by Houghton Mifflin Company.

give? Give a title to this paragraph, lines 1-34. How old was Goldsmith when he wrote *The Deserted Village*? How long had he been gone from Sweet Auburn? Where had he been since leaving there? How would his experiences in this time make him love the memories of Auburn?

*Line 10.* What word is *cot* abbreviated from?

*Line 11.* What thought does *never-failing* suggest?

The next time you stand by a flowing stream, ask yourself these questions and try to answer them: Where does all this water come from? Why does n't it stop running?

*Lines 10, etc.* In lines 10-30 how many different scenes are pictured? Which scene is described best, that is, which scene gives you the most vivid picture?

Read lines 35-74. Give a title to these lines.

*Line 39.* What difference is there in Auburn now and formerly in regard to the ownership of the soil?

*Line 40.* Why does *one only master* result in *half a tillage*?

*Lines 41-48.* Describe in your own words the scene here pictured. Select the words in each line that make the picture vivid.

*Lines 51-74.* These lines express more plainly than anything else in the poem the theory of wealth which was in Goldsmith's mind. In this connection read again the Dedication (pages 17 and 18 of the Introduction). Show what makes you think that Goldsmith was not sure that everyone would hold his view of the accumulation of wealth. When Goldsmith was a boy a certain General Napier had bought up several cottagers' homes near Lissoy and turned out their inhabitants. This probably set him thinking on the theme of *The Deserted Village*. What complaints do we hear of nowadays in regard to wealth? Mention some wealthy men of our day who are criticized on account of their vast riches.

*Line 54.* The King of England has authority to make a man a lord or to confer a title of nobility upon any whom he pleases thus to honor.

*Line 55.* In what sense may the *peasantry* be called

their *country's pride*? What do we hear at the present time about the rights of the "common people"?

*Line 58.* How many persons would an acre then have supported? This is not to be taken literally.

*Line 63.* Goldsmith does not mention the condition of the peasants in France, but as he had traveled there he was familiar with the conditions of that country, where the nobility owned one half the soil and where the peasants were forbidden to raise crops if the cultivation of the fields interfered with the hunting privileges of the nobles. This knowledge must have intensified the feeling of Goldsmith against the wealthy.

*Line 66.* What is meant by *unwieldy wealth*?

*Line 67.* Mention some of the wants or needs of the wealthy which the poor do not have.

*Line 68.* Mention some foolish acts of those who have money which afterwards bring them pangs.

Read lines 75-112. Give a title to these lines. Describe in your own words the poet's feeling, as here depicted.

*Line 78.* What picture does the word *tangling* suggest?

*Lines 83-96.* Point out the features in this passage which make it one of the choicest parts of the poem. Does its charm lie in the thought expressed or in the beauty of the language?

*Line 98.* What is the antecedent of the pronoun *that*?

*Lines 101-112.* Point out the lines in this passage which describe the rich man's state and those which refer to the poor man. In what respects in this passage does Goldsmith picture the latter's state as one to be preferred?

*Line 107. Latter end.* See Job VIII, 7.

Read lines 113-136. Name the picture here described. If you were a painter, how would you paint the scene in lines 113-124?

*Line 122.* Is this description true to life?

*Line 124.* Where does the *nightingale* live?

*Lines 129-136.* Show how the picture of this poor woman heightens the contrast in this scene.

Read lines 137-192. From reading the sketch of Gold-

smith's life what means do you learn that he had for knowing a preacher's life? A good opportunity is here afforded for the pupil to make an intensive study of a passage. Analyze these lines, showing the different characteristics of the preacher; as, *easily-satisfied* (lines 141-142), *contented* (lines 143-144), etc. Point out those lines which describe best what in your opinion a minister ought to be. Point out expressions which seem to you to give especially well the meaning intended; as, *the garden smil'd*, *Modest mansion*, etc. Point out any unusual words which would probably not be used in prose; as, *passing*, line 142.

The analysis of poetry may easily be overdone, resulting then in formal study at the expense of the meaning. But it is desirable at times to show pupils by an exhaustive study of a passage how much can be got out of it.

*Line 148.* How does the use of the two related words, *raise* and *rise*, give force to this line?

*Line 153.* Analyze the meaning of this line to show its appropriateness.

*Line 160.* Is this a commendable trait in a preacher? in others?

*Line 164.* Compare with line 160.

*Line 170.* What characteristics of true leadership are here described?

*Line 172.* Explain circumstances under which *sorrow*, *guilt*, and *pain* might each dismay the dying bed.

*Lines 189-192.* Explain in detail the comparison. Of all the characteristics of the preacher here described, which one do you admire most?

Read lines 193-216. In this description of the school-master which lines cause a smile? Which lines indicate that the school-teacher of Goldsmith's time was much like the teacher of to-day?

*Line 206.* In what respect was the teacher severe?

Read lines 217-250. Give a title to these lines.

*Line 221.* What sort of house is meant? What has caused the change in this house? Why is the change especially felt here?



Read lines 251–302. The author now turns to moral reflections caused by thinking on the fate of Auburn. What is the theme of his thought in these lines ?

*Lines 251–264.* Which lines in this passage describe the pleasures of the humble ; which, those of the rich ?

*Line 254.* To what class of people do the words, *one native charm*, refer ; to what class, *the gloss of art* ?

*Line 268.* What makes a *splendid land*, what a *happy land*, according to Goldsmith ?

*Line 275.* Mention the losses which wealth brings on the country, as here suggested.

*Line 279.* Explain the peculiar appropriateness of the words *silken sloth*.

*Line 280.* How can this robe rob the fields ?

*Line 282.* What is the grammatical construction of the word, *cottage* ?

*Lines 287–302.* Explain in detail the comparison between a woman and Auburn.

*Line 288.* What time in the history of Auburn is to be compared to youth in the woman ?

*Line 294.* What in Auburn is likened to dress in woman ?

*Line 302.* How can the country be at the same time *a garden and a grave* ?

Read lines 303–336. Give a title to this passage. Where may the inhabitants of Auburn go as suggested in these lines ? Where are there more pleasures to attract people, in the country or in the city ? Where is there more sin and wrong ? Show from this passage what Goldsmith thought in regard to these questions.

*Line 308.* Pick out the unusual and poetic words in this passage ; as, *bare-worn*, *sped*, etc. ; and show how each is peculiarly fitting as used here.

*Line 330.* William Black, the English writer, in his book on Goldsmith calls this “one of the most perfect lines in English poetry.” Study it to see wherein its beauty lies.

Read lines 337–384. Where have the inhabitants of Auburn gone instead of to the city, as told in this passage ?

*Line 342.* What picture of the world do you have when you read the word, *convex*.

*Lines 343, etc.* Show in this passage that Goldsmith's knowledge of the New World was not accurate. *The Altama* is the Altamaha River, in Georgia.

*Lines 359-362.* Point out the strength of the contrast between Auburn in these four lines and America above.

*Lines 363-384.* Point out the touches in these lines which bring sorrow to the reader.

Read lines 385-430.

*Lines 385-394.* Show how Goldsmith in these lines recapitulates the truth he is emphasizing throughout *The Deserted Village*.

*Line 387.* The word *potions* suggests what method of Luxury's overcoming the country? What words below carry out this same idea?

*Line 403.* Why are *Toil, Care, etc.*, printed with capital letters? Show how the adjectives used with these capitalized words are especially appropriate to Sweet Auburn; *contented, hospitable, etc.*

*Line 407.* Why is Poetry the first to fly?

*Lines 411-414.* From studying Goldsmith's life, point out how his description of poetry applies to his experiences.

*Lines 421, etc.* Show how Poetry may accomplish what is required of her in the following lines.

After finishing the poem, let each pupil go back to select those passages which please him most, telling why he likes them, whether on account of the thought, or of the way in which the thought is expressed.

Pick out ten phrases or expressions which seem particularly appropriate and store them in the memory for use as occasion demands.

Also turn to pages 89-92 and learn by heart five quotations which are most worthy of remembrance.

### SUBJECTS FOR WRITTEN EXERCISES

1. The Sports at Sweet Auburn.
2. The Changes in the Village.

3. The Cause of the Decay of Auburn.
4. A Sketch of the Village Preacher.
5. The Schoolmaster.
6. Comparison of the Pleasures of the Poor and of the Rich.

## MOORES'S LIFE OF ABRAHAM LINCOLN<sup>1</sup>

MOORES'S *Life of Lincoln* is intended to give boys and girls an intimate view of the character and purposes of the great Lincoln. It will be found admirably adapted to this end. It is written in an easy, familiar style, and the material has been well chosen to show how Lincoln's early experiences trained him for his mighty task, and to bring out the characteristics of patience, tenderness, and wisdom, which make him to-day the idol of the American people. Best results with this book will be secured if it is read at the time of year when attention is called to the celebration of Lincoln's birthday and when pupils are studying the history of the Civil War. As the average course of study is arranged, this will be in the second half of the eighth grade. The purpose in reading the *Life of Lincoln* is somewhat different from that in the other classics treated in this book. The aim here is not primarily to develop literary appreciation or to kindle love for reading, but to lead to a reverence for Lincoln and to increase the pupil's knowledge of the times in which he lived. The questions are therefore selected with these ends in view.

### QUESTIONS AND SUGGESTIONS

CHAPTER I. *Page 1, line 5.* Ask two pupils to look up the history of the settlement of Pennsylvania by the Quakers and report on it to the class.

*Page 1, line 6.* When and where was Washington born?

*Page 1, line 8.* Why should a Quaker refuse to join Washington's army?

*Page 1, line 11.* What are the dates of the beginning and the end of the Revolutionary War?

<sup>1</sup> The references are to the Riverside Literature Series, No. 185, published by Houghton Mifflin Company.



*Page 1, line 16.* Assign to two pupils a report on Washington's early experiences on the frontier.

*Page 1, line 20.* Have pupils trace this route on the map. Continue to point out the migrations of the Lincoln family throughout the book. This map study will make more vivid the story and help to grip the interest in the biography.

*Page 2, line 23.* Assign to two pupils a special report on Daniel Boone.

*Page 5, line 10.* The teacher will find an illustrated account of the Lincoln Memorial built over and around this log cabin in the *Review of Reviews* for February, 1909 (vol. 42, p. 172). Why did Lincoln's ancestors move from Virginia to Kentucky? Why is Kentucky nicknamed "the dark and bloody ground"? What sort of man was Abraham Lincoln's father? How much education did the father have? What was the maiden name of Abraham Lincoln's mother? Where and when was Abraham Lincoln born? Pupils should locate this place exactly. It was near the present village of Hodgenville. Describe the house in which Lincoln was born. It is important to dwell upon the details of Lincoln's earliest years in order to bring out more vividly the greatness of his after career. How much schooling did Lincoln receive in his first home in Kentucky? How else than in school may one secure an education?

CHAPTER II. *Page 7, line 28.* Why should children of seven not be required to work?

*Page 8, line 17.* A picture of the great seal of the State of Indiana may be found in the front of Webster's New International Dictionary.

What relation is there between education and the right to vote or govern?

Why did Lincoln's family move from Kentucky to Indiana?

Describe their journey to Indiana. How old was Abraham at this time?

Describe the *half-faced camp* in which the Lincolns lived in Indiana.

What was the principal book in the Lincoln household at this time ?

CHAPTER III. *Page 17, line 4.* Ask two pupils to report on the dreams of Pharaoh. See Genesis, chapter xli.

Describe the change which was made in the Lincoln cabin when the stepmother came.

What influence did Abraham's stepmother have on him ?

How can it be said that Lincoln's boyhood was happy in the midst of so many hardships ?

Tell the story of Lincoln's reading Weems's *Life of Washington*. The teacher should try to secure this book from the public library and read from it to the pupils.

CHAPTER IV. *Page 19, line 6.* What are day-dreams ? Of what value are they to young people ?

*Page 19, line 16.* Have a special report or a debate by two pupils on the *respective merits* of Jackson and Clay.

*Page 19, line 18.* *Campbellites* was a nickname given to the members of the church now known as the "Christian," the "Church of Christ," or the "Disciples of Christ." This denomination was founded by Alexander Campbell in the early part of the nineteenth century.

*Page 19, line 20.* Robert Owen, a Welsh manufacturer who was deeply interested in improving social conditions, set up a colony at New Harmony, Indiana, in 1824, where everything was to be owned in common. The colony failed after a few years.

*Page 22, line 31.* Have several of Æsop's Fables told in the class ; as, *The Dog in the Manger, The Lion and the Mouse, The Sun and the Wind*. Of what value do you think such fables as these are in education ? How could the earning of a dollar make Lincoln a *more hopeful and confident boy* ? Name the difficulties which kept Lincoln from attending school. How long did he go to school in all ? What did he learn in school ? Describe how Lincoln studied the meaning of language.

CHAPTER V. *Page 27, line 24.* Have two pupils report on the Black Hawk War.

*Page 29, line 8.* Special reports should be made on Burns and on Shakespeare.

*Page 30, line 19.* Two pupils should be required to make a special report on Blackstone's *Commentaries*, telling what they are, when they were written, and what their importance is in the study of law to-day.

*Page 31, line 2.* When did the Whig party spring up? What were this party's leading political views? What party now has about the same views? (Answers to these and similar questions will be found in the school history in use by the pupils.)

Relate an incident which illustrates Lincoln's kindness.

In what two ways did his trips to New Orleans help specially to prepare him for his future work?

What led to Lincoln's being elected captain of the company for the Black Hawk War?

How did Lincoln's experience on this campaign trip lead him to become a candidate for the legislature?

What are the pleasing features of his speeches in this campaign?

At what age did Lincoln first study English grammar?

What other books did he study at this time? What influence did these books have on his later life?

CHAPTER VI. *Page 32, line 2.* In order to impress upon pupils the varied experiences of Lincoln's early life, as well as the humble position from which he rose, ask them to remember the different occupations in which he had thus far been engaged.

*Page 32, line 11.* What is the difference between a politician and a statesman? How does this sentence show Lincoln to have been a statesman?

*Page 32, line 28.* What is meant by saying that slavery was lawful? Find what the Constitution said about slavery. See Article I, Sections 2 and 9.

*Page 33, line 13.* Explain how slavery is founded on injustice and on bad policy.

*Page 35, line 30.* What is a presidential elector? Explain fully the method of electing the President of the United States.

What were the different experiences which led Lincoln to become a good debater?

Why was Lincoln called "Honest Abe Lincoln"?

What good advice did Lincoln give in regard to learning the law?

What led Lincoln to enter politics?

CHAPTER VII. *Page 41, line 27.* Have a special report on Mason and Dixon's line, showing where it ran and why it was so called.

*Page 43, line 10.* Have a special report on the history of Texas up to 1846.

*Page 43, line 20.* How are Senators elected?

What traits of character made Lincoln popular in Springfield society?

In what two campaigns did Lincoln first go through the State of Illinois, making speeches?

Explain what the Missouri Compromise was. When was it agreed upon by Congress? Who first suggested it?

What did the people of the Slave States wish to do to extend slavery?

What did the Whig party wish to do with slavery?

What did Lincoln mean by a "negro livery stable"?

What was the first blow Lincoln tried to strike at slavery while he was in Congress?

Why did this plan fail?

CHAPTER VIII. *Page 45, line 1.* When was Texas admitted to the Union? (Most school histories give tables showing when the different states were admitted. These tables may also be found in the *World Almanac*.)

*Page 47, line 26.* Ask two pupils to find what they can about Euclid.

How did practicing law by riding the circuit help to develop Lincoln's ability?

Give two illustrations to show Lincoln's honesty as a lawyer.

Describe Lincoln's method of arguing law cases.

How did Lincoln's ability as a story-teller help him?

How did Lincoln as a lawyer spend his spare time?



CHAPTER IX. *Page 57, line 29.* Bring the Declaration of Independence into class and have it read aloud.

What was the effect of the Fugitive Slave Law in the North?

What was Douglas's plan of settling the slavery question in new states?

What was the effect of the repeal of the Missouri Compromise on the territories of Kansas and Nebraska?

What was Lincoln's attitude toward the extension of slavery?

How did Lincoln show that he had sympathy with the South?

What was the purpose of forming the Republican party? In what year was it organized?

CHAPTER X. Describe the contrast between Lincoln and Douglas both in regard to their appearance and their history.

What was the purpose of the Lincoln-Douglas debates?

What was Lincoln's point of view in regard to slavery in these debates? What was Douglas's? What impression did Lincoln make on his audience? What was the effect of these debates on the Nation?

CHAPTER XI. *Page 69, line 13.* Set before the class briefly who Field, Greeley, and Bryant were by means of a sentence concerning each one.

*Page 69, line 23.* Joseph H. Choate is one of the country's most distinguished lawyers and has been our ambassador to Great Britain.

*Page 70, line 17.* How does the Constitution show that its framers planned to do away with slavery? See Article I, Section 9.

*Page 70, line 28.* How did Lincoln show his patience toward slavery in this speech?

*Page 71, line 12.* Put in your own words the argument for the freedom of the negro as given in the speech in this paragraph.

*Page 73, line 7.* Have a special report on Isaiah and John the Baptist.

*Page 75, line 27.* What did Seward mean by a higher law?

How did Lincoln's Cooper Institute speech change the attitude of the East toward him?

How did it come about that Lincoln was nominated for the Presidency in preference to Seward?

CHAPTER XII. *Page 77, line 25.* What different views of slavery did the four candidates for the Presidency in 1860 hold?

*Page 79, line 7.* *If they hear not Moses?* See Luke XVI, 31. Have all Biblical references verified throughout the book.

*Page 79, line 21.* In a word, tell who these men were.

*Page 79, line 24.* Have a special report by two pupils on what the school history used in your school says of the Abolition movement.

*Page 79, line 34.* Show Lincoln's patience with existing conditions of slavery in this speech.

*Page 82, line 4.* Why do you think these Senators resigned?

*Page 83, line 14.* Tell what you admire in this speech.

What special significance was there in calling Lincoln the "Rail-Splitter"?

Give instances of Lincoln's religious feelings.

Why did the South secede?

CHAPTER XIII. *Page 85, line 13.* What did Lincoln mean by saying that the preservation of the Union depended on the people?

*Page 88, line 24.* What is the business of the Cabinet?

*Page 89, line 23.* Explain the meaning of the sentence, *A peaceful revolution was taking place.*

*Page 92, lines 1-9.* Commit these lines to memory.

Show how Lincoln's sense of humor helped him endure his trials.

Show by his inaugural address how patient Lincoln still was with the South.

CHAPTER XIV. *Page 93, line 10.* To what political party did Buchanan belong? Lincoln? It was formerly

the custom to change the government officers from one party to the other when the parties in power changed. This explains why so many office-seekers besieged President Lincoln. Since the enactment of the Civil Service Law in 1883, many officials hold office by merit, that is, as long as they perform their duties satisfactorily, although the incumbents of the most important places are still changed when the dominant party changes.

*Page 96, line 8.* The great seal of the State of South Carolina shows the palmetto tree.

*Page 97, line 16.* What trait of character did Lincoln here show in thus deciding to hold Fort Sumter?

*Page 97, line 32.* Explain the difference between speaking of the flag as a decoration and as a sacred thing.

*Page 98, line 6.* In view of the action of the South in seceding, what added force did the term, *National Union*, have?

*Page 98, line 16.* What is the difference between a volunteer army and the regular army?

*Page 98, line 22.* Find the passage in the Constitution which makes the President commander-in-chief of the army.

Describe in your own words the situation in the United States when Lincoln was inaugurated.

In what respects was Lincoln's plan of dealing with the South at the time of his inauguration better than the plans suggested by other prominent men?

How did Lincoln again show his patience with the South?

What effect on the people of the North did the fall of Sumter have?

What sort of character did Douglas show on this occasion?

CHAPTER XV. *Page 100, line 3.* Why was the South ready and the North unprepared?

*Page 100, line 6.* What is meant by a *sovereign state*? Can you understand the Southern point of view in regard to their right to secede?

*Page 100, line 14.* If slavery was the deep underlying cause of the war, what was the immediate or apparent cause?

*Page 100, line 21.* How many Slave States were there? How many joined the Confederacy?

*Page 105, line 33.* What is especially fine about this letter?

Considering the fact that the South, with smaller population and less wealth than the North, held out for four years, what can you say about the character of the Southerners?

Give instances of the great sorrow which the war brought upon Lincoln.

CHAPTER XVI. Show what Lincoln meant by calling his love of fun his safety-valve.

Which instance of Lincoln's love of children told in this chapter do you like best?

CHAPTER XVII. *Page 118, line 32.* What did Lincoln mean by calling emancipation a military necessity?

*Page 120, line 30.* See study of the *Gettysburg Speech*, page 84 of this book.

Show how Lincoln thought God was guiding him through the war.

How could Lincoln explain his course in freeing the slaves when he had many times said that the South lawfully held slaves?

What was Lincoln's great purpose through all the war?

CHAPTER XVIII. *Page 123, line 27.* Explain why Lincoln was now among friends, whereas four years before he had been among enemies.

*Page 124, line 19.* "Woe unto the world." See Matthew XVIII, 7.

*Page 125, line 3.* "The judgments of the Lord," etc. See Psalm XIX, 9.

*Page 125, line 5.* Every pupil should commit to memory, lines 5-12.

*Page 125, line 24.* Have the Thirteenth Amendment read to the class.

*Page 127, line 27.* What is treason? See Constitution, Article III, Section 3.



Page 127, line 30. What is the difference between *revenge*, *punishment*, and *pardon*?

Page 128, line 4. "Judge not," etc. See Matthew VII, 1.

Page 128, line 24. What is the difference between the terms, *rebel* and *Confederate*?

Page 129, line 10. Why is the Confederacy spoken of as a *hopeless cause*?

Page 131, line 14. "There was not a house," etc. See Exodus XII, 30.

What spirit did Lincoln show in his second inaugural address?

What slaves were freed by the Thirteenth Amendment?

Give further instances of Lincoln's trust in God.

What traits of character enabled Lincoln to carry forward the war as he did?

Why has Lincoln's fame increased as the years have passed by?

Why has Lincoln's Birthday been proclaimed a holiday in many states?

## SUBJECTS FOR WRITTEN EXERCISES

1. How Lincoln's Boyhood prepared him for his Life-work.
2. Lincoln's Education.
3. Lincoln as a Lawyer.
4. Lincoln's Popularity with the People.
5. Lincoln's Hatred of Slavery.
6. The Lincoln-Douglas Debates.
7. Lincoln as a Story-teller.
8. The Cause of the Civil War.
9. The Emancipation Proclamation.
10. Lincoln's Fame.

## LINCOLN'S GETTYSBURG SPEECH<sup>1</sup>

LINCOLN'S *Gettysburg Speech* is now by universal agreement regarded as one of the greatest speeches ever delivered and one of the choicest examples of English composition. It was spoken by President Lincoln on the battlefield at Gettysburg, Pennsylvania, about two o'clock in the afternoon of Thursday, November 19, 1863, upon the occasion of the setting-apart a portion of the battlefield as a national cemetery. The battle of Gettysburg was fought July 1, 2, and 3, 1863, and was one of the most important engagements of the entire Civil War. The Confederate army at this time reached its most northern point and threatened the cities of Philadelphia and Washington. As a result of this battle, the Confederates were driven back south and the tide of affairs set in more strongly favorable for the North than ever before. Soon after the battle, Mr. Daniel Wills, a resident of Gettysburg, proposed to establish here a national cemetery. The suggestion was heartily approved by the governor of Pennsylvania and by the governors of other Northern States whose soldiers fell on this battlefield. Rapid progress was made with the preliminary arrangements and a large gathering of people met at Gettysburg, November 19, for the dedicatory exercises. Edward Everett, the nation's most polished orator of the time, was selected to deliver the principal oration, and President Lincoln was invited to "set apart these grounds to their sacred use by a few appropriate remarks." The President traveled by a special train from Washington the day before the exercises. The speech was written for the most part before the President left Washington and was finished at Gettysburg the morning of the dedication. Everett spoke for two

<sup>1</sup> The references are to the Riverside Literature Series, No. 32, published by Houghton Mifflin Company.

hours, delivering a most scholarly address. Lincoln's speech took only a few minutes to deliver, but it was at once recognized as a masterpiece, as a gem of oratory.

The greatness of the speech is due to (1) its simplicity; (2) its nobility of thought; (3) its beauty of language; and (4) its embodiment of deep meaning in few words. This speech may be considered as a statement in the briefest compass of the reason for the Civil War. It would seem as if Lincoln, whose mind had been dwelling for years on the question of the saving of the Union, had here concentrated all his thinking and all the discussion of the time in a few sentences, expressing in simple and easily understood words the end for which the nation was struggling.

### QUESTIONS AND SUGGESTIONS

The speech is at once so simple and so lofty that it seems both unnecessary and almost disrespectful to pick it to pieces for detailed analysis. Like all great pieces of literature it grows upon one the more it is studied and brooded over. Therefore it should be committed to memory by every American boy and girl, and drilled upon until its noble phrases are fixed indelibly in the memory. In no other way can the meaning of American democracy and American institutions be so deeply and yet so simply impressed upon American youth. If teachers feel the need of suggestions for further study, the following hints may be offered:—

Where is Gettysburg? Review the events of the battle of Gettysburg as given in your school history.

The battlefield of Gettysburg has been set aside as a national park, and it contains four hundred soldiers' monuments, erected by the different states of the Union, both North and South, in honor of their soldiers who fought and died here. In the cemetery on the battlefield are 3629 soldiers' graves, of which 1630 are graves of unknown dead.

*Line 1.* What event is referred to in the first sentence?

*Line 3.* Bring into class the Declaration of Independence and have it read aloud. In what sense are men created

equal — physically, mentally, economically, or politically? What rights have all men according to the Declaration of Independence? Do you think the right to an education is included among these?

*Line 5.* What is a republic? What republics do you know existing in the world to-day besides the United States? How long have these republics been in existence? How long has the United States been in existence? (Answers to the above questions can be found in the school history, dictionary, and encyclopedia, and should not be beyond the ability of eighth grade pupils to find out.)

*Line 12.* Why does Lincoln use the three words, *dedicate*, *consecrate*, and *hallow*? What difference in meaning is there among them?

*Line 15.* Show how Lincoln in this sentence was unable to foretell the future.

*Line 18.* What was this unfinished work? When was it finished?

*Line 22.* What *cause* is meant?

*Line 26.* What is meant by a *new birth of freedom*? When had there been a previous birth?

*Line 27.* What is the difference in meaning among the expressions, *of the people*, *by the people*, and *for the people*? What sort of government can there be, if it is not government by the people and for the people? What is the underlying thought in this speech? What was the real cause of the Civil War?

Why do you think this speech is now regarded as one of the greatest ever delivered?



## LOWELL'S THE VISION OF SIR LAUNFAL<sup>1</sup>

THE *Vision of Sir Launfal* is in some respects a difficult poem, almost too difficult for seventh and eighth grade pupils. Pupils of this age will, however, grasp the meaning of the poem when it has been read through, and this meaning will be to their unfolding lives a truth of the greatest force and inspiration. At the same time the meaning of the poem is upon first reading obscure in many places and its poetic imagery is sometimes too vague for young readers fully to appreciate. The Riverside Literature Series edition of *Sir Launfal* has valuable aids to the understanding of the poem in the shape of suggested studies and of a comparison with Lowell's other poems and with other poets. The present studies do not aim to improve on the suggestions in the Riverside Literature Series edition, merely to add some other and perhaps simpler notes.

### QUESTIONS AND SUGGESTIONS

Launfal should be pronounced Län'fäl. Before beginning the study of the poem, read the explanation of the Holy Grail on page 101. What is meant by a prelude? In the first eight lines the poet compares himself to a musician who sits before his instrument, hardly knowing what he is to play. It is a common practice for a musician to sit down at the organ or piano with indecisive air and strike first this chord, then that, before beginning the piece he is finally to play. Show how each line of the first paragraph describes this attitude. Have you ever seen a musician act in this way?

<sup>1</sup> The references are to the Riverside Literature Series, No. 30, published by Houghton Mifflin Company.

*Line 7.* Aurora in mythology was the goddess of dawn who preceded the god of the sun. *Auroral flushes*, therefore, refer to the dawn of day as the east begins to light up before sunrise. How is this a fitting comparison to the organist? Show how the organist, as he warms to his theme and appreciates better what he is to play, may be likened to the breaking day, gradually becoming lighter and lighter. Show how this paragraph represents the poet who thinks over a poem before he begins to write it.

PRELUDE TO PART FIRST. The prelude proper begins with line 9. In lines 9 and 10 Lowell was undoubtedly thinking of Wordsworth's *Ode*, as suggested in the footnotes. The teacher should bring this poem into class and read the first stanzas to the pupils, explaining to them the meaning of the poem, if they do not understand it. Pupils themselves should be required to read the Biblical reference to Sinai (Exodus, chapter XIX) and answer the questions on page 104.

*Line 13.* The meaning of this paragraph will not be clear to young pupils, but with the aid of the studies on pages 104 and 105, the teacher may help the children to project themselves into their future years, and to realize the influence which Nature has upon man. The sky, the wind, the mountain, the wood, the sea, which are the principal features of Nature, are all types of strength, and of honest performance of duty, and therefore to the thoughtful man are inspirations to better living.

*Lines 21-32.* Follow closely the studies on page 105.

*Line 21.* Earth means the world in which we live. It is sometimes said that the world owes every man a living. Do you think Lowell believed this?

*Lines 22-24.* Where are beggars or paupers buried? Everyone who has any money whatever must buy a burial lot in the cemetery. What does *shrive* mean? The priest and the minister must of course receive a salary so as to be able to pay their way in the world. Why should the priest be especially mentioned here?

*Lines 25-26.* If a person indulges in sinful pleasures,

which Lowell speaks of as buying dross at the Devil's booth, he pays for them in ill-health or lost reputation as well as in money.

*Lines 27-28.* If the teacher can show a picture of a court fool, the pupil will understand why the cap and bells are spoken of. We sometimes say that a person has made a fool of himself, which gives the same meaning as that expressed here.

*Lines 29-32.* In lines 21-28, the author is dealing with one's relations with other people; in lines 29-32, with one's relations with Nature. While men make one pay for all one gets from men, the natural world may be enjoyed by all freely and everyone may come into direct relationship to God by means of prayer. This thought of Nature reminds the author of the beauty of spring and he gives us one of the most charming descriptions of a day in early summer which has ever been written. This is within the comprehension of seventh and eighth grade pupils, and the teacher should so teach this passage as to lead to its hearty appreciation. Pupils should at first read through lines 33-95 without stopping to analyze them, to get as a whole the thought which the author wishes to convey. Then they should go back and study the lines in detail in order to appreciate more fully their beauty.

*Lines 35-36.* You have seen a violinist in tuning his violin bend his head and lay his ear over the instrument. So Heaven is conceived by the poet as laying its ear over the earth, to see if everything is ready to grow.

*Lines 37-38.* Mention some living things which we can hear in June and some things which we can see shine.

*Lines 39-42.* The most wonderful thing in Nature is how the seed, put into the soil, grows and develops. This is a constant miracle which defies human explanation. The poet here speaks as if plants had souls or spirits like man. This is not an uncommon idea with poets and men of thought.

*Line 44.* Explain how *thrilling* is a good word to use here as one looks at growing Nature in the spring.

*Line 45.* *Startles* means, *starts to grow*.

*Lines 47-48.* Mention some of the creatures that reside in leaves and grass.

*Lines 49-52.* A little bird singing is a familiar scene in summer. How does Lowell explain the reason for its singing so gayly.

*Line 56.* Which song do you think Lowell considers best? What is the proper meaning of the word *nice*? This is a good example of its correct use. *Nice* is one of the words that frequently is used carelessly and improperly.

*Lines 57-64.* From Nature itself the poet now turns to the effect of this beautiful scene on man. Which part of the year seems to you the fullest, best, most joyous? Pupils who do not live by the sea and who have never observed the rise and fall of the tide can only imagine the difference that is made when the tide comes in and covers the bare sand. So it is in summer when life is so full and glad as to make us cover our sorrows with the joy of living.

*Lines 65-79.* Do you think Lowell exaggerates in saying that we can feel things grow?

*Lines 80-95.* In these lines is the climax of the prelude. Show how the poet's thought in the prelude has risen from Nature to man's happiness. Is it easier to be good in pleasant weather than in gloomy? What lines suggest that we forget our anger in summer? Why should a summer scene like this rouse Sir Launfal to keep his vow? Select the parts of this description which you like best and commit them to memory. This is choice language and you will find it a treasure all your life to have these words stored up in your mind.

PART FIRST. *Lines 96-108.* What vow had Sir Launfal taken? Sir Launfal was one of King Arthur's Knights of the Round Table and they frequently vowed to find the Holy Grail. Read again page 101. What vision do you think Sir Launfal is looking for? Why does he think the vision would come more quickly while he slept on rushes? The rest of the poem is the vision or dream which came to Launfal as he slept on the rushes.

*Lines 109-127.* Describe in your own words the contrast



between the world in summer and the castle, as depicted by the poet. The *North Countree* is the northern part of England. Answer the questions on the siege of the castle by summer, as found on page 108.

*Line 122.* *Pavilions of Summer* means the trees of the forest.

*Lines 128-129.* A castle was surrounded with a moat, or ditch containing water, and to enter the castle it was necessary to let down a bridge over this moat. Describe in your own language the appearance of Sir Launfal as he rode forth. Why is the bright appearance especially well fitted to the knight and his errand?

*Lines 147-173.* Refer to page 108, and make the plot outline, as there suggested. Make a special study in dictionary and encyclopedia of leprosy, so as to be able the better to picture the scene here described. How could Sir Launfal make morn appear, that is, brighten the gate as he rode forth? What is meant by *scorn* in line 158? Why did the leper refuse the gold? How else can one give than from a sense of duty? What is meant by "the all-sustaining beauty"? How does this spirit of love unite everything? What makes a gift acceptable, that is, makes it a store, a large store, a large amount, even if the gift itself is small?

PRELUDE TO PART SECOND. *Lines 174-210.* What is the contrast between the prelude to the second part and that to the first part? You will see as you go on to Part Second why the poet chooses a winter scene here.

*Line 175.* How can snow be five thousand summers old? What special force is there in saying five thousand summers rather than five thousand winters? If you have been in the country in winter, you may have seen a brook with a roof frozen over it, the water running underneath.

*Line 178.* Look in the dictionary for a picture to show you what a groined arch is.

*Line 187.* What are the summer delights, sculptured by the frost? You have seen similar results of the frost on the windows in winter.

*Lines 211-239.* What impression of the castle did we get

in Part First? Why is a contrast desired here between the castle hall and Sir Launfal?

*Line 213.* Look in the dictionary for a picture of a corbel.

*Lines 217-218.* Can you imagine how the flames in a grate fire look like a flag in the wind?

*Line 219.* You have heard the sap hiss in a wood fire. Do you know how the locust's cry sounds?

*Line 220.* Where are the galleries in the wood in which sap is imprisoned?

*Line 223.* Where are the *soot-forest's tangled darks*, in which the sparks fly about?

*Line 226.* What is supposed to have happened to Sir Launfal since the close of Part First? What is his condition now? What feeling do you have as you read lines 225-239? How do your feelings compare with those which you had when reading about the leper in Part First? Compare the two preludes as suggested on page 110.

PART SECOND. Why is a different time of year represented here from that in Part First?

*Line 251.* How had it come about that another occupied the castle? Why was Sir Launfal not troubled about the loss of his earldom? What did trouble him?

*Line 255.* The cross was the emblem of chivalry, used by all the knights of the Middle Ages. See pictures of the cross in the illustration opposite page 6.

*Lines 258-301.* What did Sir Launfal think of as he sat and mused? How did the question of the leper in line 273 recall Sir Launfal from his dream of the camels in the desert? What had changed Sir Launfal's opinion of the leper from what it had been in Part First? How can the leper be an image of Christ? Pupils should read Matthew xxvii, 29-50, also John xx, 24-29, to be familiar with the Biblical allusions in lines 281-285. In what sense did the brown bread become wheaten and the water become wine? What spirit did Sir Launfal show as he shared his bread and water with the leper?

*Lines 302-347.* Account for the changed appearance of

the leper in the eyes of Sir Launfal. *The Beautiful Gate*, the main entrance to the Temple in Jerusalem. See Acts III, 2.

Into whom did the leper appear to be changed as he stood beside Sir Launfal? Explain how the leper or Christ might be called the Gate. Find the lines which express the heart of the truth that Lowell wishes to teach in this poem. What does line 328 suggest as to how Sir Launfal had had the experiences described in the poem? Why had Sir Launfal no further need for his armor? Go through the last paragraph, beginning with line 334, and explain the changes which had come over the castle. What has caused this great change? Compare the success of Summer's Siege with the failure as described in Part First. In what sense can it be said that the poor man was as much lord of the castle as Sir Launfal?

What is the great lesson which the poet sought to teach in *The Vision of Sir Launfal*?

### SUBJECTS FOR WRITTEN EXERCISES

1. The Beauty of "a Day in June."
2. The Free Gifts of Nature.
3. The Meaning of the Prelude to Part First.
4. The Holy Grail.
5. Sir Launfal's Vow.
6. Summer's Siege of the Castle.
7. Sir Launfal and the Leper.
8. The Contrast between the Preludes to Part First and Part Second.
9. Sir Launfal's Return.
10. True Charity.
11. The Meaning of Sir Launfal's Vision.

## SHAKESPEARE'S JULIUS CÆSAR<sup>1</sup>

WHEN *Julius Cæsar* is read in the eighth grade it is the pupil's introduction to Shakespeare and to the drama. It cannot be expected, therefore, that the literary criticism of the play will form an important part of the study. The purpose in reading *Julius Cæsar* in the grammar school must be to whet the appetite for Shakespeare, and the means to be used must be a simple understanding of the plot and of the lines as they occur. To understand the plot, some knowledge of Roman history is necessary. As grammar school pupils have for the most part not studied the history of Rome, a brief statement is here given of the minimum knowledge required. This should be given by the teacher to the class.

In the time of Julius Cæsar, Rome was a Republic. The city of Rome was founded in 753 B.C. and was ruled by kings until 509 B.C. At that time the people expelled the kings and set up a republic, which endured until 31 B.C., when Rome became an empire. Beginning as a city on the banks of the Tiber, the power and influence of Rome gradually increased until she ruled the greater part of the civilized world. At the time of Cæsar's death (B.C. 44) the Roman Republic included Italy, France, Greece, Northern Africa, and Asia Minor. Under the Republic, the highest authority in Rome was given to two consuls, who ruled jointly, being elected for one year at a time by an assembly of the people. At the time of this play, the principal law-making power was the senate, an assembly of six hundred men, who were chosen from among the most influential citizens. The dictator was a special official appointed in extraordinary times to exercise absolute power for a short term.

<sup>1</sup> The references are to the Riverside Literature Series, No. 67, published by Houghton Mifflin Company.



Julius Cæsar, whose name is given by Shakespeare to this play, was one of the greatest men the world has ever known — great as a general, as a ruler and statesman, and as a writer. He was born July 12, 100 B.C., and as a young man showed a great interest in the army and in all public affairs. After holding several other offices, Cæsar was elected one of the consuls for the year 59 B.C. It was the custom to appoint the consuls to act as governors of the Roman provinces, with the title "proconsuls," after their year of service as consuls. Accordingly in 58 B.C. Cæsar was appointed to govern the province of Gaul (modern France), a position which he held for nine years. During this time he conquered all the hostile tribes in Gaul, and crossed the Rhine into Germany and the English Channel into England. The leaders in Rome, chief among them Pompey, became jealous of Cæsar's success and power, and civil war was carried on in Italy, Spain, Greece, and Africa, wherever an army could be gathered to oppose Cæsar. But Cæsar was successful in crushing all his enemies and by 45 B.C. he became practically the sole ruler of Rome, having been elected dictator. Having no children of his own, he adopted his grand-nephew Octavius to be his successor. But there was continued opposition to Cæsar at Rome, which resulted in a conspiracy to murder him. It is at this point that the play of *Julius Cæsar* opens, the time being March, 44 B.C. The action of the play has to do with the conspiracy which led to Cæsar's assassination and with the course of events immediately following the assassination.

The Riverside edition of *Julius Cæsar*, Riverside Literature Series, No. 67, has notes of explanation at the foot of each page, also at the back of the book. The purpose of the following notes is to supplement these and to offer suggestions in regard to questions and possible lines of study. Not every question which the teacher should ask is given here. The most obvious questions are omitted and only those are inserted which will provoke more careful thought and study on the pupil's part.

A play being composed of acts and scenes lends itself

readily to a study of wholes. Pupils should be able to tell at the end of each act what its purpose is, what its place is in the play. So should it be with every scene within the act. Eighth grade pupils can appreciate the gradual ascent of interest until the climax is reached, then the decline, and they should watch to find where this climax is. The best way to treat a scene is for the pupil to read it through as a whole and answer such questions as these: Where is this scene laid? Who are the characters in the scene? What is the purpose of the scene? Is this purpose well carried out? What are the striking passages in the scene? Pupils should study from this point of view in preparing their daily lessons, not omitting to look up unfamiliar words and allusions — historical and mythological. In class, the teacher should pursue a similar line of questioning. The custom of assigning parts to different pupils for oral reading in class is a good one, but the best results of this exercise can only be secured by giving out these assignments in advance of the recitation for special study by certain pupils. Eighth grade pupils cannot be expected to understand the historical background of this play in its fullness, but enough attention must be given to this phase of the subject to make the drama intelligible.

### QUESTIONS AND SUGGESTIONS

*Julius Cæsar* is written in iambic pentameter, that is, there are five iambic feet in a line. See the discussion of this sort of meter in the notes on *Enoch Arden*, page 111 of this book. The first lines of the first scene are scanned as follows: —

Hence hóme| you í|dle créa|tures gét| you hóme  
 Is thís| a hól|idáy| What knów| you nót|  
 Béing| mechán|icál| you óught| not wálk  
 Upón| a lá|bouring dáy| withóut| the sígn  
 Of yóur| profés|sion Speák| what tráde| art thóu|

In the first foot of line 3, the natural accent in the word *being* is on the first syllable. Be careful, therefore, not to give too much force to the second syllable, *-ing*. In the

third foot of the fourth line, the syllables, *-bouring*, are spoken closely together so as to be really but one syllable.

ACT I, SCENE I. Pupils should always refer to the *dramatis personæ* to learn who the characters are in each scene. Flavius and Marullus are tribunes, officials who exercised a power to veto the acts of certain other public officers. They appear only in this scene.

*Line 11. Cobbler.* This scene contains several clever puns. Pupils should explain the force of them. *Cobbler* means a clumsy workman as well as a mender of shoes.

*Line 19.* Explain the two uses of the expression, *be out*.

*Line 28. Neat's* refers to cattle as distinguished from horses, sheep, and goats.

*Line 33. A triumph* was a special honor accorded to a victorious general by the senate, upon certain conditions, among which were these; that the general must have commanded in person, that the battle must have ended the campaign, and that at least five thousand of the enemy must have been slain. The triumph was a procession in which the general entered the city in a chariot, drawn by four horses. He was preceded by the captives taken in war and followed by his troops.

*Line 34.* What feeling toward Cæsar is indicated by this speech of Marullus?

*Line 39.* Pompey had at first been Cæsar's friend, but finally broke with him and became his rival and his enemy. He was a great general and was three times given a triumph.

*Line 53. Pompey's blood* means Pompey's sons, not the blood arising from the death of Pompey. The triumph of Cæsar here referred to was for a victory over the sons of Pompey.

*Line 56.* The Romans believed in many gods instead of one.

*Line 57.* What cause is suggested here for the plagues and pestilences which afflict mankind?

*Line 58.* What *fault* is referred to?

*Line 61. Lowest stream* means lowest part of the stream.

*Line 62. Exalted shores* — highest part of the river bank. Show the exaggeration in suggesting that the Tiber could be filled with tears.

*Line 62. Exeunt* is the third person plural of the present tense of the Latin verb *exeo*, meaning *to go out*. This word is used to indicate that more than one person leaves the stage. *Exit* is the third person singular and is used when but one person leaves.

*Line 63.* This line may be rewritten, *See whether their basest mettle be not moved*, which suggests the meaning more clearly.

*Line 65.* Rome was built on seven hills, one of which was called Capitolinus. Upon this hill was a beautiful temple known as the Capitol, dedicated to Jupiter, the greatest Roman god.

*Line 66.* The streets of Rome were lined with statues or images of Cæsar in honor of his triumph and these statues were decorated with scarfs. Why should Flavius suggest that these decorations be taken down?

*Line 72. Vulgar*, here used as a noun, means the common populace.

*Line 74.* In this first scene enough is shown of the feeling of these tribunes toward Cæsar to make lines 74–77 intelligible to the class. Require a good explanation of the meaning of this passage.

ACT I, SCENE II. *Flourish*. This word, found frequently in the stage-directions, means a call on the bugle, to attract attention and to announce a procession or some special occasion. *Antony*, a friend of Cæsar, who had been in command of part of Cæsar's army and who this year (44 B.C.) was consul with Cæsar. *For the course*. It was customary at the feast of the Lupercalia for young men to run through the streets in sport, striking in a playful way those whom they met.

*Cicero*, the famous orator, who acts only a minor part in this play.

*Brutus*, formerly a warm friend of Cæsar, but now the head of the conspiracy against him.



*Line 8.* It was a curious superstition that a woman, touched by one of the runners at the feast of the Lupercalia, would give birth to a child.

*Line 18. The ides of March.* The Romans reckoned their days from three points in the month, *the kalends*, or first day of every month, *the nones*, the fifth or seventh, and *the ides*, the thirteenth or fifteenth. The ides of March were March fifteenth.

*Line 24. Sennet*, a trumpet call, to announce an exit or entrance on the stage. Which does it indicate here?

*Line 29.* What indicates a *quick spirit* in Antony?

*Line 37.* Taking Brutus's speech as a whole, explain why he seems to have been somewhat cold to Cassius. What feelings or thoughts have troubled Brutus?

*Line 42. Soil* means *stain*.

*Lines 48–78.* Read through these lines and then tell what Cassius is trying to convince Brutus of.

*Line 48. Mistook* for *mistaken*. Shakespeare frequently interchanges verb forms in this way.

*Line 50.* What *thoughts* or *cogitations* does Cassius mean?

*Line 59. Many of the best respect* means *many of the most highly respected*.

*Line 60.* Why is Cæsar excepted from those who saw Brutus's virtues?

*Line 61.* Who is referred to as a *yoke* on the people?

*Line 62. His eyes.* It is hard to tell why *his* is used here. The meaning undoubtedly is that these highly respected citizens wish that Brutus could see through their eyes.

*Line 72.* The use of *laughter* here is not clear. *Lover* would make the meaning more evident.

*Line 73. Stale* is used as a verb here and the meaning is, "If I were in the habit of making stale my love with common and frequent promises to every one who professed to love me."

*Line 76. Scandal* is used as a verb here.

*Lines 77, 78.* Profess to be a friend to the common

rabble (rout), that is, to everybody, by giving them banquets.

What effect was this argument of Cassius designed to have on Brutus as regards Brutus's relation to Cæsar?

*Line 81.* Why does Cassius express surprise here?

*Line 86.* Many of these passages are exceedingly difficult of comprehension, entirely too difficult for grammar-grade pupils to understand without the teacher's help. This is a case in point. The meaning of Brutus is that, if Cassius is to speak of the general welfare of all the people, Brutus will regard this as of more importance than either honor or death, that is, he will live for the good of all instead of working to gain honor for himself or to avoid death.

*Lines 88-89.* The meaning is, "May the gods so prosper me that I may love honor more than I fear death."

*Line 90.* The following speech of Cassius is one of the very finest in the play and in all literature. As is suggested on page ix of the Introduction, the speech in whole or in part should be committed to memory.

*Line 96.* *In awe* means *afraid of*.

*Line 112.* The teacher should refer pupils to a translation of the *Æneid* of Virgil, Book II, lines 634-804, and tell them that this Latin poem is read in the High School. The teacher should also read to the class a translation of this part of the *Æneid*, describing the rescue of Anchises.

*Line 116.* Why does Cassius speak of Cæsar as a god?

*Line 119.* What is the significance of this incident of Cæsar's sickness in Spain?

*Line 123.* *Bend* means *bent* or *inclination*.

*Line 136.* A colossus was a giant statue of a man. The Colossus of Rhodes, on an island in the *Ægean* Sea off the coast of Asia Minor, was one of the seven wonders of the ancient world. It was probably ninety feet high and thus seemed to stand astride of the world.

*Line 139.* Do you believe that a man can make of himself what he wishes to? Is the fault in ourselves or in our stars, that we are not able to rise to high position in the world? The ancients believed that the position of the

stars at the time of one's birth had an influence on one's career.

*Line 152.* The literatures of many early peoples tell of a great flood which destroyed all mankind. The Bible, in Genesis, chapters VI and VII, describes one. Greek and Latin literatures record a flood in Greece which destroyed all men save Deucalion and his wife Pyrrha, who reseeded the earth by throwing stones over their heads behind them. The stones that Deucalion threw became men; those that Pyrrha threw, women.

*Line 156.* A pun on the words *Rome* and *room* which were pronounced alike.

*Line 161.* Since the expulsion of the kings (509 B.C.) the name king had been exceedingly distasteful to the Romans. What effect would this mention of another Brutus have on Marcus Brutus?

*Lines 162-163.* Unusual meanings of *jealous* and of *aim*. What words can be put in their stead here?

*Line 172.* *Villager*, one who lived outside the city of Rome and was not a citizen.

*Lines 176, 177.* What is the comparison here in speaking of *striking fire*? How is fire "struck out" of flint?

*Line 192.* This speech of Cæsar's has been often quoted. It draws a comparison between men who give themselves to worldly pleasure and enjoyment, thus growing fat and jolly, and those who lead a thoughtful, intellectual life.

*Lines 200, etc.* What do we learn in this speech concerning Cæsar's character?

*Line 221.* What is the significance of saying that Cæsar rejected the crown with the back of his hand?

*Line 228.* *Marry*, a common word in Shakespeare, equivalent to our word *indeed*.

*Line 234.* Ask pupils to express in their own words Casca's opinion of Cæsar.

*Line 256.* Explain the pun here on the expression, *falling sickness*.

*Line 265.* *An* here means *if*.

*Line 277.* *Ay*, meaning *yes*, as here, is pronounced *ī*.

*Line 285.* See Act I, Scene i, line 66, where Flavius bids Marullus tear off the decorations from Cæsar's statues on the streets.

*Lines 314–315.* Cassius means, "If I were Brutus and Brutus were I, Cæsar should not coax and flatter me as he does Brutus."

*Line 316.* *Hands* means *handwritings*.

*Line 322.* Have pupils give a brief summary of Scene ii, and point out its effect upon Cassius and Brutus, the leading conspirators against Cæsar.

ACT I, SCENE III. *Line 10.* If you have seen meteors or shooting stars, explain how their appearance might cause fear.

*Line 11.* *Civil strife.* The meteors, it is suggested, may be due to the discharge of guns in a war in heaven.

*Line 15.* What effect would these wonderful occurrences have on the conspirators?

*Line 23.* *Upon a heap* means *crowded together*.

*Line 26.* *The bird of night*, the owl. Why is it called the bird of night?

*Line 48.* *Unbraced*, with dress opened.

*Line 49.* The ancients believed that a stone fell from the sky as the result of a flash of lightning.

*Line 80.* What is the purpose of this speech of Cassius?

*Line 89.* What does Cassius mean to say that he will do?

*Line 95.* None of these things can retain, hem in, or confine the strong spirit.

*Line 103.* Go carefully through this speech of Cassius to show how skillfully he influences Casca against Cæsar.

*Line 118.* *Be factious.* That is, stir up a faction or party to punish Cæsar for his ambitious designs.

*Line 128.* *The element* means *the heavens or sky*. We speak of the elements, meaning the weather.

*Line 129.* *In favour's like*, the weather is in appearance like the work we have in hand.

*Line 143.* A *prætor* was a judge. Brutus was prætor this year.

*Line 146.* *Old Brutus* refers to Lucius Junius Brutus,



an ancestor of Marcus Brutus, who led the uprising which drove the kings out of Rome in 509 B.C. (See Act I, Scene ii, line 159.)

*Line 162. Conceited*, meaning *conceived* or *thought out*.

*Line 164.* At this point pupils should summarize the three scenes of the first act and forecast what the action will probably be.

ACT II, SCENE I. Why is Brutus in his garden or orchard at night?

*Line 10.* What reasons does Brutus give in this speech for thinking that Cæsar should be killed?

*Line 12.* *The general* refers to the people as a whole, the general community.

*Line 14.* A line which has become a proverb. What does it mean?

*Line 15.* *That* means *granted that*, *suppose he is crowned*.

*Lines 21-27.* Let pupils tell in their own words what this passage means.

*Line 44.* *Exhalations*, meteors or shooting stars.

*Line 54.* The last King of Rome was Lucius Tarquinius Superbus.

*Line 61.* The pupils should analyze this passage, to appreciate the forceful way in which is described the growth of determination upon a course of action.

*Line 76.* *Favour*, appearance.

*Line 83.* *If thou path.* The meaning here is, "if thou walk in thy usual form, the world of darkness (Erebus) could not hide thee, so terrible art thou in appearance."

*Line 84.* *Erebus*, a dark and gloomy region between the earth and the abode of the departed or Hades.

*Lines 92-93.* What is the purpose of this flattering remark to Brutus?

*Line 114.* Have pupils state in their own language the underlying thought in this speech of Brutus. What is Brutus's attitude toward the conspiracy against Cæsar as shown in this speech?

*Line 129.* Let priests and cowards swear.

*Line 132.* Require oaths of those whose integrity men doubt, but it is not necessary for such honorable and determined men as we are to bind ourselves by an oath.

*Line 135.* *Or . . . or* means *either . . . or*.

*Line 138.* *A several bastardy* means a *special act of baseness*.

*Line 162.* Have pupils give in their own words the course of Brutus's argument against the killing of Antony. To us the coolness with which Brutus discusses the different aspects of murder here is positively brutal.

*Line 175.* A negative is understood in this line, *let not our hearts*.

*Line 196.* Quite different from the opinion he formerly held that dreams and religious ceremonies had no positive meaning.

*Line 200.* An augur was a religious official at Rome whose duty it was to answer questions in regard to the future by observing the flight and action of birds, the entrails of beasts, by signs in the sky, etc.

*Line 215.* *Doth bear Cæsar hard* means *is angry with Cæsar*.

*Line 216.* *Rated*, berated, scolded.

*Line 230.* Slumber as sweet and refreshing as dew and as full or heavy with sweet refreshment as honey.

*Lines 233-309.* Read through this conversation between Brutus and Portia and then answer the following questions about it: Why does Portia think something unusual is worrying Brutus? What does this indicate regarding Brutus's attitude toward the conspiracy? What does this speech show as to the Roman conception of the true relationship between husband and wife?

*Line 266.* *Rheumy*. Rheum is a watery discharge from the mucous membrane as when the eyes and nose run from a cold. Portia suggests that Brutus might catch cold by walking at night.

*Line 300.* Portia had gashed her own thigh in order to show that she could bear pain and suffering.

*Lines 310–334.* What power of Brutus does this incident with Ligarius show ?

*Line 315.* It was an old custom for those who were sick to wear a kerchief on their heads.

ACT II, SCENE II. *Line 5.* Here priests are the augurs referred to in the previous scene. (See note on line 200 above.)

*Line 10.* What does this speech of Cæsar indicate about his character ?

*Line 16.* *The watch* means *the guards* who were on watch.

*Lines 32–33.* These two lines should be committed to memory by the pupils.

*Line 41.* The signs observed by the augurs were supposed to be sent by the gods.

*Lines 58–107.* Ask pupils to explain in their own words the steps by which Decius changed Cæsar's mind. What argument of Decius had most influence on Cæsar ?

ACT II, SCENE III. *Line 10.* *A suitor*, one who asks a favor of a great man.

*Lines 11–12.* Artemidorus laments that a virtuous person cannot be free from ambition.

*Line 14.* In Greek and Roman mythology the Fates (Clotho, Lachesis, and Atropos) were three women, supposed to preside over the life of man from its beginning to its end. They determined what his life should be and when he should die.

ACT II, SCENE IV. Read this scene through and answer the following questions : Do you think Portia now knows the purpose of the conspirators ? How does this scene still further excite our interest in the play and in what is about to happen ?

ACT III. Before beginning the study of Act III, recapitulate the play to this point by asking these questions : How many scenes in Act I ? in Act II ? Give the substance of each scene. How does each scene help in carrying the play forward towards its climax in Act III ?

ACT III, SCENE I. Ask pupils to read the stage-direction

and to tell who each person is. They should be able to do this without referring to the *dramatis personæ* at the beginning of the play.

*Line 22.* Why does Cassius threaten to slay himself?

*Line 35.* Read through this speech of Cæsar and tell whether you think Cæsar here shows himself to be ambitious of great power.

*Line 51.* *Repealing* here means *recalling*. Note the shrewdness with which the conspirators pretend to have a case to appeal to Cæsar.

*Line 74.* *Olympus*, a mountain in Greece where the gods lived. Cæsar likens himself to a god and suggests that it is impossible to change a god's mind.

*Line 77.* Explain why Cæsar was particularly offended when Brutus struck him. What is meant by saying, *Tyranny is dead*?

*Line 94.* *Abide this deed*, answer for it, be blamed for it.

*Line 98.* *Fates*. Where have we had reference to the Fates before?

*Lines 99–105.* Explain how the conspirators here try to ease their consciences.

*Line 112.* Ask a certain pupil to tell the class something of the French Revolution as illustrating a similar bloody scene *in states unborn* at the time of Cæsar.

*Line 115.* *Pompey's basis* means the *base of Pompey's statue*.

*Line 117.* Compare lines 78, 81, 110 of this scene. How could the death of Cæsar be said to give liberty to the country?

*Line 122.* In what scene have we learned of Antony before? How have we before noted his friendship to Cæsar?

*Line 148.* Read through this speech of Antony's and tell what Antony really means by asking the conspirators to kill him.

*Line 152.* *Must be let blood*, means *must be killed, must be bled*.

*Line 159.* *If* is understood here — *If I live a thousand years*.



*Line 177.* If Antony will join with the other conspirators, he will have a voice in determining who shall rule the state now that Cæsar is dead.

*Line 184.* Why does Antony wish to shake hands with these men ?

*Line 191.* Your good opinion of me is now doubtful.

*Line 195.* It is a beautiful thought that the dead in their spirit life look down upon earth and see us.

*Lines 204–210.* A beautiful passage. Pupils should carefully observe the use of the two words, *hart* and *heart*.

*Line 206.* *Lethe*, in Greek mythology, was a river whose waters when drunk would cause one to forget the past. Antony means that the conspirators are making their hands red in Cæsar's blood, a stream which carries Cæsar to forgetfulness.

*Line 213.* *Cold modesty.* A friend ought to speak more enthusiastically ; even an enemy would use such language as has just been spoken.

*Line 257.* *The tide of times*, the course of time.

*Line 263.* Pupils should analyze this strong passage showing the different ways in which Antony expresses the evil results which he thinks are to come upon Rome because of the assassination of Cæsar.

*Line 271.* In Greek mythology, *Ate* was the goddess of discord and revenge.

*Line 273.* *The dogs of war* are fire, famine, and the sword.

*Line 276.* Octavius Cæsar was a nephew of Cæsar, and afterwards, in 31 B.C., became the first Roman Emperor, with the name Augustus.

ACT III, SCENE II. This scene marks the high point of interest in the play. The speeches of Brutus and Mark Antony to the people have been universally admired. They are among the finest passages in all Shakespeare's writings.

*Line 19.* How is it possible for Brutus to love Cæsar and yet kill him ?

*Line 22.* What means the expression, *I lov'd Rome more* ?

*Line 24.* How could Cæsar's death make them *all free men*?

*Line 26.* What grammatical irregularity in this line?

*Line 48.* Go back over this speech of Brutus and show step by step how skillfully he led the citizens to feel that he had done the state a service in killing Cæsar.

*Line 74.* In what attitude of mind is the crowd when Antony begins to talk to them?

*Line 83.* Do you think Antony means that Brutus is an honorable man, or is this sarcasm?

*Line 96.* Lupercal, a feast day. (See Act I, Scene i, line 69.)

*Line 108.* What effect on the people did this pause have?

*Line 109.* Why did the people change so soon from the feeling which they had when Brutus spoke to them?

*Line 129.* Point out the steps by which Antony in the rest of the speech excites the people to a pitch of frenzy.

*Line 170.* This speech of Antony's cannot be surpassed in all literature as being effective and suited to its purpose. Picture the scene—the dead body of Cæsar covered with his cloak, the crowd gathered in awe about, and Antony in tears, hardly able to control himself enough to speak.

*Line 181.* Why should special emphasis be laid on the rent made by Brutus? What had Brutus but recently said to these same people?

*Line 210.* Why does Antony say he does not wish to stir them up?

*Line 217.* What is the intended effect of this reference to Brutus?

*Line 271.* Where would Brutus and Cassius be going?

ACT III, SCENE III. What does this scene show in regard to the condition of the mob?

ACT IV, SCENE I. Before beginning to read this act, the pupil should recall who Antony, Octavius, and Lepidus are. After Cæsar's death, Antony, Octavius, and Lepidus formed what is known as a triumvirate, a union of three men, to rule the country.

*Line 1.* Why are these names being *pricked* or *checked*?

*Line 9.* Were these men willing to carry out Cæsar's wishes as shown in his will? How does this compare with what Antony had said about the will in his speech?

*Line 42.* Why are Brutus and Cassius getting an army together? Do they represent the cause of the people?

ACT IV, SCENE II. Find Sardis on the map. The pupils should tell who the persons are that are represented in this scene.

*Line 9.* What *things* does Brutus mean?

*Lines 18, etc.* One of the many passages in the play in which Shakespeare drops into noble language and expresses a universal truth in striking words. Let pupils give this in their own words.

ACT IV, SCENE III. *Line 19.* How did Cæsar bleed for *justice' sake*?

*Line 27.* Have you ever heard a dog *bay the moon*?

*Line 28.* Follow closely the steps of this quarrel. Show how each angers the other by his various speeches.

*Line 102. Plutus.* Pluto or Plutus is the god of the lower world.

*Line 136. Time,* meter, measure.

*Line 184.* Brutus already knows of Portia's death, for he has just told Cassius. Why, then, does he pretend not to know of it?

*Lines 218-221.* Well-known lines. Pupils should commit them to memory.

*Line 268. Mace,* a club or staff.

*Line 275.* Why is it appropriate that the ghost of Cæsar should visit Brutus?

ACT V, SCENE I. What is the cause of the war between Octavius and Antony on the one side and Brutus and Cassius on the other?

Which army represents the cause of the people? Which represents the cause of Cæsar?

*Line 24.* How may Octavius be called Cæsar? (See note on Act III, Scene i, line 276.)

*Line 34. Hybla,* a mountain in Sicily, famous for its honey.

*Line 77.* *Epicurus*, a Greek philosopher whose teachings denied the existence of anything supernatural.

*Line 85.* What different significance does the presence of ravens and crows have from that of eagles?

*Line 102.* *Cato* was a prominent Roman official and general who had committed suicide a short time before this. In philosophy, he was one of the Stoics, who believed that suicide was justifiable.

ACT V, SCENE II. *Line 1.* *Bills*, orders to his colonels and captains.

ACT V, SCENE III. *Line 45.* Why does Cassius commit suicide?

*Line 63.* Why does Titinius feel that Cassius's death means so much to Rome?

*Line 77.* Were Brutus and Cassius friends at this time?

*Line 90.* Why does Titinius kill himself?

*Line 94.* Why does Brutus address the spirit of Cæsar?

*Line 97.* In what sense could Titinius crown Cassius?

*Line 104.* *Thasos* is an island near Philippi in the Ægean Sea.

ACT V, SCENE V. *Line 12.* Why does Brutus wish to die?

*Line 51.* So many deaths make this play a real tragedy.

*Line 68.* Recall Antony's great speech, Act III, Scene ii. Antony's words are always noble.

*Lines 73-75.* The pupils should commit to memory these fine lines as a fitting close to the play.

## SUBJECTS FOR WRITTEN EXERCISES

1. The Cause of the Conspiracy against Cæsar.
2. Why Cassius was jealous of Cæsar.
3. Was Cæsar ambitious?
4. Cæsar's Courage.
5. The Assassination of Cæsar.
6. The Speech of Brutus to the People.
7. Antony's Speech.
8. The War after Cæsar's Death.



## TENNYSON'S ENOCH ARDEN<sup>1</sup>

BEFORE beginning the study of *Enoch Arden*, pupils need to know that the scene is laid in England and that its author, Tennyson, was one of the greatest poets of the nineteenth century. His greatness lies in the depth and nobility of his thought and in the picturesque beauty of the language which he employs. From day to day the teacher should point out the charm of the words used, — their appropriateness and expressiveness, — and as the plot of the story develops, the noble lesson which it teaches should be frequently emphasized in the class. *Enoch Arden* is peculiarly well adapted to the eighth grade, and its study should result in arousing a love for poetry and in a strong impulse toward an unselfish life among the growing boys and girls who read it.

This poem is easily divided into chapters. Have the pupils make the divisions and name the chapters, and let the class choose the best divisions and names. Each chapter will be made up of paragraphs, each paragraph complete in itself. For instance, the first paragraph is the stage-setting, the second, the *dramatis personæ*, etc. Let the pupils name the paragraphs as the critical study of the poem proceeds.

### QUESTIONS AND SUGGESTIONS

Explain the form of the poem. It is written in pentameter, that is, with five divisions or measures in each line. Each of these measures, called a foot, is composed of two syllables, the first short or unaccented, the second, long or accented. Such a poetic foot is called an iambus. Many lines will be found imperfect, but few of them awkward.

<sup>1</sup> The references are to the Riverside Literature Series, No. 73, published by Houghton Mifflin Company.

For example, the first line has in the third foot not an iambus but a trochee, — that is, a foot made up of an accented syllable followed by an unaccented, — but it does not make the line hard to read. *Chasm* is one syllable. The measure is marked thus : —

Long lines| of cliff| breaking| have left| a chasm  
And in| the chasm| are foam| and yel|low sand

It is a good plan to devote part of a lesson occasionally, particularly in the first half of the poem, to marking the meter and scanning the lines, for in reading poetry aloud it is quite as important to reproduce the swing and measure of the lines as it is to speak the words correctly and with feeling. Often two syllables count as one, as in line 56, *favora-bly* ; line 83, *mu-tual* ; line 131, *in the* ; line 135, *in her*. Let the children mark and read the irregular lines to make them sound uniform with the regular ones.

*Lines 1–9.* Note that the scene unrolls as before one who is approaching on board a ship ; also note how skillfully the coloring of the picture is introduced in the description.

*Line 4.* What is the *effect* of the adjective *mouldered*, when applied to the church ?

*Line 6.* How would you say *high in heaven behind it* in prose or common conversation ? What poetical touch is there in the line ? What is a *down* ? In what country is this word most used ?

*Line 8.* *Haunted*, a word well in accord with the somewhat somber picture, as if the nutters were ghosts drawn to the wood by a supernatural influence. Bring out the pupils' impressions of the scene — Is the town pretty ? — Is it new ? — Which is made more attractive in the picture, the town itself or the sea, the hills, and the woods ? How does this paragraph illustrate Tennyson's love of Nature and skill in description ?

*Line 15.* How does the adjective *winter* help to make Enoch's condition appear more desolate ?

*Lines 16–19.* Give all the meanings of the word *lumber*. What is a *lumber-room* ? Is this use of the word American ?

Define *waste, lumber, cordage, swarthy, fluke*. There is nothing better than a study like this to teach brief and clear definition.

*Line 21.* In what senses may *fly* be a transitive verb?

*Line 22.* What is the effect of the repetition of *daily*?

Watch for other examples of this kind of repetition.

*Lines 23-36.* Later in the study it will be interesting to return to this paragraph and see how clearly it defines the characters of the three.

*Lines 37, 38.* Explain the poetic uses of the words in these lines.

*Line 42.* Why should Annie be kinder to Philip than to Enoch?

*Line 50.* Why is *breathe* more effective than *live* would be?

*Line 51.* Why is *leagues* a more appropriate word than *miles*?

*Line 53.* Put in simpler language, *Thrice had pluck'd a life*, etc.

*Line 55.* Show how the sound of this line resembles the sound of the storm that it implies.

*Line 57.* Why is *May* an appropriate month to name here? Why is *May* used instead of *year*?

*Line 60.* Does *clambered* add anything to the meaning of *climbs*, used in line 5?

*Line 63.* What do *great and small* refer to?

*Lines 67-68.* Have the pupils express these two lines in their own language. What word is used here in a poetic sense?

*Line 71.* Give a synonym for *all*.

*Line 73.* Why did Philip see his doom here?

*Line 75.* What is the comparison in the words *like a wounded life*?

*Line 77.* What is the purpose in mentioning that the rest were merry-making while Philip had his dark hour?

*Line 78.* What was the cause of Philip's dark hour?

*Lines 81-82.* What is the effect of the repetition in these lines?

*Line 86.* What previous line closely resembles this?

*Line 90.* How could the boy be thus described?

*Line 95.* How is it possible to use the word *thousand* here?

*Line 100.* What does this line show about Enoch's occupation?

When the poem thus far has been studied, scanned, and read aloud, have the children *write the story in their own words*. What they write will indicate whether they are understanding, appreciating, and enjoying it, and also the special help needed by each one.

*Lines 101-127.* Have the pupils tell the different steps of misfortune which came to Enoch.

*Line 111.* *Theirs* — whose?

*Line 116.* Explain the meaning of this common expression, *hand to mouth*.

*Line 118.* This line foreshadows the event and has a breath of superstition in it, as if God were to take him too literally at his word.

*Line 129.* How had Enoch's trouble been relieved?

*Line 130.* Tell the myth of Phœbus, the sun-god, who was supposed to ride through the sky in a chariot.

*Lines 131-132.* What part of speech is *isles*? What is its object? What is the *offing*? Have the children paraphrase this sentence. What is the effect of the incomplete clauses?

*Lines 133-147.* What strong points in Enoch's character are brought out in these lines?

*Line 158.* Why did Annie oppose Enoch?

*Lines 159, etc.* What two ways are suggested here of securing one's wishes? Show the good points in both Enoch's and Annie's characters as brought out in these lines.

*Line 168.* What is meant by the *old sea-friend*?

*Line 175.* How could Annie think of this work as building her death-scaffold? *Raising* means *being raised*.

*Lines 182-237.* This description of Enoch's parting from Annie is one of the most beautiful parts of the poem. Lead pupils to see how natural it is and to point out the acts of



Enoch which make us admire him. Also ask pupils to explain the features of the parting which cause sympathy with Annie.

*Lines 186-187.* Try to have pupils appreciate what prayer is, from these beautiful lines. This is one of the simplest and at the same time one of the most comprehensive explanations of prayer which can be given.

*Line 201.* How does this line indicate its poetical form?

*Line 205.* Explain why *heard* is repeated three times. Why did Annie not believe what Enoch said?

*Line 217.* What force is there in using the word *last* twice here?

*Line 222.* See Hebrews vi, 19; Psalm cxxxix, 9; Psalm xcv, 5. Have the children look up these references and read the context in the class.

Throughout lines 157-237, Annie's prescience of evil awakens in the reader's mind suspicion of approaching tragedy, and by thus foreshadowing it, makes it more impressive like the fulfillment of prophecy.

*Line 242.* Why do you think Annie could not see Enoch?

*Line 247.* What in this line shows you the courage of Annie now that Enoch was gone?

*Line 249.* This line is very difficult to read, because there are two imperfect feet in succession, *cómpen|sáting*. It is practically necessary to accent *-pen*.

*Line 257.* What news did Annie expect?

*Line 282.* Why should Annie weep at Philip's entrance?

*Lines 284, 290, etc.* What traits of character does Philip show here?

*Lines 298-299.* Where have these lines occurred before?

*Line 301.* What *morning* is meant? For a similar idea see line 37.

*Line 311.* In England up to very recent times schooling has not been free, and only people of some means could send their children to school.

*Line 327.* Why do you think Philip was *lifted up in spirit*? How does this picture of Annie's suffering appeal

to the reader? Later on, find out whether the pupils think it helps to justify her in marrying Philip when she does not know that Enoch is dead?

*Line 332.* What did Philip fear that people would say about him? Why is *lazy* a good word to use in describing *gossip*?

*Lines 341–358.* Have the pupils tell what they like about this passage. Pick out the lines which give the most pleasing pictures of Philip's kindness to the children.

*Lines 363–364.* Describe in your own words the picture of Philip which you see here.

*Line 378. Reluctant.* This word makes the boughs seem living beings consciously resisting being plundered.

*Line 383.* Where has this expression occurred before?

*Line 389.* Why does Philip seem angry?

*Line 394.* Whose voices? Why do they make her feel *solitary*?

*Line 418.* How long has Philip loved Annie?

*Line 422.* What does Annie mean by something happier than herself? In what sense is *happier* used here?

*Line 425.* How does this speech of Philip show that he was sincere in his love?

*Line 427.* Why do you think Annie seemed to be *scared*?

*Line 428.* Does Annie think Enoch really will come?

*Line 430.* In what way would she be *wiser in a year*?

*Line 435.* Do you think Annie wished to marry Philip? Why did she want to wait a year? What does this show about her character?

*Line 438.* Show the beauty in this way of speaking of the sun.

*Line 446.* What does Philip mean by Annie's *hour of weakness*?

*Lines 447–448.* What do these lines show about the characters of both Philip and Annie?

*Line 457.* What force do these broken lines give to this incident?

*Line 461.* What is *the lifelong hunger*?

*Line 462.* Why did his voice shake?

*Line 464.* Why did Annie pity Philip?

*Line 471.* Why were the gossips so impatient?

*Line 479.* What was this wish?

*Line 485.* Why did Philip feel that he was being found fault with?

*Line 488.* Show the poetical beauty of thus speaking of the darkness.

*Line 500.* See Malachi xiv, 2.

*Line 502.* See John xii, 13.

*Line 503.* Why did Annie speak wildly?

*Line 507.* Where has this line occurred before?

*Line 509.* What is the force of repeating *merrily* in these three lines?

*Line 525.* The Bay of Biscay, where the winds come from the west and make the waves move eastward.

*Line 528.* The Cape of Good Hope — where is it? Trace this voyage on the map.

*Line 531.* What is meant by the *breath of heaven*?

*Line 539.* What is the figurehead of a boat?

*Line 543.* Show what a poetical expression is found here for a cloudy night.

*Lines 552, 553.* The language here is highly poetical. Put the meaning of these lines in simple form.

*Line 557.* What was Eden? See Genesis, chapters II and III. Why is this island spoken of as an Eden?

*Line 565.* Hollowing out the log for a canoe by burning.

*Line 567.* Why did Enoch think he was bidden to wait?

*Lines 568–617.* This passage serves for a study of Tennyson's love and knowledge of Nature, his ability to portray it, his wonderful power of stirring the soul and wringing the heart with words that are strong and simple and marvelously chosen. Of all the poem it is probably the best written and the most touching. Lines 587–595 especially could hardly be surpassed. The whole passage will repay the closest study of the choice of words, the use of contrast, the sound of the lines, — for example, 580–581, — the

ability to convey feeling, as Enoch's homesickness in lines 601-608.

*Lines 568-575.* What sort of picture do you get here of the island?

*Line 582.* What do you learn here of the size of the trees?

*Line 585. Seaward-gazing,* a remarkable instance of Tennyson's use of personification, as if the very cavern in which Enoch slept were watching the sea for a sail.

*Line 595.* Show the features of this description which make it most forceful and vivid. Can you realize from this description the feelings of a man alone on a desert island?

*Line 597. Golden lizard.* The meaning is that Enoch became so inactive from long-continued watching that the lizard, itself the most sluggish of animals, regarded him as dead matter and did not hesitate to crawl upon him.

*Line 601.* Where is this *darker isle*? Why is it darker? What is meant by the line? On which side of the equator is Enoch?

*Line 602.* Find where in the poem these objects have before been described.

*Line 611.* What *bells* does the poet wish us to think of here? Enoch in a dream seems to hear the bells at home.

*Line 615.* A beautiful and forceful way of speaking of God. (Compare line 187, where prayer is spoken of in similar forceful lines.)

*Line 618.* Why is *early* used here? Point out the poetical touch in the expression, *early-silvering head*. How would this idea be expressed in prose?

*Line 641.* Name the effects of Enoch's long solitary life as shown in lines 632-644.

*Line 642.* The sentence beginning *whom* is a complicated one and its understanding will be made clearer by a careful grammatical analysis of it.

*Line 648.* Try to imagine yourself in Enoch's place on this homeward voyage and follow his thoughts and feelings.



*Line 655.* What is the significance of the expression, *like a lover*?

*Line 656.* Explain the force of each word in this beautiful line, *dewy, meadowy, and morning-breath.*

*Line 659.* What did the sailors do for Enoch as told in this line?

*Line 664.* Why the broken line and incomplete sentence?

*Lines 665-677.* Why is this description of the weather especially appropriate? How do you feel as you read this description?

*Line 672.* *Nigh-naked* is a good example of a word made by the poet. Tennyson is especially skillful in thus making compound words. Find ten other words in the poem made in a similar way.

*Line 679.* What was Enoch thinking of according to this line?

*Line 680.* Why were his eyes upon the stones?

*Line 684.* *Bill of sale*, a notice on his old home offering it for sale.

*Lines 696-766.* We come in these lines to the climax of the poem. He must be a cold person, indeed, who is not touched and deeply moved by this picture. Eighth grade pupils, boys and girls alike, should be impressed with this passage, and if they do not respond to it the teacher should try more diligently with the next class to bring out the feeling.

*Line 699.* What is implied as the object of the verb *knowing*?

*Line 706.* Did Enoch show no feeling on account of indifference, or purposely?

*Line 712.* What is the force of repeating the word *lost* three times?

*Line 714.* What is the implied conclusion to this sentence? Have different pupils suggest endings to the sentence.

*Lines 717-718.* How does the use of the words *dull* and *duller* here fit in with Enoch's feelings? What other instances in the poem can you find of passages where the weather and Nature are made to harmonize with human feelings?

*Line 726.* Birds frequently dash themselves to death at night against lighthouse windows. Explain how this may be compared to Enoch's actions here.

*Line 736.* Why would it have been better to shun this sight?

*Line 737.* Why does the poet suggest that griefs like Enoch's cannot be referred to as worse or better?

*Lines 738-766.* Try to have the pupils as far as possible put themselves in Enoch's place. This is one of the most beautiful descriptions of a home fireside ever written.

*Lines 762-766.* What noble trait of character in Enoch is shown in these lines?

*Line 766.* How would his cry have spoiled the happiness of the hearth?

*Lines 767-773.* Why is the expression used, *like a thief*? Point out the acts in the next few lines which show how quietly Enoch left the yard.

*Line 777.* Who are referred to by the word *they*? What is the meaning of the word *thence*? From where had Enoch been taken?

*Lines 777-787.* Show how in these lines Enoch displays the highest type of self-denial possible in this world. How was Enoch willing to suffer to keep Annie from suffering?

*Lines 795-911.* The rest of this poem can hardly be equaled in any literature for its strength and pathos. Our pity and sympathy are aroused to the utmost. It is hard to read the lines without tears. Everyone must be a better person for reading them.

*Line 795.* What is the meaning of *all* here? How could *his resolve* in any sense keep Enoch from being unhappy?

*Line 797.* Find previous instances of Enoch's deeply religious nature.

*Line 805.* How do you think Enoch must have felt to realize that his death would bring comfort to Annie?

*Line 816.* What is meant by saying there was no life in his *work without hope*? Everyone must have something ahead of him to live for, to work toward, in order to make his life effective. "Hope springs eternal in the human breast." — Pope.

*Lines 824–828.* Have pupils explain this beautiful comparison. How can death be spoken of as a hope, or as something to be desired?

*Line 828.* What is implied as to the future in the use of the word *dawning*?

*Line 829.* Was Enoch thinking of himself or of Annie in looking upon death with hope?

*Line 834.* What book is referred to?

*Lines 844, 846.* Compare these two lines and note the striking contrast in them.

*Line 849.* Explain in your own words how Miriam felt.

*Line 861.* Why did Miriam weep?

*Line 868.* What is meant by saying that Enoch hung on her words? Did he think for an instant that he would let Miriam bring his children?

*Lines 875–883.* How do these lines show Enoch's faithful love unto the end?

*Line 887.* Show his unselfishness again in this line.

*Line 890.* Find where in the poem this incident was related.

*Line 907.* Where does Enoch imagine himself to be?

*Lines 906–909.* These lines are the dramatic conclusion of the poem. The remaining two lines do not mar it, but come with a suggestion of calm after storm, and imply that after Enoch's death the only restitution possible was made him by those for whom his life was a sacrifice.

After a critical reading of the poem, let the pupils select the lines of the poem by which each successive misfortune is expressed and explain what makes them forceful. For example, in lines 100–118, the merest accident becomes a tragedy. The little baby born while the father lies disabled in another town is a sickly one. Competition threatens his trade and physical weakness makes him a prey to fear. Bring out the little touches—the evil omen that Annie could not see Enoch as he sailed away; the trouble in his breast that he must leave Annie despondent, unwilling, and with uncertain means of support; the fact that not until Enoch is fairly in reach of the good fortune he seeks does

the shipwreck ruin him ; his weakness of body and mind and his penniless condition upon returning ; the chilling weather ; the bill of sale on the desolate house which had been the neat and nestlike home his first savings had built for Annie ; the heartbreaking picture of the contrast between his family's condition and his own ; the fact that nothing in the world is left him but the tiny curl and the memory of the little dead baby. These beautiful touches make up the artistic effect of the poem as a whole.

### SUBJECTS FOR WRITTEN EXERCISES

1. Gather together and paraphrase the lines that express Enoch's religious nature, and the purpose it served in his life.
2. Write a character sketch of Annie that shall answer the following questions : —

Was Annie a strong character ?

Did she have the strength of her convictions ?

Did trouble make her more or less courageous ?

Was she justified in marrying Philip, not knowing whether Enoch was living or dead ?

Contrast Enoch's character with Annie's and with Philip's.

3. Collect the lines relating to Miriam Lane, and paraphrase them into a character sketch.
4. What seems to you the most beautiful passage in the poem ? What the most touching ? Can you give reasons for your opinions ?
5. Give an example of a line or lines showing the effect of repetition ; of contrast ; of figurative expression ; of the use of poetical or obsolete words.
6. Give examples of words found in this poem which are good English usage, but not American.
7. What purpose can you see in the poem ? In connection with this last question the children can be taught that the creation of a work of art is in itself a purpose and work worth while.



# APPENDIX

## A READING COURSE FOR THE GRADES

### GRADE I

The Riverside Primer . . . . .	.30
The Riverside First Reader . . . . .	.35
The Beginner's Primer . . . . .	.30
Hazard's Three Years with the Poets . . . . .	.50
Holbrook's Hiawatha Primer. <i>R. L. S. No. P.</i> . . . . .	.40
Swem and Sherwood's Primer of Nursery Rhymes . . . . .	.30

### GRADE II

The Riverside Second Reader . . . . .	.40
The Beginner's Reader . . . . .	.30
Hazard's Three Years with the Poets . . . . .	.50
Holbrook's Hiawatha Primer. <i>R. L. S. No. P</i> . . . . .	.40
Holbrook's Book of Nature Myths. <i>R. L. S. No. V</i> . . . . .	.45
Scudder's Book of Fables and Folk Stories. New Illustrated Edition . . . . .	.45
Scudder's Fables and Folk Stories (without illustrations). <i>R. L. S. Nos. 47-48</i> . . . . .	.40
Scudder's Verse and Prose for Beginners. <i>R. L. S. No. 59</i> . . . . .	.25
Stevenson's Children's Classics in Dramatic Form, Book I . . . . .	.30

### GRADE III

The Riverside Third Reader . . . . .	.50
Andersen's Selected Stories. <i>R. L. S. Nos. 49-50</i> . . . . .	.40
Grimms' German Household Tales. <i>R. L. S. Nos. 107-108</i> . . . . .	.40
Hazard's Three Years with the Poets . . . . .	.50
Holbrook's Book of Nature Myths. <i>R. L. S. No. V</i> . . . . .	.45
Scudder's Book of Legends. <i>R. L. S. No. 144</i> . . . . .	.25
Scudder's Book of Fables and Folk Stories. New Illustrated Edition . . . . .	.45
Scudder's Fables and Folk Stories (without illustrations). <i>R. L. S. Nos. 47-48</i> . . . . .	.40
Stevenson's Children's Classics in Dramatic Form, Book II . . . . .	.35

### GRADE IV

The Riverside Fourth Reader . . . . .	.55
Arabian Nights. Selected Stories. <i>R. L. S. Nos. 117-118</i> . . . . .	.40
Brown's In the Days of Giants. <i>R. L. S. No. W</i> . . . . .	.50
Harris's Little Mr. Thimblefinger Stories. <i>R. L. S. No. 201</i> . . . . .	.40
Holbrook's Northland Heroes. <i>R. L. S. No. J</i> . . . . .	.35
Longfellow's Song of Hiawatha. <i>R. L. S. Nos. 13-14</i> . . . . .	.40

Miller's True Bird Stories, <i>School Edition</i> . . . . .	.60
Old Testament Stories in Scripture Language <i>R. L. S. No.</i> <i>46</i> . . . . .	.15
Peabody's Old Greek Folk Stories. <i>R. L. S. No. 114</i> . . . . .	.25
Stevenson's Children's Classics in Dramatic Form, Book III . . . . .	.40

## GRADE V

Brown's Saints and Friendly Beasts, <i>School Edition</i> . . . . .	.50
Brown's In the Days of Giants. <i>R. L. S. No. W</i> . . . . .	.50
Bryant's Ulysses Among the Phæacians. <i>R. L. S. No. 43</i> . . . . .	.25
Defoe's Robinson Crusoe. <i>R. L. S. No. 87</i> . . . . .	.60
Ewing's Jackanapes; and The Brownies. <i>R. L. S. No. 151</i> . . . . .	.25
Hawthorne's Wonder-Book. <i>R. L. S. Nos. 17-18</i> . . . . .	.40
Longfellow's Children's Hour, Paul Revere's Ride, etc. <i>R. L.</i> <i>S. Nos. 11, 63</i> . . . . .	.40
Longfellow Leaflets (Selections in Prose and Poetry). <i>R. L. S.</i> <i>No. F</i> . . . . .	.40
Miller's First Book of Birds, <i>School Edition</i> . . . . .	.60
Peabody's Old Greek Folk Stories. <i>R. L. S. No. 114</i> . . . . .	.25
Ruskin's King of the Golden River (with wonder stories by other authors). <i>R. L. S. No. 126</i> . . . . .	.25
Selections from the Riverside Literature Series for Fifth Grade Reading . . . . .	.40
Stevenson's Children's Classics in Dramatic Form, Book IV . . . . .	.50
Tappan's American Hero Stories . . . . .	.55
Tappan's Old Ballads in Prose, <i>School Edition</i> . . . . .	.40
Warner's Being a Boy. <i>R. L. S. No. 209</i> . . . . .	.40
Whittier's Child Life in Prose and Poetry (Selected). <i>R. L. S.</i> <i>Nos. 70-71</i> . . . . .	.40

## GRADE VI

A Dickens Reader. <i>R. L. S. No. 205</i> . . . . .	.40
Hawthorne's Grandfather's Chair. <i>R. L. S. Nos. 7-8-9</i> . . . . .	.50
Hawthorne's Tales of the White Hills, etc. <i>R. L. S. Nos. 40, 69</i> . . . . .	.40
Hawthorne's Tanglewood Tales. <i>R. L. S. Nos. 22-23</i> . . . . .	.40
Longfellow's Courtship of Miles Standish. <i>R. L. S. No. 2</i> . . . . .	.25
Ouida's A Dog of Flanders; The Nürnberg Stove. <i>R. L. S.</i> <i>No. 150</i> . . . . .	.25
Plutarch's Alexander the Great. <i>R. L. S. No. 143</i> . . . . .	.15
Selections from the Riverside Literature Series for Sixth Grade Reading . . . . .	.40
Tappan's Story of the Roman People . . . . .	.65
Tappan's An Elementary History of Our Country . . . . .	.65
Tappan's Story of the Greek People . . . . .	.65
Whittier Leaflets. (Selections in Prose and Poetry.) <i>R. L. S.</i> <i>No. G</i> . . . . .	.40
Wiggin's Polly Oliver's Problem. <i>R. L. S. No. 210</i> . . . . .	.40

## GRADE VII

Aldrich's Story of a Bad Boy. <i>R. L. S. No. 208</i> . . . . .	.50
American Classics . . . . .	.75
Burroughs's Birds and Bees, Sharp Eyes, etc. <i>R. L. S. Nos. 28, 36</i> . . . . .	.40
Burroughs's Squirrels and Other Fur-Bearers, <i>School Edition</i> . . . . .	.60
Dickens's Christmas Carol; The Cricket on the Hearth. <i>R. L. S. Nos. 57-58</i> . . . . .	.40
Fiske's War of Independence. <i>R. L. S. No. 62</i> . . . . .	.40
Holmes's Grandmother's Story of Bunker Hill Battle, etc. <i>R. L. S. No. 6</i> . . . . .	.25
Hughes's Tom Brown's School Days. <i>R. L. S. No. 85</i> . . . . .	.50
King Arthur Stories from Malory. <i>R. L. S. No. 179</i> . . . . .	.40
Lamb's Tales from Shakespeare. <i>R. L. S. Nos. 64, 65, 66</i> . . . . .	.50
Longfellow's Evangeline. <i>R. L. S. No. 1</i> . . . . .	.25
Mabie's Heroes Every Child Should Know. <i>School Edition</i> . . . . .	.40
Martineau's Peasant and Prince. <i>R. L. S. No. 152</i> . . . . .	.40
Miller's Bird-Ways. <i>Riverside School Library</i> . . . . .	.60
Moore's Christopher Columbus. <i>R. L. S. No. 214</i> . . . . .	.25
Moore's Abraham Lincoln. <i>R. L. S. No. 185</i> . . . . .	.25
Scott's Lady of the Lake. <i>Rolfe's Students' Series</i> . . . . .	.53
Scudder's George Washington. <i>R. L. S. No. 75</i> . . . . .	.40
Selections from the Riverside Literature Series for Seventh Grade Reading . . . . .	.40
Sharp's Fall of the Year . . . . .	.60
Sharp's Winter . . . . .	.60
Sharp's Spring . . . . .	.60
Stevenson's Children's Classics in Dramatic Form, Book V . . . . .	.60
Tappan's Old World Hero Stories . . . . .	.70
Tappan's European Hero Stories . . . . .	.65
Tappan's Story of the Greek People . . . . .	.65
Torrey's Everyday Birds . . . . .	1.00
Warner's A-Hunting of the Deer, etc. <i>R. L. S. No. 37</i> . . . . .	.25
Whittier's Snow-Bound, Mabel Martin, etc. <i>R. L. S. Nos. 4, 5</i> . . . . .	.40
Wiggin's Finding a Home. <i>R. L. S. No. 174</i> . . . . .	.25
Wiggin's The Flag-Raising. <i>R. L. S. No. 173</i> . . . . .	.25

## GRADE VIII

American Classics . . . . .	.75
Bryant's Thanatopsis, etc. <i>R. L. S. No. 54</i> . . . . .	.25
Bunyan's Pilgrim's Progress. <i>R. L. S. No. 109</i> . . . . .	.40
Burns's Cotter's Saturday Night, etc. <i>R. L. S. No. 77</i> . . . . .	.25
Burroughs's Afoot and Afloat. <i>R. L. S. No. 176</i> . . . . .	.25
Cooper's Last of the Mohicans. <i>R. L. S. Nos. 95, 96, 97, 98</i> . . . . .	.60
Dana's Two Years Before the Mast. <i>R. L. S. No. 84</i> . . . . .	.60
Franklin's Autobiography. <i>R. L. S. Nos. 19, 20</i> . . . . .	.40
Goldsmith's Deserted Village; The Traveller, etc. <i>R. L. S. No. 68</i> . . . . .	.25

Goldsmith's Vicar of Wakefield. <i>R. L. S. No. 78</i> . . . . .	.40
Greene's Coal and the Coal Mines. <i>Riverside Library for Young People</i> . . . . .	.75
Griffis's Brave Little Holland. <i>Riverside Library for Young People</i> . . . . .	.75
Hawthorne's House of the Seven Gables. <i>R. L. S. No. 91</i> . . . . .	.60
Hawthorne's Twice-Told Tales. <i>R. L. S. No. 82</i> . . . . .	.60
The Iliad of Homer, translated by William Cullen Bryant. <i>Students' Edition</i> . . . . .	1.00
The Odyssey of Homer, translated by William Cullen Bryant. <i>Students' Edition</i> . . . . .	1.00
The Odyssey of Homer, translated by George H. Palmer. <i>R. L. S. No. 180</i> . . . . .	.75
Irving's Sketch Book (Selections). <i>R. L. S. Nos. 51, 52</i> . . . . .	.40
Jewett's The Night before Thanksgiving, A White Heron. <i>R. L. S. No. 202</i> . . . . .	.25
Larcom's New England Girlhood. <i>Riverside School Library</i> . . . . .	.60
Lincoln's Gettysburg Speech. <i>R. L. S. No. 32</i> . . . . .	.15
<i>R. L. S. Nos. 32, 133</i> . . . . .	.40
Longfellow's Tales of a Wayside Inn. <i>R. L. S. Nos. 33, 34, 35</i> . . . . .	.50
Lowell's Vision of Sir Launfal. <i>R. L. S. No. 30</i> . . . . .	.25
Macaulay's Lays of Ancient Rome. <i>R. L. S. No. 45</i> . . . . .	.25
Masterpieces of American Literature . . . . .	1.00
Moores's Christopher Columbus. <i>R. L. S. No. 214</i> . . . . .	.25
Moores's Abraham Lincoln. <i>R. L. S. No. 185</i> . . . . .	.25
Parton's Captains of Industry. <i>R. L. S. No. 197</i> . . . . .	.25
Repplier's Book of Famous Verse. <i>Riverside Library for Young People</i> . . . . .	.75
Riverside Art Series. 12 volumes, each, <i>School Edition</i> . . . . .	.50
Correggio, Greek Sculpture, Landseer, Michelangelo, Millet, Murillo, Raphael, Rembrandt, Reynolds, Titian, Tuscan Sculpture, Van Dyck.	
Riverside Biographical Series, 14 volumes, each, <i>School Edition</i> . . . . .	.50
Champlain, Cooper, Douglas, Eads, Franklin, Grant, Hamilton, Irving, Jackson, Jefferson, Jones, Lewis and Clark, Marshall, Penn.	
Schurz's Abraham Lincoln. <i>R. L. S. No. 133</i> . . . . .	.15
<i>R. L. S. Nos. 133, 32</i> . . . . .	.40
Scott's Ivanhoe. <i>R. L. S. No. 86</i> . . . . .	.60
Scott's Marmion. <i>Rolfe's Students' Series</i> . . . . .	.53
Selections from the Riverside Literature Series for Eighth Grade Reading . . . . .	.40
Shakespeare's Julius Cæsar. <i>R. L. S. No. 67</i> . . . . .	.25
Shakespeare's Merchant of Venice. <i>R. L. S. No. 55</i> . . . . .	.25
Stowe's Uncle Tom's Cabin. <i>R. L. S. No. 88</i> . . . . .	.60
Tappan's England's Story. . . . .	.85
Tennyson's Enoch Arden and Other Poems. <i>R. L. S. No. 73</i> . . . . .	.25
Thoreau's Katahdin and Chesuncook. <i>R. L. S. No. 186</i> . . . . .	.25
Washington's Farewell Address and Webster's First Bunker Hill Oration. <i>R. L. S. No. 190</i> . . . . .	.25



# A SELECTED LIST OF BOOKS

## in The Riverside Literature Series

### Suitable for Reading in the Grades

---

- Aldrich.** The Cruise of the Dolphin, Baby Bell, etc. No. 124. Pa. .15.  
The Story of a Bad Boy. No. 208. Clo. .50.
- Andersen.** Selected Stories. Nos. 49, 50. In two parts, each, pa. .15; also in one volume, clo. .40.
- Arabian Nights.** Selected Stories. Nos. 117, 118. In two parts, each, pa. .15; also in one volume, clo. .40.
- Brown.** In the Days of Giants. No. W. Clo. .50.
- Browning.** The Pied Piper of Hamelin, etc. No. 115. Pa. .15; clo. .25
- Bryant.** Thanatopsis, and Other Poems. No. 54. Pa. .15; clo. .25.
- Bunyan.** The Pilgrim's Progress. No. 109. Pa. .30; clo. .40.
- Burns.** The Cotter's Saturday Night, etc. No. 77. Pa. .15; clo. .25.
- Burroughs.** Afoot and Afloat. No. 176. Pa. .15; clo. .25.  
Birds and Bees. No. 28. Pa. .15. Nos. 28 and 36 in one volume, clo. .40.  
A Bunch of Herbs, etc. No. 92. Pa. .15.  
Sharp Eyes, etc. No. 36. Pa. .15; clo. .25.
- Cooper.** The Last of the Mohicans. No. 95-98. Clo. .60.  
The Spy. No. 207. Pa. .45; clo. .50.
- Cowper.** John Gilpin, and Other Poems. No. 74. Pa. .15.
- Dana.** Two Years Before the Mast. No. 84. Clo. .60.
- Defoe.** Robinson Crusoe. No. 87. Clo. .60.
- Dickens.** A Christmas Carol. No. 57. Pa. .15; clo. .25.  
The Cricket on the Hearth. No. 58. Pa. .15. Nos. 57 and 58 in one volume, clo. .40.  
A Dickens Reader. No. 205. Pa. .30; clo. .40.
- Edgeworth.** Waste Not, Want Not; and The Barring Out. No. 44. Pa. .15.
- Emerson.** Selected Poems. No. 113. Pa. .15.
- Ewing.** Jackanapes, and The Brownies. No. 151. Pa. .15; clo. .25.
- Fiske.** The War of Independence. No. 62. Pa. .30; clo. .40.
- Franklin.** Autobiography. Nos. 19, 20. In two parts, each, pa. .15; also in one volume, clo. .40.  
Poor Richard's Almanac, and Other Papers. No. 21. Pa. .15.
- Goldsmith.** The Deserted Village, The Traveller, etc. No. 68. Pa. .15; clo. .25.  
The Vicar of Wakefield. No. 78. Pa. .30; clo. .40.
- Grimm.** German Household Tales. Nos. 107, 108. In two parts, each, pa. .15; also in one volume, clo. .40.
- Harris.** Little Mr. Thimblefinger Stories. No. 201. Pa. .30; clo. .40.
- Hawthorne.** Biographical Stories. No. 10. Pa. .15.  
The Gentle Boy, and Other Tales. No. 145. Pa. .15; clo. .25.  
The House of the Seven Gables. No. 91. Pa. .50; clo. .60.  
Little Daffydowndilly, and Other Stories. No. 29. Pa. .15, clo. .25.  
The Old Manse, and a Few Mosses. No. 69. Pa. .15. Nos. 40 and 69 in one volume, clo. .40.  
The Great Stone Face, etc. No. 40. Pa. .15; clo. .25.  
Tanglewood Tales. Nos. 22, 23. In two parts, each, pa. .15; also in one volume, clo. .40.  
True Stories from New England History. Nos. 7-9. In three parts, each, pa. .15; also in one volume, clo. .50.  
Twice-Told Tales. No. 82. Pa. .50; clo. .60.  
A Wonder-Book. Nos. 17, 18. In two parts, each, pa. .15; also in one volume, clo. .40.
- Holbrook.** The Book of Nature Myths. No. V. Clo. .45.  
The Hiawatha Primer. No. P. Clo. .40.  
Northland Heroes. No. J. Clo. .35.
- Holmes.** Grandmother's Story of Bunker Hill Battle, etc. No. 6. Pa. .15; clo. .25.  
Holmes Leaflets. No. H. Pa. .30; clo. .40.
- Homer.** The Odyssey. Translated by George H. Palmer. No. 180. Clo. .75.  
Ulysses among the Phaeacians. From Bryant's Odyssey. No. 43. Pa. .15; clo. .25.  
Bryant's Iliad: Books I, VI, XXII, XXIV. No. 137. Pa. .15; clo. .25.  
Pope's Iliad: Books I, VI, XXII, XXIV. No. 101. Pa. .15; clo. .25.
- Hughes.** Tom Brown's School Days. No. 85. Pa. .45; clo. .50.
- Irving.** Bracebridge Hall. Selections. No. 194. Pa. .15; clo. .25.  
Essays from the Sketch Book. Nos. 51, 52. In two parts, each, pa. .15; also in one volume, clo. .40.
- Jewett.** The Night Before Thanksgiving, etc. No. 202. Pa. .15; clo. .25.
- Lamb.** Tales from Shakespeare. Nos. 64-66. In three parts, each, pa. .15; also in one volume, clo. .50.

I  
I

THIS BOOK IS DUE ON THE LAST DATE  
STAMPED BELOW

AN INITIAL FINE OF 25 CENTS  
WILL BE ASSESSED FOR FAILURE TO RETURN  
THIS BOOK ON THE DATE DUE. THE PENALTY  
WILL INCREASE TO 50 CENTS ON THE FOURTH  
DAY AND TO \$1.00 ON THE SEVENTH DAY  
OVERDUE.

AUG 23 1938

L

M  
M  
M  
M

M

Ol  
Ou  
Pa  
Pe  
Pl  
Ru  
Sc  
Sci

Sci

Sh

Sto  
Sw  
o

Ter  
Th

Wa

Wa  
Wh

Wig

LD 21-95m-7,'37

YB 01701

Warriner  
261254

