THE TEACHING OF READING

A MANUAL

TO ACCOMPANY

EVERYDAY CLASSICS

Books Seven and Eight

BY

FRANKLIN T. BAKER

AND

ASHLEY H. THORNDIKE

THE MACMILLAN COMPANY

THE TEACHING OF READING

A MANUAL

TO ACCOMPANY

EVERYDAY CLASSICS

Books Seven and Eight

BY

FRANKLIN T. BAKER

PROFESSOR OF ENGLISH IN TEACHERS COLLEGE
AND SUPERVISOR OF ENGLISH IN THE
HORACE MANN SCHOOL

AND

ASHLEY H. THORNDIKE

PROFESSOR OF ENGLISH IN COLUMBIA UNIVERSITY

New York

THE MACMILLAN COMPANY

1918

Set up and electrotyped. Published July, 1918.

Norwood Press
J. S. Cushing Co. — Berwick & Smith Co.
Norwood, Mass., U.S.A.

BOOK SEVEN

GENERAL PURPOSE OF THE EVERYDAY CLASSICS

The general aims of the *Everyday Classic Series* have been already set forth at sufficient length in a Manual called *The Teaching of Reading*, written to accompany the THIRD, FOURTH, FIFTH, and SIXTH books of the series. These aims may therefore be restated here quite briefly.

The series includes almost wholly such selections as are not only well known, but are of approved standing in the world of children's interests. In a few instances, in the later books, a selection of comparatively recent date has been admitted; but only in case it has already received wide and unanimous approval from such sources as commonly render an enduring verdict on literature. It has been the purpose of the editors to make these Readers unquestionably a collection of everyday classics.

Since they are intended for children and not for educated adults, the classics chosen are simple in theme and diction, as well as of universal interest. The subtle and ornate, the profound and cryptic, do indeed appear in some classic literature; but such pieces can never be considered as *everyday* classics in the sense indicated by the general title of this series. The boys and girls in the schools have the same tastes and capacities as those who have, in the generations before them, set the stamp of understanding and approval on the simple things that have a general interest and appeal, and so made them everyday classics. It is the classics of this sort that are remembered in later life, referred to, and quoted. It is in this sense, in the persistence in the memory of the individual, and in the transmission of it from generation to

generation, that it is true of a classic that it is "something that can never grow old."

As a corollary of the general purpose to emphasize the literature of this accepted and established character, the editors have had in mind an educational aim of the very highest importance. To give to the children a common stock of knowledge, a common fund of ideals of character and action, is to introduce a socializing force of the greatest permanence and potency. In the common songs, the common proverbs, the common admiration of ideals of character, the people of any age find their real and permanent grounds of mutual understanding. These are the fundamentals of feeling and character in which all are alike. The literary expressions of such universal agreement in feeling and judgment serve at once to form ideals, to make people conscious of what they really feel and believe in, and to help them to realize these ideals as a sort of social bond. To know these common things is to speak the language and live the mental life of those about us; to be ignorant of them is to be outside the social group in respect to the things that count most in social intercourse. We "understand each other" just in proportion as we know and believe the same things. If we do not share the same ideas as our fellows, though we may use the same words as they, yet we do not speak the same language.

At the present time we recognize as never before a further need of these socializing influences in the schools. As a nation we are by no means so unified as we had been thinking we were. We have found that outside the circles in which the traditions of an earlier time are accepted and carried on, there are other circles cherishing traditions and ideals different from, perhaps hostile to, those which we have been calling American. We have been, and should continue to be, open to new ideas, ready for new points of view; what is new is, of course, not for that reason undesirable. But there are certain fundamental standards of life and conduct, certain common beliefs and admirations, upon which, as a nation, we must unite, if we are to be a nation, and not merely an aggregation of people under a common government. Hence our new realization of the importance of giving in the schools, to the foreign born and

the children of the foreign born, some common body of reading which shall help bridge the gap of strangeness between them and us, which shall worthily present those ideals by which we seek to live, and shall enable them to feel — as they desire to do — that they are being made into Americans by the schools.

It is, of course, to the humanities that we turn for this *nationalization*, to literature, and history. Science and the manual arts, necessary as they are, and valuable in their educational effects, have no national boundaries. Arithmetic and the chemistry of cooking are the same in Finland and Italy as they are here. It is in the interpretation of the human spirit, in the expression of feelings and beliefs, that we find the greatest differences among nations. So it is through unity of feeling about fundamental matters and common understanding of them, that we secure a more unified and higher national life. Good citizenship is more than economic worth and obedience to the laws. He is the good citizen who not only bears his share in adding to the nation's resources, not only obeys its laws and upholds the right in political affairs, but who adds to the general character and good quality of the community by being himself a sharer in its better thoughts and finer feelings.

Reading in the Higher Grades

It would be pleasant to think that all students in the seventh and eighth years of their school life could now be regarded as having learned how to read well. Many of them, indeed, have learned; but many more of them still need guidance in how to read and what to read.

It has been noted often that children who read aloud well in the fourth year have a sort of setback in the next two years; they fumble, and mumble. This may be due to increasing self-consciousness, and, perhaps, to the greater difficulty of the reading matter. Whatever the reason, the teacher must set herself to the task of keeping the oral reading up to standard. The effort to do this needs to be prolonged through the seventh and eighth years. Simple and resonant verse, and vigorous prose of the declamatory

sort — material that demands of the reader that he "let himself go" — humorous things and exciting narrative, are all of value here. Clear enunciation, emphasis that shows understanding of the thing read, pronunciation that is not only correct but confident, and a clear, audible, though not strained, voice, must all be insisted upon. If the rest of the class are made not only auditors but critics, the results will be better. On such points the schoolboy is inclined to value the criticism of his fellows more than that of his teacher. Nothing less than confident mastery of the hard words will do. Hesitation, slurring-over, and mispronunciation are bad, intellectually and morally. Leave no unmastered words behind; no sense of a task half done. For the necessary familiarity and confidence, it is well to have certain selections read not only once but several times. In Book Seven, for example, Hawthorne's "The Gray Champion," Patrick Henry's Speech, Holmes's "The Boys" and "Contentment," Kellogg's "Spartacus," Field's "How the Atlantic Cable was Laid," Garland's "A Western Farm Scene," Bryce's "Democracy and Kindliness," and "The President's Address" might well have three readings, at intervals of a week or two. Many other selections in the book will commend themselves to the teacher as appropriate for such use.

The exclusive emphasis upon reading aloud, with a side glance at the possible development of "orators" among the pupils, has gone the way of many other of our naïve and pioneer attitudes of mind. Conditions have changed. Speechifying is less in favor; sound and extensive knowledge, and the ability to read and learn rapidly, are more in favor. Hence the new emphasis upon silent reading, "reading for content"; hence the use of questions to test the pupil's power of getting and giving back the substance of what he has read. This test, it is important to note, is not primarily for the information of the teacher, though she must know whether the pupil is really understanding and remembering; it is of value primarily for the pupil himself, that *he* may know whether he is understanding what he reads. For it is hoped that his reading will continue long past the time when he has a teacher at hand to help him "check up" his reading to see whether

it is intelligent or unintelligent. A good device to cultivate this habit of mind is to have the pupils ask each other such questions on what has been read.

SELECTIONS *VS.* LONG CLASSICS

There is a curious fallacy abroad that only long pieces of literature are masterpieces; a fallacy due, probably, to thoughtlessness. If it were so, what becomes of such short bits as Gray's "Elegy," Irving's "Rip Van Winkle," Poe's "Annabel Lee," Keats's "Ode to Autumn"? Such an anthology as Palgrave's *Golden Treasury*, though a masterpiece among anthologies, is really a collection of masterpieces. So is the Bible; for any biblical scholar will tell us that it is really not even a collection, but a library. For this reason there is still a place in the upper grades for selections. Such collections properly include pieces complete in themselves, and complete units taken out of longer books. If such excerpts lose something by being taken from their setting, they serve on the other hand as an introduction to interest the pupil in Cooper, or Dickens, or Scott, or Shakespeare. As for the short complete pieces, many of them would never be known to the pupils except through the school reader.

It may be taken for granted, of course, that the pupils are to be encouraged to read long books. *David Copperfield*, *The Three Guardsmen*, *Les Miserables*, Scott's and Stevenson's novels, and many other long books ought to be made to seem the more attractive by their length, rather than repellent. The boy or girl who is reluctant to undertake a big book will never know much; and teachers and librarians should do their best to dispel this reluctance.

THE JUNIOR HIGH SCHOOL

The junior high school is now an accepted fact in our educational system. It is a part of the administrative organization, and, as such, has become a definite thing. Its educational definiteness is, however, still in the making. A few characteristics are taking shape. One is "departmental" instruction, under which the

teacher of English, the teacher of mathematics, and so on, are different, and each is, presumably, more of a specialist in his field than the grade teacher can find time to be in any field. This plan has the definite advantage of securing better scholarship in the teachers of the various subjects. It has the disadvantage that the teacher of any one subject is less likely to know how his pupils are doing in other subjects. Now, in English, it is very important indeed that the teacher should know the *general* ability and progress of her pupils. She needs to know how far the pupil's weakness in reading is an index of his general mental attitudes, how far it is a special failing. This knowledge she must get by knowing the general records of her pupils.

Another element in the plans of the junior high school is the more distinct organization of the subject matter. In reading, for example, there will be grouping of the short selections read under some large general topic; such grouping, for example, as is shown in the Tables of Contents in BOOKS SEVEN and EIGHT of this series. There will also be frequent comparisons and contrasts, suggested by the teacher, between what the pupil is reading and what he has read before. The plan of teaching that helps him consciously to organize his ideas is better than the plan which leaves such organization to chance.

A few general cautions the editors may be pardoned for offering. In the study of these selections, and of any other literature read, keep in mind these few large principles:

INTERPRETATION OF LITERATURE

1. Get the point of view, the feeling, toward the material in any selection that is clearly what the author himself had. Do not make a serious thing flippant, or kill the humor of a light thing by solemnity or moralizing.

2. Aim to make the one big idea stand out in the minds of the pupils; or the two or three, if there are so many. It is necessary, of course, that the details should be understood; but do not leave the pupil caught in them, tangled up, and feeling as though he were fast in the underbrush. Do not, therefore, pester the class

with too many questions. Do not ask all that you can think of; ask only those that you deem necessary to insure the necessary understanding.

3. Refer, casually, to things read before. Repetition at intervals is the best insurance against forgetting; and the classics ought not to be forgotten.

4. Show your own appreciation, not by an artificial enthusiasm (which the children will surely see through), but frankly and genuinely.

5. Allow, even encourage, the children to be honest in expressing their likes and dislikes. Hypocrisy on their part, even for the pardonable purpose of securing the teacher's approbation, is not good for them either mentally or morally.

6. Help them, and require them, to be not only independent, but also clear and definite. Neither parrot-like nor muddle-headed people make the right kind of citizens for a democracy.

General Theme of Book Seven

The general theme of Book Seven is indicated on the title page: American Life and Literature. Naturally a thing so big and complicated can be presented only in certain aspects, and that cursorily. Still, an introduction to certain aspects is the only way a beginning can be made of the study of any big subject. What phases of American history, American thought, and American ideals are presented, will be seen by reference to the Table of Contents. All but a half dozen or so of the selections are by American authors; the half dozen others are on topics either directly named as American, or, as in the case of the poem by Burns, of a nature to appeal peculiarly to Americans.

In carrying out this scheme, it has not been possible in every instance to grade the selections steadily from the easier to the more difficult. Two, at least, of the selections in the first half of the book are perceptibly more difficult than the selections which immediately precede and follow them: "The Gray Champion," and Burke's passage "In Defense of American Rights." In a class that does not read with ease, these selections might be postponed

and read just before the group at the end under National Ideals. By virtue of their content and spirit they would fit in very well with that portion of the book.

In one important phase of American life the teacher should take pleasure in emphasizing and supplementing what is given here: that is, American humor. About the seventh year the pupils are quite ready to enjoy Mark Twain, John Godfrey Saxe, Booth Tarkington's *Penrod* and *Seventeen*, the better humorous anecdotes in the magazines and newspapers. Perhaps, too, the teacher will find that she can bring the children to feel the difference between the finer kinds of humor and the crude stuff offered by some of the newspapers in the comic supplements and daily cartoons. If she can sharpen and refine their sense of humor, she will have done much to make them finer human beings.

For the further guidance of the teacher a few comments are offered upon the individual selections. The editors do this tentatively and in a spirit of humility; for every teacher will, of course, have her own reserves of ideas and information to bring to bear upon her work. She must not, therefore, consider these suggestions as in any way mandatory.

The Skeleton in Armor, by Henry W. Longfellow (11)

In this selection Longfellow's mind goes back to the earliest period of discovery in America, — that of the hardy and adventurous Norsemen. (The fact that neither the old stone tower at Newport, nor the skeleton, in a primitive metal armor, which suggested the poem, were really Norse, does not detract from the imaginative quality of the poem.) For a readable account of the early Norse settlements here, see John Fiske's *Discovery of America*, vol. I, chap. II, Justin Winsor's *History of the United States*, vol. I, chap. II, and Payne's *Discovery of America*. To most children it will come as something of a surprise to know how much of venturesome exploration there was before the days of Columbus. Of course it is not advised that the teacher should do more than create a background that will help in the imaginative under-

standing of the poem; and the teacher must judge when the right amount of information has been given. It is the poem that we are studying, not medieval history.

What the old Norse vikings were, — brave, but cruel and ruthless plunderers, with their own code of honor, the reader may see in *The Story of the Volsungs*, translated by Erik Magnusson and William Morris. He will see there, too, how unlike the women of that time is the shy and tender maiden, like a gentle New England girl, whom Longfellow makes the heroine.

The reader of the poem must follow Longfellow's imagination in building up the story: his first address to the skeleton, "wrapped not in Eastern balms," like an Egyptian mummy, but in crude and rusted armor, and the spirit of the ancient warrior answering and telling what Longfellow imagines may have been the story of his life. It was a life in which the joy of fighting and robbing was the main thing, long before the world learned to view such actions with horror. Then enters the story of his love; his demand for the maiden's hand, her father's scornful rejection, the flight of the lovers, the fight, the voyage to the unknown new world, his life here, the loss of his wife, his own death. Thus the poem is purely a romantic story of love and adventure. Of course it has no moral meaning whatever.

Attention might be called to other ballads, written in this period of our literature: Longfellow's "The Wreck of the Hesperus" and Whittier's "Skipper Ireson's Ride" are the best known. This will, by comparison, help the pupils to appreciate the force and swiftness of the meter of "The Skeleton in Armor," its rapidly moving and changing short lines. Encourage the pupils to read it forcefully, and with spirit, and to see how appropriate it is to the spirit of the people it describes.

To recapitulate:

1. Give enough background to the poem, by telling of the old Norsemen, with their spirit of adventure, their fighting, their lives as a sort of glorified pirates.

2. Read the story as a romantic tale suggested by the mysterious skeleton.

3. Make sure that the words of the poem are known.

4. Get the feeling conveyed by the abrupt and spirited form of verse.

5. Compare it with other ballads.

Discovery and Adventure (18)

The material of this explanatory chapter may be extended further by the teacher in informal talks. Many of the things that pupils remember best are the informal and incidental things that they hear when their interest and attention are alert. They should realize how large a part of the history of the world has been made by the pushing of strong people into new lands, inhabited or uninhabited; how much the romance of adventure, the glory of war, and the hope of wealth are responsible for, both in the development of the world as it is, and in the endless pageant of human suffering that has accompanied this development; and how the more highly civilized nations, ceasing to regard aggression and conquest as honorable, are exploring the few unknown parts of the world, like the polar regions, under the stimuli of adventure and scientific interest. Much interesting material on other movements than those of the Norsemen may be found in the books already cited.

Columbus Discovers Land, by Washington Irving (20)

It was mainly the two motives mentioned above, scientific interest and adventure, that inspired Columbus. The class should be told of his early life, of his studies in astronomy, navigation, and geography, and of the limited knowledge of the world that there was at that time. If possible, show the class some maps of the 15th century and earlier. In the books on the discovery of America, cited before, there is an abundance of interesting material, maps, and pictures as well as information.

Before reading this selection, the class should know about Columbus's earlier efforts to get the means for his voyage, his persistence under the discouragement of skepticism and ridicule, and how he was finally provided with ships and men. It will be understood, of course, that for his men not only curiosity but

also the hope of discovering new and rich lands was a strong motive. Not only earlier ages, but even our own sophisticated age has been fired by the rumors or hopes of gold. And the tradition was centuries old that off in the unknown west there might be found lands of fabulous wealth. There existed also the belief that the edge of the world lay out there, and a ship that went too far would fall off. — Why not? The law of gravitation was not discovered until 150 years later than Columbus's voyage.

With such a preparation for the reading, the pupils will be ready to understand the difficulties Columbus had with his men, and what indomitable will and courage he displayed. After the lesson, the later history of Columbus himself might be briefly told. It might be worth while, also, to remind the class that Columbus was an Italian, and to tell them how many of the very greatest men in Europe have come from the little strip of land known as the Italian peninsula.

There are, then, three main objects to be aimed at in reading this selection:

1. To feel the spirit of adventure and the curiosity that drove men out, in frail vessels, upon perilous and unknown seas.
2. To appreciate the difficulties Columbus had in holding his men to the course.
3. To see how fine are Irving's descriptions of the mood of the men, the resolution of Columbus, the signs of land, the sighting of the island, and the landing itself.

Columbus, by Joaquin Miller (32)

This poem is declamatory, oratorical, rather than poetic. But it voices well the spirit of Columbus, and the value everywhere of that kind of spirit. Notice the use of repetition, and of the climactic effect as the story proceeds. The class may be asked to point out this accumulation of the trials of the hero. Remind the class that Miller was one of the first poets of our own far west, and that, like Bret Harte, he has done much to express the pioneer spirit. Robert Service, the Canadian poet of the Alaska regions, might be brought to their attention.

The Indians (34)

This group of selections should be preceded by calling to the minds of the pupils the information they have learned and the stories they have read of Indian life. A great deal of information regarding the habits of the Indians in the early period of the settlements of the whites can be found in the books referred to in the comments on "The Skeleton in Armor." If the teacher can, fortunately, find a copy of John Smith's account, the title of which is commonly shortened to "A True Relation," it may interest the pupils to hear more at first hand from this very interesting, but none too accurate, account of his travels. Beverly's *History of Virginia* and Fiske's *Old Virginia and Her Neighbors*, tell of the early days there. In the story of the Apostle to the Indians, John Eliot, and in that of the great Liberal of Puritan days, Roger Williams, we may learn how those magnanimous men saw the Indian side of the conflict with the whites, and pleaded for justice. So, also, the relations of William Penn with the Indians should interest the pupils — though John Fiske says, in his *Beginnings of New England*, that the reason for the long peace between Penn's settlers and the Indians was that the latter had been beaten into a subdued condition by their more powerful Indian neighbors.

Nothing but an exhaustive study of the history of colonial days can determine all the questions of right and wrong in the long struggle between the white man and the red. But we know that the white races of Europe have in the past too often exploited the natives of the uncivilized lands to which they came as colonists. In this country the English, the French, and the Spaniards, the nations that did the colonizing, all pushed the red man back deeper into the forests, or kept him in a subordinate state. It is this story of the hardships of the Indians, rather than the cruelty and treachery often displayed by them, of which Sprague and Story, Irving, and Phillips are thinking, in the selections here given. These selections are to be taken as imaginative and sympathetic portrayals of the red man's wrongs, and as being entirely sincere.

In reading these rather declamatory passages, make the reading aloud important. Have them read well enough to bring out their

stateliness and resonance of diction. The real spirit of this group of selections will be grasped better in this way than by much asking and answering of questions on their content. This does not mean, of course, that there will be no thought of the content; it will, in fact, be necessary to read these things thoughtfully, and to look up some of the words in the Glossary. It means only that greater emphasis than usual is to be put on the oral reading. All of them except Irving's are, either in fact or in spirit, speeches.

Call the attention of the class to a story of present-day Indian life, Stewart Edward White's *The Magic Forest*, and compare the delineation of Indian character in Irving's sketch with that in "Hiawatha." Parkman's *The Oregon Trail* will give the teacher a good deal of valuable material for this and the next group of selections.

In these sketches the dominant interests will be:

1. A greater interest in the Indians as they actually were when the whites first came.

2. The imaginative tribute to their finer qualities, and regretful reference to the fact that they had been exterminated or driven back from land that once was theirs.

3. The oral reading; for, as speeches, three of these selections require oral rendering to get their full effect.

Leatherstocking Tales, by James Fenimore Cooper (55)

The teacher must not let her own literary culture remove her too far from the tastes of her pupils. Most well-educated adults will agree with Mark Twain in his essay, "Fenimore Cooper's Literary Offences," that Cooper's style is turgid and inaccurate, his inventions often incredible and childish, his favorite situations overworked, his characters unreal. And when he talks of young women (whom he commonly calls "females") he is at his clumsiest. But it is well for us to remember what Cooper meant to us if we were fortunate enough to read him when we were between twelve and sixteen. His forests were an enchanted land, his heroes brave and capable, his situations thrilling. The mystery of the great woods, the simple and hardy virtues of pioneers, the physical dangers and physical toil that tested virility, may, after all, be a

better thing for the child to wonder at and admire than the oversmart achievements of the city-bred hero of some modern fiction. And whatever failures in mental keenness or in literary craftsmanship we may find in Cooper, — and such failures are indeed both numerous and gross, — he could hardly have won and held the place he has here and in Europe, unless he had high creative imagination. He does give the poetry of the woods, the poetry of action, the poetry of danger.

Read parts of Whitman's " Pioneers, O Pioneers " to the class. Have in the school library Mark Twain's *Roughing It*, Paine's *Life of Mark Twain*, Stewart Edward White's *Gold*, *The Blazed Trail*, and *The Silent Places*, Bret Harte's stories and poems, and the poems of Robert Service.

These selections should be read rapidly, and probably not more than once. If time allows and inclination favors, have other good scenes from Cooper read in class, and encourage the pupils to read some of the novels on their own account. Recommend only his best stories, the Leatherstocking series, here represented, and *The Spy* and *The Pilot*. If the selections here offered do not make some of the pupils want to read more of Cooper, they will have failed of one of the purposes in including them.

Consider these stories:

1. As vivid pictures of hardy pioneers, in an out-of-door life that called constantly for the fundamental qualities of keenness, courage, and hardiness.

2. As good examples of the poetry of the woods, and the poetry of rude and primitive conditions of life.

3. As a portrayal of the kind of men that made this nation; for this sort of rough work and danger has to precede the making of a civilization in a new country.

4. As an introduction to the pleasure of more reading of Cooper and other stories of life in the great wildernesses.

The Courtship of Miles Standish, by Longfellow (111)

This is perhaps the most pleasing of all Longfellow's longer poems. Its rhythm is varied, flowing, and quaint; its pictures of

Puritan life are vivid and sympathetic; its humor is gentle and refreshing. If possible, have a complete edition in the school library, and encourage the pupils to read the portions not included in the Reader.

Begin the study of it by refreshing the memories of the class upon the Puritan settlement, — their reasons for leaving England, the landing of the Mayflower, their first struggles with climate and soil, their hardships, their courage, and their faith. For historical material Bradford's *History of Plymouth* (containing first-hand material), and Fiske, Channing, and other later historians may be consulted. Alice Morse Earle's books contain much concrete, definite information about the early colonial days, though most of it is about a period later than the date of this poem. Eggleston's *The Transit of Civilization* is an able analysis of the ideas and aspirations which these splendid English exiles brought over with them, and tried to carry out here. A particularly fine chapter on the first New Englanders and their contribution to our civilization is found in Tyler's *History of American Literature*, vol. I, and another in Lowell's essay, "New England Two Hundred Years Ago." See also Andrews's *The Colonial Period* (Home University Library).

In presenting material from these sources the teacher must use care. Much of it deals with political and religious ideas not yet interesting to seventh-grade pupils; but there is much of it that they can understand well enough.

The verse form might receive attention at the outset. The teacher might begin by reading aloud a dozen or more lines, emphasizing the metrical divisions enough to let the pupils hear the swing of the lines. Then the pupils might try it; they can learn to read verse only by reading it, and by reading it as verse, not as prose. It is not important to study it as dactylic hexameter, or to burden them with distinctions about dactyls and spondees, though these terms may be used for convenience. What is important is that they should know that there are six feet, and six beats, in every line, and be able to make these beats come out right as they read.

Some interesting human touches are introduced. John Alden,

at least, had come to America for other than religious reasons, and his conscience reproached him when his wooing first went awry. The peppery Captain is really more interested in Julius Cæsar's wars than in the Puritan religion; at any rate, he chooses Cæsar as the book to read, rather than the Bible. He praises Cæsar for acting on the principle that "if you want a thing well done you must do it yourself," — and, having sent his friend to do his wooing for him, blames his friend and not himself because it was not done right. He admits that he is more afraid of a woman's No than of a cannon shot. Later he thinks more fairly of the whole matter, and is quite the manly soldier and good friend when he appears at the wedding. Priscilla, with her laughing retort to the Captain's messenger, is of course the most charming figure in the whole story. She is devout and self-reliant, but there is little of the grim and ascetic Puritan in her. Perhaps the only unconvincing thing in the character is the long speech she makes about how the Captain — and men in general — blunder in wooing a woman.

In reading the poem, three or four things may be singled out for special comment:

1. The background of early colonial life, its bleakness and hardships, and its strong religious and political faith.

2. The clearly drawn characters of the Captain, John Alden, and Priscilla.

3. The outstanding pictures, such as the scene where the Captain sends John on his errand, the interview with Priscilla, and the wedding scene at the end.

After reading this poem pupils might be advised to read *Evangeline* and *The Tales of a Wayside Inn*, and some of Hawthorne's *Twice Told Tales*, especially "The Gentle Boy," and "The Maypole of Merry Mount."

The Gray Champion, by Nathaniel Hawthorne (137)

This story presents a picture more than sixty years later than the last. The scene is Boston, and the theme is one of the early struggles of the colonists to maintain their rights as English citizens,

though living out of England. For nearly fifty years the conflict between the people and their kings had been going on in England itself, with the people in the main victorious. For three years before the date of this story, however, England had on the throne the last, and the most treacherous, of her Stuart kings. He had extended his tyranny over some of the colonists, as George III did seventy-five years later, and they were in no mood to endure it. In this short, dramatic sketch Hawthorne has introduced one of the regicides who had passed sentence of death on Charles I, father of the present king. Some of these ex-members of the Puritan Parliament were in hiding in this country, and had once or twice before come out and led the people in a great crisis. Upon this tradition, and upon these conditions of political tension, Hawthorne has built his story.

Three things at least must be made clear if the story is to be appreciated:

1. The historical conditions both in the colonies and in England.

2. The peculiar grim earnestness of the Puritans in defending the political and religious freedom which they had come here to make secure.

3. The impressive scene in the square: the contrast between the Colonists and the English, in costume, speech, ideas.

Then comes the rapid and brief action, lit up by the level rays of the setting sun: the advance of the soldiers, with guns ready; the sudden appearance of the mysterious, patriarchal figure, the comments upon him, his ringing and defiant command (the climax of the story), and the victory that he wins by his courage and his moral force.

Then we note two things common in Hawthorne: (1) He purposely fails to make clear whether the appearance of the old man was real or imaginary; (2) he interprets his story, making the central figure a symbol of the spirit of New England's love of liberty. See, in this connection again, Lowell's essay, "New England Two Hundred Years Ago."

As this story is rather difficult, by reason of the many big words, the reading of it might be deferred to a later period, perhaps until

near the end of the book, when it could be read along with the last four or five selections. Its general tone and spirit would fit in logically at that place.

Patrick Henry's Speech (150)

This ringing patriotic utterance thrilled its first hearers, and has ever since ranked as a great speech. Pupils should know just what events preceded and provoked it, and the circumstances under which it was delivered. A picture post card of the old church (still standing in Richmond and still visited by travelers) would add a touch of interest.

The speech should, of course, be read aloud: clearly, earnestly, but without ranting, as its solemn and weighty meaning demands. Have the pupils try to condense into a few sentences the main points that the speech presents.

Here would be an appropriate place to bring to the attention of the class some other notable pre-Revolutionary utterances, especially Thomas Paine's pamphlets, *Common Sense* and *The Crisis*. An interesting account of the great influence of the former pamphlet may be found in Trevelyan's *American Revolution*. Trevelyan is an Englishman, and a nephew of Lord Macaulay. Pupils should be reminded, also, of the notable contributions that the state of Virginia made to the cause of freedom in big men and big deeds.

Defense of American Rights, by Burke (154)

This selection from Burke's great speech in which he pleaded before the English Parliament for justice to their English subjects in the Colonies, should be known to every American boy and girl. Our school history has erred badly in the general treatment of the Revolution. A natural pride in our successful struggle for freedom has expressed itself too often in a shallow jingoism; has too much ignored the fact that the Revolutionary War was provoked by a dull, bigoted tyrant and a subservient Parliament, and did not have the sympathy of the English people themselves. What one brilliant and liberty-loving Englishman thought of

George III the reader may see by turning to Byron's "Vision of Judgment." Burke is speaking the sentiments of the English people, voicing the conceptions of fairness and justice in which they believed and for which they had steadily struggled for centuries. It is very important that our own conceptions of liberty be understood as the result of a long development of Anglo-Saxon ideals; ideals which were later stimulated and supported by the French. Throughout the long struggle for liberty which the English have successfully made, the struggle has been supported by their great writers, such as, Milton, Burns, Wordsworth, Coleridge, and Shelley.

No European nation had as yet accepted the general principles in dealing with its own foreign colonies which Burke here lays down. But dating from the success of the American Revolution, such standards began to be accepted. Slowly the great nations have come to think of colonies not merely as means of wealth but as the outposts of their own ideals of civilization. Such colonial regions as Canada, Australia, and New Zealand are now as free and independent as the United States.

This selection is rather difficult reading; but not too difficult if it is taken as a thing to be *studied,* — as it should be. It deals with political ideas in general terms, terms that mean nothing until translated into the concrete and particular. For example, how is liberty tied up with the problem of taxation? How many pupils will see, unassisted, that if a government can tax as it pleases, it can keep the people in bondage through poverty, distress, humiliation?

Note the definite steps in the arguments which Burke makes. Try to sum up his main points in, say, a half dozen statements.

Do any members of the class know Kipling's poem in which he speaks of "The White Man's Burden"? And how closely do its ideas agree with those of Burke?

England and America in 1782, by Tennyson (160)

This poem expresses Tennyson's pride in his country, not because it holds great possessions, but because it is one of the

leaders in freedom and justice. The poem was written in 1832, fifty years after the close of the American Revolution. Compare with it these stanzas from another poem of the same author:

You ask me why, tho' ill at ease,
Within this region I subsist,
Whose spirits falter in the mist,
And languish for the purple seas.

It is the land that freemen till,
That sober-suited Freedom chose,
The land, where girt with friends or foes
A man may speak the thing he will;

A land of settled government,
A land of just and old renown,
Where Freedom broadens slowly down
From precedent to precedent.

The last two lines are often quoted. Just what do they mean? And how far would they be true of the United States? What reforms in our laws do you know that would be a case of "freedom broadening slowly down"?

To Lafayette at Bunker Hill, by Webster (162)

The class should try to realize what it meant to the great audience, gathered at the dedication ceremony of the monument at Bunker Hill, to have the aged Lafayette there as the nation's guest of honor. France, more than all other nations, has been ready to fight to right the wrongs of other nations; she has been clear-sighted, liberty-loving, and generous. The class may like to hear what General Pershing, the leader of our army in France in 1917, said when he made a visit to the statue of Lafayette. Baring his head reverently, he said, "Lafayette, we are here." In its way, this was as fine and dramatic as Webster's great tribute.

It is not easy to reduce Webster's address to "points." It is not the intellectual, but the emotional, element in it that tells.

The speech should be read aloud, and the important references made clear. If the pupils have imagined the scene and the deep feeling appropriate to the occasion, they will get the real value of the selection.

The verses from Mrs. Browning which follow Webster's remarks are a fine tribute to the unselfish idealism of the French, who, at the time she was writing of, were helping the Italians in their struggle for liberty against Austria.

Life in Old New York, by Washington Irving (167)

Colonial times were not all a struggle for living and liberty. The colonists had their pleasures and their business, as any people must have; and these things, too, have sometimes been thought material for literature. Irving's humorous *History of New York by Diedrich Knickerbocker* was from the outset a very successful book. Some of the aristocratic families in New York rather resented it because it made fun of their ancestors; but this only meant that there were some members of these families who had more family pride than sense of humor. Certainly it is hard to see why any one should object to humor so kindly and genial as that of Irving.

The book was introduced to the public by a clever advertising device. In the *Evening Post* of October 26, 1809 appeared the following notice:

Distressing

Left his lodgings, some time since, and has not since been heard of, a small elderly gentleman, dressed in an old black coat and cocked hat, by the name of *Knickerbocker*. As there are some reasons for believing he is not entirely in his right mind, and as great anxiety is entertained about him, any information concerning him left either at the Columbian Hotel, Mulberry Street, or at the office of this paper, will be thankfully received.

P.S. Printers of newspapers would be aiding the cause of humanity in giving an insertion to the above.

On November 6, 1809, the *Evening Post* had this letter:

To the Editor of the Evening Post:

Sir,

Having read in your paper of the 26th of October last, a paragraph respecting an old gentleman by the name of *Knickerbocker*, who was missing from his lodgings; if it would be any relief to his friends, or furnish them with any clue to discover where he is, you may inform them that a person answering the description given was seen by the passengers of the Albany stage, early in the morning, about four or five weeks since, resting himself by the side of the road, a little above King's Bridge. He had in his hand a small bundle, tied in a red bandana handkerchief; he appeared to be travelling northward, and was very much fatigued and exhausted.

A Traveller.

On November 16, appeared this letter:

To the Editor of the Evening Post:

Sir,

You have been good enough to publish in your paper a paragraph about *Mr. Diedrich Knickerbocker*, who was missing so strangely some time since. Nothing satisfactory has been heard of the old gentleman since; but *a very curious kind of a written book* has been found in his room, in his own handwriting. Now I wish you to notice him, if he is still alive, that if he does not return and pay off his bill for boarding and lodging, I shall have to dispose of his book to satisfy me for the same.

I am, sir, your humble servant,

Seth Handaside,

Landlord of the Independent Columbian Hotel, Mulberry Street.

Finally this quaint little scheme for bringing the book at once to public notice was rounded off with this announcement in the same paper, of November 28.

Literary Notice

Inskeep and Bradford have in press and will shortly publish

A History of New York

In two volumes, duodecimo. Price Three Dollars. Containing an account of its discovery and settlement, with its internal policies, manners, customs, wars, etc., etc., under the Dutch government, furnishing many curious and interesting particulars never before published, and which are gathered from various manuscript and other authenticated sources, the whole thing being interspersed with philosophical speculations and moral precepts.

This work was found in the chamber of Mr. Diedrich Knickerbocker, the old gentleman whose sudden and mysterious disappearance has been noticed. It is published in order to discharge certain debts he has left behind.

A pretty good advertising scheme, was it not? Especially when we remember that New York was then a very small city — just an overgrown village in fact. And we all know how such local sensations attract attention in a small place.

The mock-serious tone of the book comported well with the humor of the advertising device; and any of its first readers with intelligence and a sense of humor must have chuckled delightedly over it. The Father Knickerbocker in black coat and cocked hat, who figures in cartoons as the presiding spirit of New York City, is based upon this quaint figure created by Irving's imagination. It is not often that an advertisement has so long a life.

Can the pupils recall any advertisement that is both humorous and lasting? Do they know how books are "launched" nowadays? Are they, after reading this chapter from the book, enough interested to want to read the rest of *The History of New York, by Diedrich Knickerbocker?*

For further information about this period, the teacher may turn to the books of Alice Morse Earle, already cited. She has told a good deal about old New York. Children living in or near New York City might go to see the old Van Cortlandt mansion, in Van Cortlandt Park, and the old Dyckman (pronounced Dīk'man) house, at 204th St. and Broadway. Both these houses are now the property of the city, open to the public as museums, and are furnished just as houses were in the eighteenth century.

The selection is to be read, not for information, but for fun. The children cannot, and need not, discriminate between humor and fact in it; though such things as the scrupulous cleanliness of the Dutch and their huge consumption of heavy food have so long been commonly known as to have passed into tradition.

In this connection, those children who have not yet read them might be told of Mary Mapes Dodge's two delightful books on the Dutch in their original home: *Hans Brinker* and *The Land of Pluck.*

A Tribute to Irving, by Thackeray (173)

It is pleasant to know that two of the finest spirits among English men of letters, Scott and Thackeray, highly admired Irving both as a man and as a writer. Both these men were not only famous authors, but also fine gentlemen, whose friendship was an honor. This extract on Irving was part of an essay under the title *Nil nisi bonum* (short for *De mortuis nil nisi bonum*, say nothing but good of the dead). The essay was called forth by the fact that Macaulay and Irving had just died, and the other part of the essay was a tribute to Macaulay.

Have the pupils notice the quality of kindliness, the gentleness, and ease, with which Thackeray writes. Tell them of Thackeray's own two visits to this country on lecturing tours; — both of which, by the way, were highly successful. Great throngs went to hear Thackeray whenever he lectured. The two books he made of these lectures are the *English Humorists* and *The Four Georges.* A few of the passages in the former, particularly about Goldsmith, and some of the passages about George III, would be within the range of appreciation of Seventh Grade pupils; but the teacher is warned that she must choose carefully.

Thackeray was for many years a weekly contributor to the London humorous paper, *Punch.* Do the children ever see it, in the public library, or elsewhere? Some of the best humorous things produced in our language have appeared there.

Ichabod Crane, by Washington Irving (179)

This is, of course, *The Legend of Sleepy Hollow*, slightly abridged. It is, like *Rip Van Winkle*, a classic wherever the English language is spoken. The story of the headless horseman, or the wild, haunted night-rider, is found, in one form or another, in many legends. Scott has a ballad called "The Wild Huntsman," and a translation of Goethe's "Erl-King," of the same type; read both to the class.

In the treatment of this selection the following points may be emphasized:

1. The crude, primitive type of school. See the portrayal of various schools in Book Six, of this series.

2. The crude and entirely ridiculous schoolmaster. In colonial times the schoolmaster was often a humble and incompetent sort of person, — sometimes a bonded servant. Look up any history of education in America for facts of this sort. Suggest to the class the reading of Eggleston's *The Hoosier Schoolmaster*. Read to the class the descriptions of a school in the west of pioneer days in some of the chapters of Hamlin Garland's *A Son of the Middle Border*.

3. The beauty and quiet of the autumn landscape.

4. The evidences of plenty (and of Herculean appetites) found on this typical Dutch farm.

5. Indications of Ichabod's motives in making love to Katrina, and of her coldness towards his suit.

6. Brom Bones, — his part in the story.

7. The midnight ride: points that show Ichabod's terror and his speed.

8. The disappearance and later career of Ichabod.

9. Irving's own attitude towards Ichabod: Is he sorry for him at all? Are you? If not, how has Irving kept you from being so?

10. The diction of the story: somewhat Johnsonian, mock-solemn, to add to the humor. Have the pupils pick out some of these high-pitched phrases, put them into homelier English, and see what is lost thereby.

Rip Van Winkle, by Washington Irving (196)

Irving got most of his material — apart from his biographies — from the legendary stories of three places: Spain, England, and New York. This story belongs, of course, to the latter group. The story itself is, in one form or another, very old and widespread, — the story of a miraculous absence or of a miraculously long sleep. The Sleeping Beauty is one form of it; the legend of Ogier the Dane (told in Morris's *Earthly Paradise*) another; the long sleep of Frederick Barbarossa is another; " The White Stag " (see William Morris's translation, *Old French Romances*) has the same theme; even in Japanese fairy lore the story appears in the legend of a boy carried down to the sea-king's palace and living there four hundred years, which seemed to him only a few weeks. The form that Irving heard, and upon which he based this tale, was probably brought from Europe by the Dutch settlers.

In Irving's hands, however, it is thoroughly localized. It is interesting to note just what is Irving's view toward the theme: not the marvelous sleep itself, but the experiences Rip has on his return. This, it will be remembered, is the point that Jefferson made most of when he wrote the play based upon the story. Jefferson's *Autobiography* will give the teacher some information and some stories about the play that will help the class to appreciate how much of a universal and everyday classic both story and play have become.

The points to be emphasized in taking up the story with a class are:

1. The sleepy village, remote from all the currents of the world's life.

2. The character of Rip, shown in reference to his farm, his relations to his cronies and to all the other people of the village, to his wife and family and to his dog.

3. His visit to the mountains, and his wonderful experience there. The old myth of the reappearance of Hendrik Hudson and his crew. Rip's habit of tippling, and how it overcame him.

4. The awakening and the descent from the mountains.

5. Rip's bewilderment at the totally new sort of village he finds. What public events have taken place since he fell asleep? What

other periods in history can the pupils think of that would equally puzzle a man who came to life again?

6. His rough treatment by the crowd, his pathetic struggle to find himself and to get identified.

7. His later life as the wonder-hero of the village.

George William Curtis, in the *Essays from the Easy Chair*, has a delightful essay on the play of *Rip Van Winkle*, in which he raises the question whether Rip's lack of sobriety might make him a bad example for boys. His answer is, that no boy is tempted to imitate those whom he does not admire; and no boy makes a hero of a hen-pecked husband!

The Arsenal at Springfield, by Henry W. Longfellow (220)

The division of the book which begins here and ends with Lowell's "The Heritage" is an attempt to present some of the ideals of personal and national life in which we Americans believe.

This first poem is a powerful denunciation of war, and of the greedy, aggressive rulers who make war. Its method is merely to picture the appalling misery with which war has filled the world. The remedy suggested is education, meaning, of course, education of the right sort. As these words are written, the world is in the agony of the worst war it has ever had, a war deliberately brought on by a government that has been giving to its people an education of the wrong sort, — educating them to think of all their neighbors as their enemies and of war as an inevitable thing; and the duty this nation has imposed upon itself is to help the side that did not want the war; its purpose is to help end not only this war, but all war.

Can the class think of other forms of the waste and destruction of war, besides that of human life? What other literature denouncing war have the pupils read? What things of this sort can they find in current newspapers and magazines? Two collections of poems called forth by the great war are published, one by The Macmillan Co., and one by Houghton Mifflin Co. Some portions of the *Journal* of John Woolman, the Quaker (Macmillan Pocket Classics), would interest the class.

The Chambered Nautilus, by Holmes (223)

Holmes was a scientist, — a physician, — as well as a poet. Hence the appropriateness of the origin of the inspiration of this poem. Two other literary men of our day were also physicians: Weir Mitchell, recently dead, and Conan Doyle, still living. The latter will certainly be known to the class for his great creation, Sherlock Holmes.

The theme of the poem is the important thing: the soul growing into more stately mansions; that is, outgrowing narrow beliefs and ideas and coming into bigger and better ones. Have the class think of some particular instance of this in their own experience.

For a' That, by Robert Burns (225)

Though not an American poem, this may well stand as one in its spirit; indeed, it is the spirit of British democracy, French democracy, any democracy whatsoever. If its tone seems rather defiant, remember that it was written in the eighteenth century, when the contrast between the classes was sharper than now.

Encourage the class to commit to memory as much of this as they will. Make it a beginning of their reading of Burns. If the teacher can command any fair imitation of the Scotch dialect (in the collected edition of Stevenson's poems there is a key to the pronunciation of Scotch), she might read aloud to the class "Tam o' Shanter," "Twa Dogs," "To a Mouse," "Scots wha ha'e wi' Wallace Bled," and some more of the best-known things. The children will care more for the humorous and shrewd poems than for the sentimental love poems.

Two famous essays on Burns, for the teacher's satisfaction, are those by Carlyle and Stevenson, Scotchmen both. The latter has some views of Burns not commonly held.

A Rill from the Town Pump, by Hawthorne (229)

Considering that the crusade against alcohol, in the Prohibition movement, arose and grew in the United States when it was still

ridiculed in Europe, the general spirit of this pæan upon the virtues of cold water may be taken as fairly American. (Perhaps it is not out of place to mention that there are also more bath-tubs in the United States than in any other country.) It is, of course, not as a "teetotaller's" harangue that this was written, though it has often been used in "temperance tracts." It was written in praise of one of the good things of life, one of the simple and universal blessings. Perhaps Hawthorne, who reflected a good deal and was prone to moralize occasionally, thought some such admonition necessary. But it may be left to be conveyed by implication.

Read the selection for its pictures, its spirited diction, its humor, and its sound wisdom. Observe the Town Pump's history, its sense of its value to the community, the different creatures to whom it gives pleasure. Note whether it falls into any natural divisions; has separate topics and a sequence.

If the teacher will turn to Hawthorne's *American Note-Book* she will find there many other instances of his observing commonplace things and the literary material they might become. She might read aloud to the class "David Swan" in the *Twice-Told Tales* as another illustration of literature made out of ordinary materials.

The Heritage, by Lowell (239)

Certainly this poem is American in spirit. So often do we hear of the rise to wealth and power of the poor boy, that we sometimes wonder if any rich man's son has a chance in the world at all; and Lowell's poem is in this same vein. Of course this is partly true, and partly an optimistic exaggeration. A good many rich men's sons have turned out very well indeed; have much more than made good their right to start with all the advantages on their side.

Yet there is truth in the ideas of this poem. The pupils may be asked:

1. To sum up the advantages of the poor boy and the handicaps of the rich boy.

2. To select those lines in the poem which they think the truest expression of democracy.

3. To note the use of certain repeated phrases, and see how they make for emphasis.

What other literature expressing this idea has the class read? Do they know Jacob Riis's *The Making of an American*, and John Muir's *The Story of My Boyhood and Youth?* Or the biographies of some of our leaders who come from humble homes? Besides Lincoln, Webster, Jackson, what others can they think of? Was Edison one of them?

In a new and undeveloped country, as ours still was fifty years ago, there were fewer inequalities of wealth, and perhaps a greater degree of opportunity; but the big leaders of our intellectual and industrial life keep telling us to-day that they cannot find enough young men of industry and ability to fill the good places that need to be filled. So the "heritage" of the poor man's son is still before him; so, too, is that of the rich man's son.

The Boys, by Oliver Wendell Holmes (242)

Beginning with this poem and ending with the imaginary speech of Spartacus, we have a group of selections whose general theme is love of home and loyalty to friends.

Holmes is the best writer of familiar and "occasional" verse that we have produced. His lines run smoothly, are clear and easy to read, have a dash of merry humor, and often a touch of deeper feeling. For many years, when his class at Harvard (that of 1829) had its annual reunion, it was taken for granted that Holmes should read a poem written for the occasion. In his collected poems we may find them all, one for every year, from 1851 to 1889. The best of them are this one (1859), and "Bill and Joe" (1851).

The theme here is the denial of the flight of time, a sort of defiant challenge to the years, which, though they may roll on and bring white hairs and distinction, cannot make of these college boys anything really different from what they were on the day they left college. It was a theme that Holmes himself lived in his own long life; he retained his youthful, jolly spirit to the end.

The poem is not to be studied; that would spoil the spirit of it. Read it for pure enjoyment.

Contentment, by Oliver Wendell Holmes (245)

Many fine things have been said about "love in a cottage," the "joys of simple life," "plain living and high thinking," and "honest poverty." Most people believe in these fine sentiments, in a way; and yet most people like beautiful and expensive things and go on working hard to earn the money to buy them. Holmes sees the funny side of this inconsistency, and presents it in mock-serious fashion. We have all known people who have a modest and polite way of asking and insisting on the best of everything for themselves; seeming somehow to think it their right to have them.

Holmes was himself not a grasping, mercenary man. He did enjoy simple things as well as luxuries. He set the highest value, indeed, upon the things with which money has nothing to do, old friendships and intellectual pleasures.

Rogers's poem, "A Wish," is appended here as one of the best-known expressions of love of simplicity; the kind of sentiment that Holmes is playfully ridiculing.

Snow-Bound, by John Greenleaf Whittier

In this poem we have Whittier at his best and highest. The theme was congenial to him; he looked back lovingly and longingly to the days of his childhood, and saw there the elements that had made him the sort of man he was. He saw also in this simple farm life the same elements that had given New England its high place in our history: the genuineness of feeling, the energy, the intellectual keenness, and the high ideals. The poem is, indeed, a sort of epitome of New England life.

It is worth very careful reading. We have:

1. The physical scene. The realistic description of the storm, the beauty of its fanciful forms, the faithful pictures of the life of the people indoors, and out. Read to the class some passages from Lowell's essay, "A Good Word for Winter."

2. The family life: the intimate friendliness, the various types.

3. The intellectual background: the talk of the father, the mother, the uncle, and the schoolmaster. Then we see the keen interest in getting back to the news of the outside world, both the local news and that from more distant sources.

4. The many passages of rare poetic beauty. Let the pupils pick out from the poem as they read it the passages which they particularly admire, and encourage them to commit some of these passages to memory.

The Old Folks at Home, by Foster (272)

This is a good example of the familiar lyric on homely themes. Of course it is not to be *studied*. Read it, memorize it, sing it (if not in school, at least somewhere). It is submitted here, not only because, as a song, it is a classic already of wide fame, but because it voices so well those feelings that make patriotism possible even in the humblest citizens. Wordsworth once expressed his fear that the crowding into the cities and the deserting of the country homesteads would have a bad effect on the national character, because, he said, the domestic affections attached themselves around the visible, material objects of early memory.

What other poems celebrating the memory of the childhood home does the class know? Read to the class John Masefield's poem "The West Wind" (in *Salt Water Ballads*) and Kipling's "For to Admire."

Maud Muller, by John Greenleaf Whittier (274)

Read this for the story. It is a poem of regret, of lost possibilities. But is it so certain that the marriage of the Judge and the heroine would have been the best thing for them? Is it certain that the girl could have fitted herself into the different life? That would have depended — upon what?

But do not moralize too long on the situation; take it simply as it is, — a romantic possibility. Compare Tennyson's little poem "The Beggar Maid." The theme of love overleaping the barriers of class and rank is an old one in the realm of romantic

poetry and story. The class may recall other instances that they have read of. Does it ever happen in real life to-day? Does it ever get into the newspapers? Has the class ever reflected that a chivalrous deference to women of every rank and condition of life is a well-marked American ideal?

Spartacus to the Gladiators, by Kellogg (280)

This old favorite has been declaimed by at least three generations of schoolboys. It *is* rather flamboyant in style, almost turgid; but it has dramatic force and deep feeling. It should, of course, be read aloud for the proper effect. The situation should be imagined as clearly as possible; and the long gap between such forms of public entertainment (scenes of blood and horror) and our own milder tastes be realized.

How many of the pupils know who Elijah Kellogg was? A brilliant young minister who took a small church in a small town on the coast of Maine, and spent his life there because the people wanted him and liked him; the author of a large number of books for boys, now mostly forgotten, but worth reading still.

Thanatopsis, by William Cullen Bryant (285)

The group of familiar poems, beginning with this and ending with the parody on "Hiawatha," covers a number of moods and themes, and may be added to by introducing others equally familiar and equally good.

In reading "Thanatopsis," try to get the pupils to feel the stern dignity and the sense of awe, that broods over it. Do not discuss it more than enough to make clear the pictures and the meaning. Let the solemn lines carry their own message and their own spirit.

A Day in June, by James Russell Lowell (289)

This is the most familiar passage from "The Vision of Sir Launfal." The teacher might end the study of this selection by reading the whole poem to the class. She might begin it by reading parts of Lowell's "Su'thin' in the Pastoral Line" (from *The*

Biglow Papers, and some of the things from Wordsworth that show the same spirit: for example, "Stanzas Written in March," "To a Butterfly," "The World Is Too Much with Us," and parts of the "Ode on Immortality."

The Death of the Flowers, by Bryant (294)

In reading this poem have the pupils give the free, long swing of the lines, and note how the effect of melancholy autumn is attained by the accumulation of images. Compare the first stanza of Longfellow's "A Rainy Day," for an example of the same effect by the same method.

The melancholy of autumn is a literary tradition rather than a fact. Our poets have taken it from the literature of England, where it has some truth. But the fall is really our most beautiful and invigorating season, in spite of the many forms of dying life in the plant world. Our autumn foliage is brilliant, our air clear, or opalescent with pearly mists.

Compare Lowell's "An Autumn Reverie," and Whittier's "The Huskers."

To the Fringed Gentian, by Bryant (296)

Perhaps this poem has helped as much as the beauty of the flower itself to make the fringed gentian thought of as one of the most lovely of the wild flowers. It is seldom abundant; and the teacher will do well to tell the children to pluck it sparingly when they find it. It is not to be treated like the daisy.

There are other poems in praise of particular flowers that the children should know: Burns's "To a Mountain Daisy," Emerson's "The Rhodora," Bryant's "The Yellow Violet," Lowell's "The Dandelion," and Wordsworth's "Daffodils."

Rain in Summer, by Longfellow (297)

Read this for the clear pictures and the effects of life and motion in the movement of the verse. Does Longfellow moralize the theme anywhere? It will be interesting to compare other sketches

of the rain in prose and verse; a good one occurs in Hawthorne's "Sights from a Steeple" in the *Twice Told Tales;* another of great beauty is Aldrich's "Before the Rain."

The Snow Storm, by Emerson (299)

A good picture of the storm viewed from the study. How does it differ from, and how does it resemble, Whittier's descriptions? What important element in Whittier's poem is touched upon here in only a line or two?

The Song of the Chattahoochee, by Lanier (301)

A justly famous poem, this "song" has delighted thousands of young readers. Do they notice the singing quality in it? Can they read it so as to bring out this quality? Do they get the onomatopoetic effects, — the suggestion of the sound and movement of the river in the sounds of the words? Do they note that the divisions of the poem correspond to the stages of the downward progress of the stream? Do they feel, as they read, that the poet has succeeded in creating the illusion that the stream is endowed with conscious life? — If they do these things, they are reading the poem understandingly.

The Humble-Bee, by Emerson (303)

We have already had a number of instances in this book of "the poetry of common things." Sometimes these poems have been wholly serious, sometimes partly playful. To which type does "The Humble-Bee" belong? What other poems on common things, not in Book Seven, can the class recall?

It will be interesting to see whether the poem indicates that Emerson was a close observer of nature; whether he stops with a description of the bee, or whether he goes on to draw a moral, or an application. Emerson was, as we know, a "moralist"; that is, a man fond of moral speculations and philosophical observations.

In John Burroughs's book, *Pepacton*, there is a very interesting chapter on hunting the wild honey-bee.

The Corn Song, by Whittier (308)

This poem and the next belong to a group called by Whittier "Songs of Labor." He celebrates also the labors of the lumbermen and the builders. As we have seen in "Snow Bound," he could, like Burns, see beauty and dignity in the life of humble people. Like Burns he was prone, also, to make comparisons between the rich and the poor, to the disparagement of the former; his gentle Quaker spirit was, probably, not wholly without resentment at the inequalities of life.

The theme of the poem is really the life-history of the corn; its planting, cultivation, harvesting, and consumption, along with the praise of it as one of the finest of the gifts of Providence. His manner is occasionally somewhat academic; classical and other allusions detract somewhat from the simplicity of style that the subject would seem to demand.

The Huskers, by Whittier (310)

Read this with reference to the beauty of the autumn scene (comparing it with Bryant's "The Death of the Flowers," and Lowell's "An Autumn Reverie"), and to the gayety and social spirit of the gathering. Later, Hamlin Garland's chapter, called here "A Western Farm Scene," may be compared with this poem; the two have certain points in common which the pupils will see.

The Courtin', by Lowell (314)

If the pupils do not know the New England dialect, help them to feel the smooth and flowing quality of it, and its quaint perversions and archaisms by reading part of the poem to them. It is not pronounced ruggedly or sharply, but slips along with a blending of slouchiness and clipping distinctness that cannot be described.

Try to get the pupils to realize definitely:

1. The scene in the old farm kitchen, with its cleanliness and comfort, and "Huldy" as the central point of its charm.

2. The embarrassment of both " Huldy " and " Zekle."

3. His sudden rush of feeling and resolution, and the happy outcome of the " courtin'."

4. The narrator's quaint comments, his apt and beautiful figures and comparisons drawn from nature as he had observed it; such as,

> " The side she breshed felt full o' sun,
> Ez a south slope in Ap'il."

Hiawatha's Mittens (319)

Serious-minded people sometimes shake their heads doubtfully over parodies. The best answer to their fears is that the poets themselves have liked and written parodies. A teacher of English ought to own such a collection as Carolyn Wells's *Parody Anthology*.

My Visit to Niagara, by Hawthorne (320)

American scenery presents great varieties, from level prairies to massive mountains like the Rockies. A good deal has been written in the attempt to describe the more striking scenes; but description in never quite adequate. The two selections under the head of American Scenes are widely different things, but each very characteristic: the one, the greatest spectacle of nature in the East; the other, a scene of busy labor on a farm in the West.

If the pupils can get hold of John Muir's books, particularly *The Yosemite* and *The Mountains of the Sierras*, they will see how the grandeur of American scenery stirred a man who was both a scientist and a writer.

Hawthorne, the reader will notice, not only hung back in a strange hesitation about going to the Falls, but is reluctant about describing them. Most of his sketch is on the effect of the Falls upon himself and his fellow travelers. He seems to have felt a sort of humility, as one feels before a thing too overwhelmingly big. Alice Brown, in her short story, " Farmer Eli's Vacation," has put the same feeling into the shy and inarticulate old farmer who sees the ocean for the first time.

A Western Farm Scene, by Garland (330)

The title of this chapter in Garland's book is "The Last Threshing in the Coulee."

The outstanding merit in the selection and in the entire book is that the author has taken the memories of his youth and out of them made a picture of pioneer life in the Middle West that is at once realistic and full of poetry. The teacher is advised to get the book and turn the pupils loose on it.

In this selection the pupils will note certain characteristic things: the pride of the men in their work, their cheerfulness under long hours of severe labor, the neighborly good feeling, the simplicity, and friendliness of it all. It would be a pity if the young people of this generation should think of their ancestors who subdued the wilderness and made it rich and pleasant, as merely rough and crude people; they should think rather of the stark strength, the fortitude, the rigid labor, that showed these pioneer ancestors to be of heroic stuff, — the women not less than the men. And they should realize that these plainly dressed, simple-mannered people had in them strains of poetry and music, ideals of character, reverence, and self-restraint. Have Owen Wister's *The Virginian*, Churchill's *The Crossing*, Eggleston's *The Hoosier Schoolmaster* and *The Circuit Rider*, and John Muir's *The Story of my Boyhood and Youth*, in the school library.

American Achievements (341)

The list of things in this article could be further extended. Such books, for example, as Ray Stannard Baker's *Boy's Book of Inventions* and *Second Boy's Book of Inventions*, Cleveland Moffatt's *Careers of Danger and Daring*, and Roosevelt's *The Making of the West*, give interesting accounts of the energy and ingenuity that have gone into the building up of our country. Periodicals that discuss the scientific, industrial, agricultural, and political aspects of the nation's life are interesting and should be accessible to pupils of the later grades and high school.

How the Atlantic Cable Was Laid, by Field (345)

This account first appeared in *The Youth's Companion*. Seldom has a great achievement been more vividly or more modestly told by the man who carried it through. The pupils will see that the man who conceives such a plan must be imaginative, a dreamer, just as truly as the man who invents a story; all great men of action have been dreamers in this sense.

Can the pupils think of other great schemes to be imagined and carried out? What things remain to be done — what things remain, perhaps, yet to be imagined — for the further development of our country? What things are now talked of, or actually in progress? What feats of engineering, of construction, of reclamation, of conservation?

A Tribute to Lincoln, by Lowell (357)

When Memorial Hall, in the Harvard Yard, was given to the University and dedicated to the memory of the former students who had died in the Civil War, Lowell read his "Commemoration Ode," of which this passage on Lincoln is the best and best known part.

It is rather difficult reading. It needs to be *studied*. Set the pupils to working out its meaning patiently and thoroughly. Paraphrase with familiar terms, illustrate with familiar things, wherever they need such help. Note the emphasis Lowell gives to the essentially democratic nature of Lincoln, both in his origin and his character. Interesting parallel ideas may be found in Lowell's essay, "Democracy."

O Captain, My Captain, by Whitman (360)

All the "study helps" that this poem needs are found in the notes in the Reader. But the study may be supplemented by fuller information about Whitman's experiences as a nurse in the hospitals at Washington during the war. Two biographies of him, one by Bliss Perry, the other by George Rice Carpenter, will give the material needed.

Bivouac of the Dead, by O'Hara (364)

The occasion of this poem is given in the **Helps to Study** in the Reader. It lacks the clearness and the force of great poetry; and yet is one of the patriotic poems every one is supposed to know. One careful reading should suffice. From this reading the pupil should get a clear sense of the solemn glory of the sacrifice of life for one's country.

The Confederate Soldier, by Grady (368)

This is from a speech on "The New South" which was made not many years ago, but which has already taken its place as one of the classic speeches of our country. The clear and moving picture of the courage and fortitude of the Southern soldiers appeals strongly to our admiration. The reading might well be supplemented by further information on "The New South." Henry Sydnor Harrison's *Queed* is a picture of this new South, and a very interesting story.

The American Flag, by Drake (371)

The spirit, rather than the literary merit, of this poem has given it wide currency. As a rule, only the first stanza is quoted or remembered. But young readers should at least have the chance to see the whole poem. Have the first stanza committed to memory and its symbolism explained.

The Song of the Camp, by Taylor (374)

In its melody and its sentiment this is a true lyric. Its charm lies not in the fact that it is a song sung by soldiers on the eve of battle, but in the fact that their singing is an expression of their thoughts of home and of love. The poet's own verdict on the scene is in the last stanza. The poem is worth committing to memory.

The historic circumstances do not particularly matter, though they are indicated in the poem itself; it is the universality of the theme that appeals to us.

Learning the Use of Liberty, by Macaulay (376)

This and the remaining selections of BOOK SEVEN are grouped under the general head of "national ideals"; that is, the ideals we hold of what our nation should be.

Though an Englishman, Macaulay speaks for all the Anglo-Saxon civilizations in this selection. It is by the use of liberty that they have learned to use it wisely, and have come to believe in it for all peoples. Our own liberation of Cuba and our sympathy with all democratic forms of government are evidence of our belief in the principles Macaulay here expresses.

In reading the selection, remind the class that Macaulay was a staunch Whig in politics; that is, a believer that the real power in his government should belong to the people and their Parliament, and not to the king, Since the days of George III no English king has possessed more than an advisory power. And even in giving advice the king must go cautiously and tactfully. In all important matters he is expected merely to assent to the decisions of his ministers and his Parliament, who in turn must carry out the wishes of the people or resign their powers. This is the conception of liberty which is accepted by the English-speaking nations everywhere; though the details of the plan may differ. In our own case, we put the government up before the decision of the voters at certain stated periods, and not when we are dissatisfied.

The Battlefield, by Bryant (378)

Famous for one stanza in it, this whole poem is nevertheless worth a careful reading. Full and final truth is not yet reached; the world is the battlefield on which it is being fought out; in the long run we go forward nearer and nearer to the truth:—this is the general idea the class should get from the reading of the poem.

What Constitutes a State, by Jones (380)

Read this with special reference to the stateliness of the lines, and for the contrast of two conceptions of the state. Do the

pupils know of any modern country that thinks greatness lies in military power? Any country that thinks that greatness lies in magnanimity and fair-dealing with other nations? Which ideal do they more admire? Does Sir William Jones think that war may sometimes be necessary in defense of the right?

The True Grandeur of Nations, by Sumner (381)

Charles Sumner was a pacifist in the better sense of that term. He believed that there ought to be the same principles of justice between nations as between individuals in a nation. He saw only brutality and robbery in wars of conquest; and he believed a time would come when the whole world would put an end to them.

The pupils may be reminded that he was with Mr. and Mrs. Longfellow in the Arsenal at Springfield when the idea of the peace poem was suggested by seeing the weapons there.

What Is an American, by Crèvecœur (386)

The Everyman Library edition of *The Letters of an American Farmer*, from which this selection is taken, has an Introduction that the teacher should read. Crèvecœur's life, his connection with France when the " rights of man " were being thought of and talked of seriously and with high confidence, his coming to America and finding here such chances open to the common man as Europe never gave, — all these are an interesting background to this selection.

In reading this, the children will have to be reminded that certain things that he says were quite true when the book was written, and are no longer true: — that was nearly a hundred and fifty years ago. Which of these changes are good? Which not so good?

Note particularly what the author says of the blending of races into one people. Has this continued? Or have we sometimes found alien strains from Europe a little too hard to assimilate? Is it their fault, or ours? Are these foreign-born guests willing

and ready to become really American? If so, what are we to do to help them? These and other like questions the pupils will see discussed in our newspapers and magazines.

Democracy and Kindliness, by Bryce (394)

James Bryce, now Viscount Bryce, long British minister to Washington, a distinguished scholar even in his university days at Oxford, and a man of unimpeachable personal and intellectual integrity, wrote one of the best books in existence on America, her life, customs, government, and ideals. That book is *The American Commonwealth*, from one of the later chapters of which the present extract is taken.

If he is right — and we like to think he is — the spirit of fair play and of fundamental equality in the rights of men is one of our national ideals. If in any measure it is not true, to that measure we have an ideal yet to strive for.

Note the two ideas of the extract, — one in each paragraph — and the transition from one to the other. Fill out, with the pupils, illustrations in concrete of the general assertions which he makes.

Address to Congress, by President Wilson (397)

This is the most momentous address delivered in this country for more than a half century. Its occasion, and the gravity of the consequences, are known to all. Its marvelous clearness of statement, its deep earnestness, its high principles, are equally known. The best way to study it is to read it with sure and careful attention to its meaning. For the teacher's help, a reprint of the entire speech, with full details of the meaning in the shape of notes by Professor Davis of the University of Minnesota, would be valuable. This reprint is sent free by the Committee on Public Information, Washington, D.C. Pupils should also read others of the President's letters and addresses made since the beginning of the war, particularly his letters to the German Government on the sinking of the *Lusitania* and other unarmed ships. Taken in connection with the German replies they form an interesting contrast in honesty and in national ideals; a contrast plain enough to any person of intelligence.

BOOK EIGHT

The EIGHTH BOOK is, even more than any of its predecessors, an introduction to literature. Like the other books in the series it is a collection of classics, selected because of their proved interest and suitability for younger readers. It aims to give to its readers glimpses of the great heritage of our race through an acquaintance with the books and poems that have become both famous and familiar. Its distinctive feature, however, is its purpose to guide the pupil in the understanding and appreciation of the best literature.

In some of the earlier books the teacher was advised to place more stress on the story or its persons, or on the matter and the moral of the selection than on its literary quality. In the EIGHTH BOOK there is opportunity to interest the boys and girls in the forms and purposes of literature and to cultivate their taste by a study and interpretation of its masterpieces. Since the SEVENTH BOOK is devoted largely to American literature, this book draws little from our own country. Its selections come from many languages and many ages, and, although of course they are in the main from English writers, it is fairly representative of the best in the world's literature.

We often hear it said that boys and girls are no longer given to reading, and indeed that their elders, even their teachers, no longer read the best books. Though we know that there never was a time in the world's history when so many persons read, so many books were printed, and so much time was spent in reading; yet we may admit that there is to-day, as in every period, a tendency to pass over the best which is old for the trivial which is new. The EVERYDAY CLASSICS, as has often been repeated, are dedicated to the principle that acquaintance with the best literature should begin

early and should be encouraged by the school course in reading. Whatever attractions the writings of the moment may have, they certainly should not have the basic place in the training of our youth. Let the children grow into their preparation for life through their knowledge of the best that men have thought and written. Moreover, it may also be repeated, the old books are new to the boys and girls.

PREPARATION FOR THE HIGH SCHOOL COURSE

There sometimes occurs an unnecessary break between the methods of teaching literature in the grades and in the high school. The pupil jumps from short selections, used mainly for exercise in reading aloud, to long books often difficult to comprehend and too often studied in tedious detail rather than as units. The SEVENTH and EIGHTH BOOKS aim to continue the reading methods of the earlier grades and combine these with the kind of study of literature that should be carried on in the high schools. The selections are longer and whenever possible present entire poems or unabridged stories. The **Helps to Study** aim to guide the pupil to a more independent study and to encourage him in extending his reading outside of the textbook. Many of the selections are among those recommended for secondary schools. Junior High Schools will find these books adapted to their purpose of integrating the seventh and eighth years of school with the four that are to follow. But wherever used, the SEVENTH and EIGHTH BOOKS will both complete the purpose of this series of basic readers and also prepare the way directly for the further study of literature. They are called " Books " instead of " Readers " because each is more than a reader, it offers a carefully integrated course of study.

ARRANGEMENT OF THE SELECTIONS

The arrangement of selections in groups has been determined by the purpose of the book as an introduction to literature. The first group, FORMS OF LITERATURE, consists of selections illustrating some of the more important forms of prose and verse, such

as lyric, drama, description, the short story, etc., with **Helps to Study** giving information and guidance as to these forms. The pupils are thus provided with some knowledge of the purposes and methods and forms which literature has always followed. The second and third groups, while giving further illustrations of these forms, show the interest of literature as opening the windows on the past and supplying a record of human civilization. These groups are drawn from the masterpieces of Greece, Rome, and the Middle Ages, and from the description of those past epochs by such modern masters as Shakespeare, Sir Walter Scott, Tennyson, and Macaulay.

The fourth group is designed especially as an introduction to the appreciation of poetry. It consists of twelve short poems, and it would be difficult to find twelve poems in our language that are nobler in sentiment and expression or twelve that have been better loved by both old and young. The remaining groups illustrate other kinds and purposes of literature. The fifth group contains chapters about boys and girls from famous novels. The sixth group supplies several long poems of different kinds and exemplifies methods of studying poetry somewhat different from those recommended in the case of short lyrics. The final group contains prose selections varying in tone from the solemn to the humorous and illustrating some of the different purposes which prose may serve. It will be seen that the plan of the book first provides the pupil with the essentials for the classification and interpretation of literature and then in its succeeding groups offers abundant and varied illustration of the greatest literary achievements.

ALTERNATIVE ARRANGEMENTS

Although the arrangement by groups has been carefully planned, to further a gradual progress in understanding, yet many teachers will probably wish to change the order of selections to suit the particular needs and interests of their classes. The arrangement permits a ready interchange of entire groups. Group 7 might, for example, come after Group 1. Or the selections can be re-

arranged to suit the teacher and class. Various specific changes will be suggested in the notes that follow. Two general suggestions may be made here.

In some classes it may seem desirable to carry out more closely the method of study of literary forms in Group 1. In that case, after a study of "Young Lochinvar" as a narrative poem, the class could take up the other narrative poems that come later in the book, as "Sir Patrick Spens," "Horatius," "The Prisoner of Chillon." Similarly the study of "Ring Out, Wild Bells" could lead directly to the numerous other lyrics in the book. Or, the study of "The Great Stone Face" as a short story could be followed immediately by the other short stories and by the selections from longer prose narratives.

In other cases the teacher may find it useful to vary the methods of the groups, by bringing together the works of a single author. There are, for example, several poems by Wordsworth, several by Tennyson, and two dramatic selections from Shakespeare. Any one of these authors might be studied in the selections here, with a review of the selections in earlier readers, and with suggestions for further reading in the class or at home. Homer, Sir Walter Scott, Shelley, Byron, Dickens, and Hawthorne are other authors who are well represented both in this book and in the preceding readers.

BIOGRAPHY

This Book follows the general method of the series in giving full attention to the lives of only a few of the writers represented. Fortunately there are no inferior writers, with whose biographies school readers are often heavily burdened. But even where all the authors are famous and deserve attention, it has still seemed best to win the interest of the pupils for seven or eight rather than to lose this interest by scattering it among fifty. Moreover, in these biographies attention has been paid less to the facts and dates than to how the authors lived and what manner of men they were. We wish to make the children understand that these were real men and that they were great men. Of most of the authors represented in this volume for whom special notices are not

supplied, portraits and biographies have appeared in the other books of the series. References to these and brief notes on the others are provided. At the end of this manual the teacher will find a list of all the authors represented in the EVERYDAY CLASSICS with lists of their selections given and suggestions for further reading and study.

LITERARY APPRECIATION

The question is sometimes raised, "Can literature be taught?" This book is an attempt to answer that question in part, but more depends upon the teacher than upon the book. A book must be the same for all, the teacher suits her instruction to the particular class and to the individual pupil. The book presents the selections from literature and offers the guides and suggestions likely to aid the pupil's understanding and arouse his interest; the teacher is able to correct his understanding and quicken his interest from day to day. She is the personal interpreter of literature.

Of general methods, much has been said in the Manual in connection with the earlier books, but a few matters may be reemphasized here.

1. Every care should be taken that the pupil understands what he reads. It would not be amiss occasionally to take a page or two and quiz the class on minute details of sentences, words, and even of type in order to give them training in using their eyes observingly. The **Helps to Study** offer questions on the content and words for study in the Glossary and dictionary; and though this kind of discipline should not be made monotonous, it should be thorough.

2. Interest should be added to understanding by the free and full discussion of all questions arising from the selections or the **Helps to Study**. The persons and events, the historical background, the moral application, the life of the author —these and many other topics should be treated so that the selection itself becomes the focus of many interests. The teaching of literature involves the teaching of history, biography, geography, morality, science, current events, and much besides.

3. Reading aloud is one of the best means of appreciating literature. The sympathetic voice is the real medium for poetry; and the intelligent reading of prose aloud is the best test of the pupil's understanding of the passage. The selections offer a choice for practice in various kinds of reading aloud. There are the poems that especially demand the sympathetic and expressive voice; there are the dramas and the narratives with dialogue in which the pupils can be given parts and the reading made a social exercise; and there are the long selections of both prose and poetry where, after study, the class should be exercised in rapid reading so that the selection can be heard as a whole.

4. The appreciation of literature is a search for excellence. What is best? — is the issue. What do you like about the poem? What lines do you like best? What picture does it bring to your mind? Why have men and women admired this? It is with questions like these that the teacher may guide the children's likings in the right direction. Here are four hundred pages of good literature. What makes it excellent, noble, beautiful? No one can answer these questions precisely, but the right appreciation of literature begins with their consideration. The pupils' likings should be respected, whether they agree with the teacher's or not; they should be taken as the starting points for progress.

5. It is difficult to propose methods for teaching literature without seeming to be mechanical. There is no single method. The only sure rule is to have more than one method. Constant drill on details will spoil interest in the larger meanings of the selections; and too much talk about the selections will leave little time for actual reading. The class in the EIGHTH BOOK ought not to be a drill; it ought to come to both teacher and pupils as a kind of refuge and relief. It is here that we live with the heroes and dream with the poets. Close the door on the daily tasks, and here you are partaking of what has been the delight of ages. If the teacher can help the pupils to feel that, she will have gone far toward teaching them literature.

It will be observed that this book offers many approaches to the study of literature, but there are some methods that will not

be found here. Literary history, elaborate stylistic analysis, and detailed biography have no place in the eighth year of schooling.

For a full discussion of the **Helps to Study** provided in the EVERYDAY CLASSICS the teacher is directed to the Manual for the FIFTH and SIXTH READERS. In the EIGHTH BOOK much matter is put before the pupil in the Introductions and the **Helps to Study** which in the earlier readers would have been reserved for the teacher. The notes for the teacher on the separate selections are consequently briefer.

I. FORMS OF LITERATURE

This group includes selections studied as representative of various literary forms, — of narrative, lyrical, and reflective poetry, of prose description, of the short story, and of the drama. It is not intended to carry this treatment of literary forms very far; but enough material is provided in the **Helps to Study**, to enable the pupil to become acquainted with the chief divisions of literature, and to supply starting points for further study. These forms should be kept in mind as the class advances through the book, and the information gained in these lessons may be made the subjects of frequent review.

What Is Literature? (11)

An attempt has been made here to give in a few words some idea of what literature has been and now is. A text is furnished which the teacher may amplify in class discussion and to which she may return from time to time as the book proceeds.

Young Lochinvar, by Sir Walter Scott (14)

This selection offers little difficulty. Can the class read it clearly and vigorously? The study of narrative poetry gives a good opportunity at the beginning of the school year to find out how much the class knows of literature. A large part of the prose

and poetry that they have read is doubtless narrative. What do they remember? What poems have impressed them? What do they know about Sir Walter Scott?

Ring Out, Wild Bells, by Alfred Tennyson (18)

This poem gives a further opportunity to test the pupil's memory — this time of lyric poetry.

Attention may also be paid to poetic phrasing. Make sure that the class understands such expressions as "the fuller minstrel," "civic slander." The phrases in the fourth stanza deserve careful discussion in the class. "Flower in the Crannied Wall" is for memorizing.

Sunrise, attributed to Corot (21)

This and the following description offer some difficulties to language and require careful reading. Descriptions of nature abound in literature, but they are not always greatly appreciated by younger readers. But the effectiveness of this word painting of a sunrise is very striking. Photographs of Corot's paintings should be shown to the class, if possible.

The River Rhone, by John Ruskin (24)

This famous description by Ruskin is a brilliant example of his eloquent and vivid style, and it treats of some very potent elements of beauty — rapid movement and changing light. How many of the class have ever found water beautiful? Where? on the ocean, river, lake, or brook? How many have seen a rapidly moving current or a cataract? How many have watched the effect of sunlight on water? Why is it beautiful?

The Solitary Reaper, by William Wordsworth (27)

A poem for reflection and memory. An account of Wordsworth's life is given on page 250. No biographies are given with the first group of selections in order that attention may be kept on the forms of literature.

The Great Stone Face, by Nathaniel Hawthorne (29)

This selection is a model as a short story and also as a moral allegory. Its structure is clear and can be grasped readily by the class, and it teaches a definite lesson of idealism. After the story has been studied and discussed, it might be read aloud rapidly in the class by six or more of the pupils. This will afford a test in reading and will serve to bring the entire story as a whole before the class.

The analysis and suggestions in the **Helps to Study** may be useful in the study of other prose narratives in the book. Short stories from Hawthorne, Miss Sarah Orne Jewett, Stevenson, Bret Harte, Kipling, and other authors may be assigned for home reading. If time permits, brief analyses of these may be prepared by the pupils.

Hamlet, by William Shakespeare (55)

This is one of the most amazing scenes in all dramatic literature, and should be read as a whole. In addition to the questions in the **Helps to Study**, notes are provided to explain the obsolete and unusual words and constructions. These notes are for the pupil's information so that he may be able to understand the text; but they should not be made the matter for drill and recitation. A boy or girl of the eighth grade should not be expected to master Elizabethan usage and vocabulary. He can get the meaning and force of this scene without much attention to the niceties of language.

If the class is well advanced in reading, it might be well in the case of this selection to vary the usual method and to begin by reading the scene aloud in the class as drama with parts assigned. The splendid movement of the verse may prove the best incentive to further study. After this initial reading, the scene may be studied with more care; the nature and methods of drama discussed as suggested in the **Helps to Study**; and finally the whole scene presented by the class as a drama. For suggestions as to dramatization see Manual for the Sixth Reader, pp. 92, 93.

Hamlet is sometimes read as early as the eighth grade, but it may perhaps better be reserved for later years. The story of the play, however, might be told to the class and certain portions read by the teacher or the pupils. Hamlet's interviews with the ghost, Act I, scene ii, lines 160–257, and scenes iv and v directly supplement our selection. Further information in regard to the play can be had in any good edition, as the *Tudor Shakespeare* (one volume for each play). An account of Shakespeare, his time, and his theater is given in Neilson and Thorndike's *The Facts About Shakespeare* (Macmillan).

Topics for Oral and Written Composition. My Favorite Narrative Poem. A Description of a Sunset. A Description of a River. Tennyson. Hawthorne. The Best Story I Have Read. The Story of Hamlet.

II. THE WORLD'S MASTERPIECES: THE ANCIENT WORLD

In the preceding group literature has been studied through its forms; in this and the following group it is to be read as a record of the past. It is indeed a record both of the progress of civilization and of its future promise. But we cannot understand the present or look forward into the future without a sympathetic knowledge of past achievement. In a great democracy like our own, detached geographically from the centers of past civilization, it is a special duty of our schools to bring the children in contact with the great traditions on which we are building for the future.

With all the attention which training for the present demands, and with all the requirements for practical knowledge, the schools must still find time to initiate the pupils into an acquaintance with those things in the past which have provided us with standards for greatness and beauty. But the interest in these selections is far from being merely historical. The "Book of Ruth" and "Nausicaa" tell of primitive peoples but they also tell of human emotions and ideas that are alive to-day. All of these selections open windows not only on past times but on the lives and char-

acters that we are forming in the present. They are full of meaning for us and they are records carved with an enduring beauty which is one of the great gifts of the past to the present.

These selections deal with the people of the Old Testament, with Greece, and with Rome, thus presenting a brief survey of the world of antiquity. Pupils of the Eighth Grade (especially those who have studied the SIXTH READER) have already had some acquaintance with this world. There is now an opportunity to review and enlarge their acquaintance by class discussion, by photographs of places and works of art, and by further reading. But there should be no lack of attention to the literary form and the noble beauty of each selection.

Literature a Window into the Past (64)

This note serves as an introduction to the reading of the group and as a sort of text for further discussion in the class. It may be correlated with the selection "What is Literature?" on page 11.

The Nineteenth Psalm (66)

Explain to the class that this is really a poem, though the translation is in prose. It may be committed to memory. Selections from the Bible should be studied precisely like other selections, as examples of great literature which has profoundly influenced the race.

The Spacious Firmament, by Joseph Addison (67)

This is a companion piece for the foregoing selection. It affords a good test of distinct and animated reading aloud.

The Book of Ruth (69)

This wonderful story is given in its entirety, although some of the references to primitive customs of selling land and marriage may require explanation. Together with the story of Nausicaa

it makes up a very charming picture both of simple primitive conditions of life and of the virtues which flourished under those conditions.

The stanza quoted from Keats should be memorized as one of the most famous and beautiful stanzas in our poetry.

Homer (79)

An attempt is made here to bring both the conditions of Homer's life and the meaning of his poems for us vividly before the class. The note may be made the basis of further study of Homer and the story of Troy. Cf. the SIXTH READER, pp. 34–75, MANUAL, pp. 61–66.

Nausicaa, from the Odyssey (84)

How do kings and queens live to-day? What comforts and luxuries does a princess enjoy? What comforts and luxuries have the average American boys and girls? With electricity, steam, and modern sanitation, with food and clothes brought to your house from every part of the world, with schools, entertainments, and churches, the average girl to-day has many privileges and comforts that a princess of two hundred years ago could not have dreamt of. Here is a story of a princess who lived thousands of years ago in a time when life was as simple and primitive as in the most remote country village to-day, a time when men had only just begun to accumulate the knowledge and skill which have gone on growing and adding to men's comforts and wealth down to the present. It is also the story of a brave man driven about from peril to peril on the ocean and rescued through the kindness and courage of our princess. Let us read the story to see how kings and princesses lived in those simple days so long ago and also to see what virtues developed in that primitive time. For Odysseus the hero, you will find wise, brave, and adventurous, and we shall hardly find anywhere a truer and finer type of womanhood than Nausicaa, the princess.

Through some such introduction as the foregoing, the teacher may prepare the class for the Sixth Book of *The Odyssey*, one of

the imperishable masterpieces of the world's literature. For further reading see A. J. Church's *Story of the Iliad* and *Story of the Odyssey*, and the Butcher-Lang *Translation of the Iliad* or Lang, Leaf, and Myers' *Translation of the Odyssey* (all in the Macmillan Pocket Classic Series).

Ulysses, by Alfred Tennyson (96)

To many readers this is the most nearly perfect poem that Tennyson wrote. It interprets the Greek hero with fine sympathy and with an application of his temper to modern feeling and conduct.

The Death of Socrates, by Plato (99)

There was a time not so many years ago when every person with a pretense to education knew something of the lives and works of the Greek historians, statesmen, poets, and teachers. Our education and our culture were built on their examples and experience, and they were the watchwords by which our actions and ideas were tested. For better or worse, however, the study of the Greek language has ceased to occupy the mass of our students. It will be a pity indeed if the knowledge of Greek civilization is thereby shut off from our republic. The prevention for this evil is the teaching through translation of what was most worthy in Greek life to our youth, and this teaching should begin in the early grades and continue through the universities. Of all Greeks, no one was more worthy of admiration than Socrates. The main facts of his life and character should be made known to the class. His piety, benevolence, and temperance were praised by all his associates, and it was his zeal as a reformer in politics, education, and morals that led to his condemnation. In many ways his teachings foreshadow the Christian doctrine of self-denial and renunciation. "To want nothing is divine," said Socrates, "to want as little as possible is the nearest possible approach to the divine life." Grote's *History of Greece* (lxviii) and his *Plato and Other Companions of Sokrates*, and Jowett's *Translation of Plato's Dialogues* are valuable books for the teacher.

Horatius, by Thomas B. Macaulay (105)

This long poem is given entire except for the omission of the few stanzas indicated, which do not affect the course of the story and offer especial difficulties in proper names. Though the poem is long it is rapid, and the mistake is sometimes made of spending too much time in the classroom over its detailed study. After a little talk on Rome and its early history, the poem may be assigned for study. Then, when the poem is taken up again in the class it should be read straight through if possible, in order that the vigor and swing of the verse may have full effectiveness.

Mark Antony at Cæsar's Funeral, by William Shakespeare (127)

There is so much to be said about Rome that the main question must be of limitation. An hour will perhaps be enough for reviewing what the class knows about Rome, in coördinating and strengthening their information, in sketching the greatness of the Romans' achievements, and in indicating the facts in Cæsar's career.

As drama the scene is a wonderful example of Shakespeare's power in presenting human passion, and affords the best of opportunities for training in dramatic reading. Let the class act the scene if they wish to, and by all means encourage them to enter fully and freely into the characters of the speakers. It is far better for them to give an exaggerated and crude interpretation than to give an expressionless reading.

William Shakespeare (138)

It is hoped that the discussion of authors in this Book, like that of Homer on page 79 and this of Shakespeare, may prove suggestive to the teacher. This account of Shakespeare should be read in the class and made the basis of a review of such plays of Shakespeare as the class has read. *Julius Cæsar*, *As You Like It*, *A Midsummer Night's Dream*, *Henry V*, *The Tempest*, and *The Merchant of Venice* may be especially recommended for young readers. *The Facts About Shakespeare* (Macmillan Co.)

will supply the teacher with full information on Shakespeare's life and time.

Topics for Oral or Written Composition. The Story of Odysseus. The Life of a Homeric Princess. Homer. The Bible as Literature. Rome the Capital of the World. The Characters of Brutus and Mark Antony. Shakespeare's Boyhood. Shakespeare's Theater. Why We Read Homer and Shakespeare To-day.

III. THE WORLD'S MASTERPIECES: THE MIDDLE AGES

We now come to a view of the great expanse of history known as the Middle Ages through some famous poems and novels. If the class has for any reason become fagged with the procession of masterpieces, it may be well to break in on the arrangement of the book and read some of the poems in Group IV or some of the stories in Group V before proceeding with those selections about the Middle Ages. If, however, the interest of the class has been aroused in literature through the reading of Homer and Shakespeare, it will be interesting to continue to follow the course of history, and those selections which tell of knights, battle, and adventure will afford ample change and variety.

The most interesting thing to boys and girls in the Middle Ages is chivalry, and this group of selections sets forth both its ideals and its realities. If the pupils have used the SIXTH READER they are already familiar with many stories of chivalry, and the teacher may recall Miss Hunt's account of the Age of Chivalry on page 179. If the class has not had that reader, that selection may be read in class and the teacher is also referred to the MANUAL, pages 74–80. Three points of view are there suggested. The first is the historical, and our selections give glimpses of the life and manners of the peoples of Western Europe through many centuries. The historical point of view can be applied notably in the study of *Ivanhoe*. The second point of view is the moral, and that can be applied to the entire group. The great moral conception which chivalry introduced was that of *noblesse oblige*, the obligation of duty and kindness which is required of men of rank and privilege.

Or, translated into modern terms, it is the duty to help those less fortunate than ourselves. The third point of view is the literary, the enjoyment of these selections as literature, and our group furnishes for appreciation the great narratives of Scott and Cervantes and such different poems as the old ballad of Sir Patrick Spens and the richly decorated verse of the Faery Queene.

For the teacher, J. H. Robinson's *Introduction to the History of Western Europe* and Lynn Thorndike's *History of the Middle Ages* (especially Chapters XIII, XVI, and XXI) will be useful.

Roland and His Horn (142)

The Song of Roland is the earliest and one of the most important poems in the literature of chivalry. Indeed it may fairly be said to mark the beginning of literature in Western Europe. In its glorification of a national hero, in its mixture of history and improbable legend, and in its depiction of a chivalric ideal, it had scores of followers, but no superior.

The prose version used makes easy reading. The pupils should be able to read it aloud clearly and rapidly without special study.

A word may be added in regard to the pronunciation of proper names. In the book the foreign pronunciation is usually indicated as well as may be with the ordinary diacritical marks. The teacher may well use her own judgment as to whether an approximately French or a frankly Anglicized pronunciation be required from the class. For many proper names more than one pronunciation is permissible; the main thing is to avoid indistinctness and mumbling.

The lists on page 159 provide **Topics for Oral and Written Composition** and **Questions for Brief Oral Debates**. There are many similar lists in both the book itself and in this Manual. Two suggestions may be offered: (1) a topic for class discussion can often be put in the form of a question which can be debated *pro* and *con;* (2) oral discussion and composition should generally precede and prepare the way for written composition.

Sir Patrick Spens, Old Ballad (160)

The *Song of Roland* and the many *chansons* and romances which followed it were written for the nobles and knights and their ladies. The old ballads were not written at all but were composed to be sung and memorized by the common people. They were long preserved by oral tradition before they were put into writing and print. The ballad, however, though popular in form and tone, tells the story of a knight who showed the qualities so highly prized in chivalry, personal bravery and loyalty to his lord.

For suggestions as to the study of ballads, see the FIFTH READER, page 43, and the MANUAL, pp. 17–19.

Ivanhoe, by Sir Walter Scott (165)

The four selections from *Ivanhoe* are chosen so as to form a fairly continuous narrative and to include some of the most famous scenes from that great novel. Each selection tells a story by itself and may be treated as a separate lesson; but taken together they make a moving picture of brilliantly painted medieval scenes. The third and fourth selections with their description of the tournament and the siege of the castle are among the greatest of Scott's picture gallery. Another selection from *Ivanhoe*, "The Archery Contest" has been given in the FIFTH READER, page 54.

The teacher who has used the preceding readers has had experience with the presentation of continued or connected stories, as with "The Childhood of David Copperfield" in the SIXTH READER and "Leatherstocking Stories" in the SEVENTH. For other teachers, it may be noted that each selection is to be treated (1) as a unit and (2) as part of the whole. It is important that the children understand the first selection before they go on with the second, but it is also important that at the conclusion they have the whole group of selections in mind. These continued selections should give a kind of training too often lacking in school readers, that in continuous reading of rather long narratives. It should prepare them for the intelligent reading of fiction and indeed often

result directly in sending them from the continued selections to the book itself from which they are taken.

For the historical background the pupil may be referred to Dickens's *Child's History of England*. The teacher will find that Green's *Short History of the English People* affords many passages which could be read to the class. Scott's *Talisman* and Hewlett's *Richard Yea and Nay* both deal with Richard I. Among the other novels of Scott best suited to young readers are *Rob Roy*, *Quentin Durward*, *The Abbot*, *The Monastery*. S. R. Crockett's *Red Gap Stories* simplify the novels for more immature readers. The pupils should be encouraged to read *Ivanhoe*. If the school program calls for a study of that novel in the ninth grade, there will be much gained by anticipating it in the eighth.

The indications of French pronunciation on page 214 are only approximate, being limited to the usual diacritical marks. The teacher may Anglicize the pronunciations freely if she prefers.

The Red Cross Knight, by Edmund Spenser (216)

The *Faery Queen* is the last great poem as the *Song of Roland* was the first great poem of Chivalry. Five centuries and more intervened between the two; and by the time of Spenser the practices of chivalry were passing, though its ideals were still the inspiration of poets. These opening stanzas of the *Faery Queen* should be read chiefly for their poetic beauty.

A good biography of Spenser is by Dean Church in the *Men of Letters Series*. The Globe and the Cambridge are one-volume editions of his poems. Lowell's essay and Ruskin's analysis of the *Faery Queen*, Book I, in *Stones of Venice*, and Dean Church's introduction in Ward's *English Poets* will be of interest to the teacher.

Don Quixote, by Miguel de Cervantes (220)

Cervantes (1547–1616) was a contemporary of Spenser and Shakespeare and wrote his immortal novel not long after Spenser died, leaving the *Faery Queen* incomplete, and at the very time that *Julius Cæsar* and *Hamlet* were receiving their first perform-

ances in London. The Middle Ages were past, and the modern age of commerce and trade was being ushered in. Catholic Spain was still the most powerful nation in Europe, but the defeat of her great Armada a few years before had marked the decline of her power and the rise of Protestant England to a great position in European affairs. The new America was still Spain's, but in a year or two the first English colony was to be established in Virginia.

The Age of Chivalry was over and the practices of knighthood were passing, but Cervantes like Spenser found knightly adventure the theme for his imagination. Spenser had seen the ideals of knighthood, Cervantes saw its absurdities or rather the absurdities and artificialities of some of the popular romances. He started to write a satire of these chivalric tales, but he ended by creating one of the first and perhaps the greatest of modern novels and one of the most remarkable characters in the whole realm of the imagination. Don Quixote is ridiculous and the practices that he clings to are absurd; but he is sincere and no wholly sincere man can be wholly ridiculous. The reader of the novel comes to feel with its author a respect and sympathy for the Don who follows so sincerely the standard of *noblesse oblige*.

The selections are taken from the opening chapters of the novel and exhibit the Don at the beginning of his adventures. They should be read by the class chiefly for their fun and absurdity. Don Quixote makes amusing pictures in comparison with Roland, Ivanhoe, or the Red Cross Knight; but after his absurdities are recognized, it may be well to call attention again to the ideals of chivalry, to which the Don was a loyal, if half-crazed, devotee.

The first eight lines of Dobson's sonnet are:

> Behind thy pasteboard, on thy batter'd hack,
> Thy lean cheek striped with plaster to and fro,
> Thy long spear levelled at the unseen foe,
> And doubtful Sancho trudging at thy back,
> Thou went a figure strange enough, good lack!
> To make wiseacredom, both high and low,
> Rub purblind eyes, (and, having watched thee go)
> Despatch its Dogberries upon thy track.

IV. A GROUP OF SHORT POEMS

From prose narratives of considerable length, we now turn to a group of short poems. They present no stories and are too short to require much attention to structure, and they have little or no historical background. They are pure poetry. Their reading is a matter of sympathetic appreciation and they are grouped together here not so much that they may all be read at one time, but so that they may be set apart from the rest of the book as peculiarly for the lover of literature.

The Appreciation of Poetry (239)

This introduction indicates that the usual methods of teaching reading may be changed here. Let the class read this introduction, talk to them a little about poetry, and about your and their favorite poems, and assign the first six for the next day's lesson, with the request that each pupil select a favorite and come prepared to read or recite that poem as well as possible. Let the next lesson be informal. The poems may be read or recited and talked about. Then pass on to some account of the poets Milton and Wordsworth. It is not to be expected that the class will at once understand the full meaning of this discussion of "The Appreciation of Poetry"; but it affords a theme to which the teacher may return from time to time.

Three Sonnets, Lead Kindly Light, Say Not the Struggle Naught Availeth, She Dwelt Among the Untrodden Ways (242–250)

The preceding note has proposed one way of considering these poems. Of course, many other ways could be used, and there is no need of taking all the poems together. The essential thing is to read them simply, without too much method or fuss.

John Milton (245)

The study of most of Milton's poems must be postponed until later years of school, but it is desirable that the class should know something of the life and character of this great man. The *Life*

by D. Masson (6 vols.) is the standard source of information; good brief biographies are by Mark Pattison (English Men of Letters) and by Sir Walter Raleigh. The Globe and The Cambridge are good single-volume editions of Milton's poetry.

William Wordsworth (250)

Good one-volume editions of Wordsworth are the Oxford Press, the Cambridge, and the Globe. There are excellent essays by Lord Morley, Matthew Arnold, Walter Pater, Arthur Hugh Clough, and a good life by Myers (English Men of Letters).

Break, Break, Break (253) Apostrophe to the Ocean (254)

These two poems on the ocean may be grouped together. It would be unfortunate to mar the beauty of Tennyson's lyric by attempts at analysis; let the class read it, and memorize it. Byron's "Apostrophe" has a less exquisite but more robust beauty, and will not be injured by a little study and analysis. These two poems and the two that follow, it should be noted, draw their subjects from nature.

The pupils may notice the solecism of *lay* for *lie* in the last line of the second stanza of the "Apostrophe."

To a Skylark, by Shelley (257) To Autumn, by Keats (263)

"The Skylark" should first be read as a whole and read with appreciation. Then it may be studied for its detailed beauties of expression. Few poems afford a better opportunity for initiating the class into poetic imagery, the comparisons, the pictures, the images in which the poet clothes his thought. The teacher may wish to read in connection with this poem the prose selection from Charles Reade (p. 357) which describes an English skylark in Australia. The beauty of Keats's perfect ode to Autumn is more quiet and may be less appealing to the class. There is no need of forcing it upon them, but make sure that some one — the teacher if no one else — reads it aloud with sympathy.

The Burial of Sir John Moore, Prospice, Crossing the Bar (266–269)

These three poems treat of death in very different ways. The first has long endeared itself as the fitting memorial of a brave soldier. In the other two we hear the characteristic expressions of two great poets as they neared the close of life. A few words on the subject of death as treated in poetry is sufficient introduction.

It has seemed best not to interfere with the *appreciation* of these two poems by detailed explanations and questions in the book. There are, however, various words and phrases in " Prospice " which should be studied in the Glossary. In " Crossing the Bar " the second stanza will require explanation for those readers who are not familiar with the ocean. The great full tide is soundless.

In this group there have been poems from Shakespeare, Milton, and from most of the leading English poets of the nineteenth century. Some account has been given of Milton, Wordsworth, and Shelley. Byron is discussed on page 337, and portraits and lives of Tennyson and Browning have appeared in the SIXTH READER (p. 222) and the FIFTH READER (p. 236). From time to time during the year, come back to these poets. Have one of the poems of the group read or recited, and then read another by the same author.

Topics for Oral and Written Composition. A poem on the ocean. A poem on some aspect of nature. A talk on your favorite poet. A reading from your favorite poet.

V. STORIES ABOUT BOYS AND GIRLS

In this group we are in another division of literature — that of the best English fiction. A good deal of the best literature has been written for boys and girls, ever since the days that Homer composed the story of Nausicaa. But especially within the last

century, writers of genius have added much to the literature about boys and girls and for boys and girls. Attention has elsewhere been called (SIXTH READER, p. 372) to the number of children in Dickens's novels, and selections have been given from *David Copperfield* (SIXTH READER, pp. 336–372). Here we meet another of his much-loved children, Little Nell. Thackeray also wrote a great deal about boys and girls, although his novels are for adult rather than for young readers. Much of Stevenson's fiction and verse was for younger readers, and the selection here given is from the opening of his most popular novel. Occasion should be taken to give some suggestions as to reading good fiction.

These selections can be read as stories without too much stress on their literary values. To what extent do your pupils read novels? What novels do they read? Here is a brief list suitable to boys and girls from ten to fourteen. Burnett's *The Secret Garden;* Johnston's *The Little Colonel;* Martin's *Emmy Lou;* Alcott's *Little Women*, *An Old-fashioned Girl*; Wiggins's *Rebecca of Sunnybrook Farm;* Adams's *Toby Tyler;* Aldrich's *The Story of a Bad Boy;* Mark Twain's *Tom Sawyer*, *Huckleberry Finn;* White's *The Count of Boyville;* Hughes's *Tom Brown at Rugby;* Cooper's *Leatherstocking Tales;* Jackson's *Ramona;* White's *The Magic Forest;* Stevenson's *Treasure Island*, *Kidnapped;* Defoe's *Robinson Crusoe;* Verne's *Twenty Thousand Leagues under the Sea;* Kipling's *Captains Courageous;* Dickens's *David Copperfield*, *The Tale of Two Cities*. For a full reading list see Baker and Thorndike's *Everyday English*, Book II, pp. 327–336.

To the selections in this group may be applied the method of analysis suggested for the short story on page 51 of the READER; for though they are chapters from novels, each is virtually a short story by itself.

Treasure Island, by Robert Louis Stevenson (271)

After they have read this selection, how many boys in the class read the novel? How many also read Stevenson's *Kidnapped?* An interesting book about real pirates is Frank Stockton's *Pirates and Buccaneers of Our Coast.*

In Mrs. Jarley's Caravan, by Charles Dickens (280)

The selection is practically the whole of Chapter XXVII, *The Old Curiosity Shop*. If time permits, read to the class parts of the preceding and following chapters which tell of Nell's wanderings about the countryside with her grandfather and of their further experience with Mrs. Jarley. Nell's wanderings with her grandfather begin with Chapter XV, continue through Chapter XIX, are resumed in Chapter XXV, continue in Chapter XXVI, where the wanderers meet Mrs. Jarley, and after our selection continue through Chapter XXXIII, and are resumed again in Book II, Chapter VI, when the grandfather's mania for gambling forces them to flee from Mrs. Jarley's. There is a great deal in *The Old Curiosity Shop*, as in many of Dickens's novels, which is melodramatic and sensational, but the account of the wanderings of little Nell is among the most wonderful products of his amazing invention.

Farewell to School, by William Makepeace Thackeray (291)

This and the following selection tell of school life. The young ladies who are leaving the Misses Pinkerton's establishment are older than the girls of the eighth grade but not so much older that there will be any difficulty in appreciating their sentiments and behavior. In the FIFTH READER are a series of selections entitled "School Days," and the MANUAL (pp. 15–16) contains some suggestions for further reading.

The account of Thackeray on pages 300–303 may be supplemented by a talk about a few of the leading novels and novelists of the nineteenth century.

Tom Brown's Last Days at Rugby, by Tom Hughes (303)

In the FIFTH READER (p. 31) we made the acquaintance of Tom Brown on his first day at Rugby, when he took part in a game of football. Now as captain of the cricket eleven he is playing his last game before he leaves school for the university. Before he

goes he has an interesting talk with one of the masters which brings out much of value for Tom and for all schoolboys.

Topics for Oral and Written Composition. My First Day at School. Good-by to our School. When I Played at Being a Pirate. The Whole Story of Little Nell at the Waxworks. The Story of Treasure Island. The Book about Boys that I Like Best. What Qualities Make a Boy or Girl Liked by their Schoolmates.

VI. THREE LONGER POEMS

These poems are of considerable length and are grouped together as illustrating different methods of studying longer poems. They may be read as a group or they may be distributed among the selections in Groups V and VII. There is a certain advantage in varying from prose to verse; but as a preparation for a further study of literature it should prove helpful to take these three poems together.

The Prisoner of Chillon, by Lord Byron (322)

This poem offers little more difficulty than "Horatius" (p. 105) and should be read as a whole. It calls, however, for skillful and sympathetic reading aloud, and is a fine example of a sustained and appealing narrative. In connection with the selection the subject of narrative poetry should be reviewed. What other narrative poems have been read since "Young Lochinvar"? Some long narrative poems that can be recommended to the class are Arnold's "Sohrab and Rustum," Byron's "Mazeppa," Scott's "Lady of the Lake," Tennyson's "Lancelot and Elaine," "Geraint and Enid."

The account of Byron on pages 337–340 gives, perhaps, about all that is worth while for boys and girls in the eighth grade. The teacher will find the essays on Byron by Macaulay and Matthew Arnold and Nichol's *Life* in the English Men of Letters Series good introductions to the study of the life, character, and poetry of this astonishing man.

The Forsaken Merman, by Matthew Arnold (340)

Arnold's beautiful phantasy is to be read with imagination. What can the teacher do to help secure this? There might be some talk of the fairies, witches, and other supernatural persons that the class has encountered in poetry. There have been many of them in our readers. In the THIRD READER there were the "Fairies" of Allingham, in the FOURTH READER, the "Fairies of Caldon-Low," in the FIFTH READER, Goethe's "Erl King," and Shakespeare's "Tempest," and in the SIXTH READER, the "Lady of Shallot" belongs to a land of enchantment. If we turn from poetry to prose, we have had many tales of fairies, giants, genii, magic, and marvels. But so far no story of a mermaid, except the Lorelei, and nothing about a merman. What can you imagine about a merman that would make beautiful poetry? How would you describe his home in the sea? Would you give him human feelings and associations?

With some such introduction the pupils may be directed to the poem. It should be read for its beauty rather than for any supposed moral or lesson.

Other poems which have some resemblance to this in feeling and imagination are Tennyson's "Lady of Shallot," Coleridge's "Ancient Mariner," Rossetti's "Blessed Damosel."

Elegy, Written in a Country Churchyard, by Thomas Gray (347)

No poem in the book requires more study than Gray's "Elegy," and consequently great care has been taken in the **Notes and Questions** to guide the pupil. The poem may be connected with the poems in Group IV which treat of Death; and it should also be studied in connection with the suggestions given for reflective poetry under the "Solitary Reaper" (p. 28).

The exquisite beauty of its verse should also be brought to the consideration of the class. Let each pupil select a passage or two from the poetry in this book which seem to them of special excellence. Then compare and discuss these passages in the classroom.

VII. PROSE IN DIFFERENT KEYS

These selections illustrate some of the varied melodies that can be played on the instrument of English prose. They represent different forms and purposes in prose literature, and they require a wide range of expression in reading aloud. They present different subjects as well as forms and suggest many topics for discussion.

A Sunday in Australia, by Charles Reade (357)

The beauty of this brief selection needs no exposition. It gives an opportunity to review the pupil's impressions of Shelley's "Skylark." Charles Reade's *The Cloister and the Hearth* is his best novel. It is a fine example of historical fiction giving a comprehensive view of Europe in the fifteenth century.

Doubting Castle, by John Bunyan (360)

A generation ago most boys and girls would have made the acquaintance of *Pilgrim's Progress* before reaching the eighth grade; but it may be doubted if the majority of the pupils in that grade to-day have read it, and doubtless some have never even heard of it. Yet for more than two centuries *Pilgrim's Progress* has been eminently an everyday classic, one of the most read books in the world. If time permits, further extracts should be read, and the purpose and character of the whole book called to the attention of the class. Froude's *Life of Bunyan*, Men of Letters Series, Venable's *Life* in the Great Writers Series, and Macaulay's essays on John Bunyan (Encyclopædia Britannica) and on *Pilgrim's Progress* are valuable for the teacher. There is a good edition of *Pilgrim's Progress* in the Pocket Classics (Macmillan), and in other series for the schools.

A Dissertation upon Roast Pig, by Charles Lamb (368)

The concluding portion of this essay has been omitted because both the language and the humor offer difficulties, but the teacher who is fond of the *Essays of Elia* will read some portions of it to

the class. The *Essays of Elia* are available in the Pocket Classics. Lamb's complete works can be found in editions by Alfred Ainger and by E. V. Lucas. There is a two-volume life by Lucas which is excellent. Lamb's *Letters* afford most delightful reading, and the teacher who enjoys them will scarcely be able to refrain from trying some of them on the class.

With Mr. Pickwick on Christmas, by Charles Dickens (374)

How many hours of laughter the good Mr. Pickwick has caused! How many a boy or girl has read the book through in almost continuous spasms of giggles; and then read it through again and again! In its own way *Pickwick Papers* is as firmly fixed in our literary tradition as *Pilgrim's Progress*. Every boy or girl ought to have a chance at it. You can't force humor on any one any more than you can force literature. But the humor of the *Pickwick Papers* is simple, apparent, and likely to win its own way. If any one doesn't like it, let him go back to *Pilgrim's Progress* where indeed there is some humor as well as much seriousness.

For some reason the duty of being humorous minded is not much insisted upon in school. Here is a brief list of books which might encourage it. Dickens's *Pickwick Papers;* Mark Twain's *Innocents Abroad* and *Life on the Mississippi;* Lamb's *Essays of Elia*, and *Letters;* Addison's *Sir Roger de Coverley Papers;* Carroll's *Alice in Wonderland;* Mrs. Gaskell's *Cranford*, Shakespeare's *I Henry IV*, and *Twelfth Night.*

Impressions of Travel, by Charles Darwin (384)

Charles Darwin was a great scientist, and some of his writings are notable for their literary as well as for their scientific value. *The Voyage of the Beagle* is a most interesting book of travel, and the selection given here presents some valuable reflections on the value of traveling. How much have the members of the class traveled? Where have they been? What have they seen? Why do they like to travel? What books of travel have they read? What did they like best? What part of the world would they

most like to see? Why? In all volumes of the EVERYDAY CLASSICS there are many selections about foreign places and peoples. What do the class remember? Why is it worth while to learn something about remote places? Who are some of the most famous travelers?

It would be easy to carry on the discussion of travel almost indefinitely, and Darwin's impressions raise some further interesting questions. It should also be noted that they are presented in clear, careful, and interesting language.

The Great Winter, by Richard Blackmore (390)

This selection is largely descriptive, and the class should review the discussion of description on pages 22 and 23. In *Lorna Doone*, Chapters VII, VIII, and IX are suggested for additional reading.

Two Laborers, by Thomas Carlyle (397)

The selection from Carlyle's *Sartor Resartus* is worth memorizing for declamation. Carlyle did not write for boys and girls, and most of his books are clearly beyond the eighth grade; but the pupils should know that he was one of the great forces in English literature through the nineteenth century. This selection may be said to be one of the earliest expressions of the intense sympathy with the working man and the feeling that in his welfare is bound up the welfare of a nation.

Books and Reading, by John Ruskin (402)

Ruskin's eloquent words set forth the purpose of this EIGHTH READER. He summons young people to an acquaintance through the great books with the great minds of the world. This is not to disparage the information and interest to be found in much current reading which is not good literature. It is simply to insist that true education calls for a familiarity with the best in literature. In closing the work in the EIGHTH and last volume of the EVERYDAY CLASSICS, it will not be amiss to recall some of the

great writers whom we have studied and to ask what further acquaintance we desire with them. The Index of authors appended gives their names and their writings included in the series. A few of their books read each summer with the same care that the selections have been studied will add both to the pleasure and the education of the reader. The habit of keeping a good book or two at hand by which one may occupy a spare moment is a good habit to form early.

Topics for Oral and Written Composition. Pilgrim's Progress. Charles Lamb's Letters. Charles Dickens. A Skating Party. A Play in which Several Characters from Dickens Appear. An Interview between Don Quixote and Mr. Pickwick. A Travelogue. My Favorite Book of Travels. The Most Amusing Book I Know. The Selections I Have Liked best in the Eighth Book.

INDEX OF AUTHORS

In Books Three, Four, Five, Six, Seven, and Eight of The Everyday Classics.

The reference numbers give the book and the page; *e.g.*, **6**, 251, refers to the Sixth Reader, page 251. Both selections and the account of the author's life are indexed.

Abbott, John S. C. (1805–1877). The Early Life of Washington (Life of Washington), **6**, 251.

Addison, Joseph (1672–1719). The Spacious Firmament, **8**, 67.

Æsop (6th century B.C.). The Shepherd-Boy and the Wolf, **3**, 16. The Dog in the Manger, **3**, 18. The Fox and the Grapes, **3**, 19. The Dog and the Shadow, **3**, 21. The Hare and the Tortoise, **3**, 23. The Wind and the Sun, **3**, 24. The Lion's Share, **3**, 27. The Goose with the Golden Eggs, **3**, 28. The Miller, His Son, and Their Donkey, **3**, 29. The Bundle of Sticks, **3**, 32. The Ass in the Lion's Skin, **3**, 34. The Milkmaid and Her Pail, **3**, 35. The Fox and the Cat, **3**, 37. The Wolf and the Lamb, **3**, 40. The Lion and the Mouse, **3**, 41. Town Mouse and Country Mouse, **3**, 43. The Ants and the Grasshopper, **3**, 45. The Fox and the Crow, **3**, 47.

Aldrich, Thomas Bailey (1836–1907). The Cruise of the *Dolphin* (The Story of a Bad Boy), **4**, 286. The Theater in our Barn (The Story of a Bad Boy), **5**, 208.

Alexander, Cecil F., Mrs. (1818–1895). The Burial of Moses, **6**, 118.

Allingham, William (1822–1889). The Fairies, **3**, 63.

Andersen, Hans Christian (1805–1875). The Princess and the Pea, **3**, 80. The Emperor's New Clothes (adapted), **3**, 177. The Little Match Girl (adapted), **3**, 188. Five Peas in a Pod, **3**, 198. The Ugly Duckling, **3**, 207.

Anonymous. Old Gaelic Lullaby, **3**, 96. Bruce and the Spider, **3**, 229. King Alfred and the Cakes, **3**, 231. The Leak in the Dike, **3**, 240. Washington and The Cherry Tree, **3**, 245. The Story of Grace Darling, **4**, 162. Captain Smith and Pocahontas, **4**, 171. The Jack O'Lantern, **4**, 175. Hiawatha's Mittens, **7**, 319.

Arabian Nights (The Thousand and One Nights). Sindbad's Second Voyage, **4**, 34. Sindbad's Fifth Voyage, **4**, 46. Aladdin and the Wonderful Lamp, **5**, 286. The Story of the Fisherman (Translation by E. W. Lane), **6**, 298.

Arnold, Matthew (1822–1888). The Forsaken Merman, **8**, 347.

Baker, Emilie Kip. Myths of the Northland (Stories of Northern Myths), **6**, 129. Sif's Golden Hair and the Making of the Hammer, I, II (Stories of Northern Myths), **6**, 133.

Ballads. Robin Hood Rescues the Widow's Three Sons, **5**, 43. Sir Patrick Spens, **8**, 160.

Bible. The Twenty-third Psalm. **6**, 96. In Bible Lands, **6**, 97. Joseph and His Brethren, I, II, III, **6**, 99. Belshazzar's Feast, **6**, 122. The Nineteenth Psalm, **8**, 66. The Book of Ruth, **8**, 69.

Blackmore, Richard Doddridge (1825–1900). The Great Winter (Lorna Doone), **8**, 390.

Boult, Katherine F. Siegfried the Volsung (Heroes of the Norseland), **6**, 160. Siegfried and Brynhild (Heroes of the Norseland), **6**, 170.

Brown, John, Dr. (1810–1882). Rab (Rab and His Friends), **5**, 188.

Browning, Elizabeth Barrett (1806–1861). To a Soldier from France (A Court Lady), **7**, 164.

Browning, Robert (1812–1889). Life and Portrait, **5**, 235. How They Brought the Good News from Ghent to Aix, **5**, 184. The Pied Piper of Hamelin, **5**, 222. Prospice, **8**, 268.

Bryant, William Cullen (1794–1878). Life and Portrait, **5**, 193–194. Robert of Lincoln, **4**, 143. Song of Marion's Men, **5**, 190. The Death of Hector (Translation of the Iliad), **6**, 56. To a Waterfowl, **6**, 311. Thanatopsis, **7**, 285. The

Death of the Flowers, **7**, 294. To the Fringed Gentian, **7**, 296. The Battlefield, **7**, 378.

Bryce, James (1838–). How Democracy Makes Kindliness (American Commonwealth), **7**, 394.

Bulfinch, Thomas (1796–1867). Robin Hood and Little John (Legends of King Arthur), **5**, 50.

Bunner, Henry Cuyler (1855–1896). One, Two, Three, **3**, 195.

Bunyan, John (c. 1628–1688), Life, **8**, 367. Doubting Castle (The Pilgrim's Progress), **8**, 360.

Burke, Edmund (1729–1797). Defense of American Rights (Speech on Conciliation), **7**, 154.

Burns, Robert (1759–1796). Life and Portrait, **7**, 227–228. For A' That and A' That, **7**, 225.

Byron, George Noel Gordon, Lord (1788–1824). Life and Portrait, **8**, 337–339. The Destruction of Sennacherib, **6**, 127. Apostrophe to the Ocean, **8**, 254. The Prisoner of Chillon, **8**, 322.

Campbell, Thomas (1777–1844). Hohenlinden, **5**, 119.

Carlyle, Thomas (1795–1881). Life and Portrait, **8**, 399. Two Laborers (Sartor Resartus), **8**, 397.

Carroll, Lewis (1832–1898). Pig and Pepper (Alice's Adventures in Wonderland), **3**, 264. A Mad Tea-Party (Alice's Adventures in Wonderland), **4**, 337.

Cervantes, Miguel de (1547–1616). Don Quixote, I, II, III (Don Quixote), **8**, 220.

Child, Lydia Maria (1802–1880). Thanksgiving Day, **3**, 107.

Church, Alfred J. Hector and Andromache (The Story of the Iliad), **6**, 38. The Duel of Hector and Ajax (The Story of the Iliad), **6**, 48. Ulysses and the Cyclops, I, II (The Story of the Odyssey), **6**, 62. The Story of Æneas, I, II (The Æneid for Boys and Girls), **6**, 86. The Adventure of Sir Gareth, I, II, III, IV (Heroes of Chivalry and Romance), **6**, 183.

Clough, Arthur Hugh (1819–1861). Say Not the Struggle Naught Availeth, **8**, 249.

Collins, William (1721–1759). How Sleep the Brave, **5**, 195.

Cooper, James Fenimore (1789–1851). Life and Portrait, **7**, 107–108. Leatherstocking Stories, **7**, 54; I, II, III, IV, V, **7**, 55.

Coppée, François (1842–1908). The Sabot of Little Wolff, **5**, 278.

Cornwall, Barry (1787–1874). The Sea, **4**, 31.

Corot, Jean Baptiste Camille (1796–1875). Sunrise, **8**, 21.

Cox, George William (1827–1892). Roland and His Horn (Popular Romances of the Middle Ages), **8**, 142.

Craik, Dinah M. (Miss Mulock) (1826–1887). Brownie on the Ice, **4**, 75. The New Year, **4**, 112. John Halifax (John Halifax, Gentleman), **5**, 238.

Crèvecœur, Hector Saint-John (1731–1813). What is an American? (Letters of an American Farmer), 7, 386.

Cunningham, Allan (1784–1842). A Song of the Sea, **4**, 11.

Dana, Richard Henry (1815–1882). Robinson Crusoe's Island (Two Years Before the Mast), **6**, 289.

Darwin, Charles Robert (1809–1882). Impressions of Travel (A Naturalist's Voyage), **8**, 384.

Daudet, Alphonse (1840–1897). The Last Lesson, **5**, 26.

Defoe, Daniel (1661–1731). The Day After the Shipwreck (Robinson Crusoe), **5**, 89. Robinson Crusoe and His Man Friday (Robinson Crusoe), **6**, 281.

Dickens, Charles (1812–1870). Life and Portrait, **6**, 371. Squeers's School (Nicholas Nickleby), **5**, 19. The Cratchits' Christmas Dinner (A Christmas Carol), **5**, 269. The Childhood of David Copperfield, I, II, III, IV (David Copperfield), **6**, 336. In Mrs. Jarley's Caravan (The Old Curiosity Shop), **8**, 280. With Mr. Pickwick on Christmas (Pickwick Papers), **8**, 374.

Dodge, Mary Mapes (1831–1905). The Skating Race (Hans Brinker, or The Silver Skates), **4**, 308.

Drake, Joseph Rodman (1795–1820). The American Flag, **7**, 371.

Editors. What Are the Greeks to Us? **6**, 34. Our Country, **6**, 247. In Bible Lands, **6**, 97. Discovery and Adventure, **7**, 18.

American Achievements, **7**, 341. What is Literature? **8**, 11. Literature a Window into the Past, **8**, 64. Appreciation of Poetry, **8**, 239.

Eggleston, Edward (1837–1902). The New Teacher (The Hoosier Schoolmaster), **5**, 21.

Eliot, George (1820–1881). Life, **5**, 264. Maggie and the Gypsies (The Mill on the Floss), **4**, 213. Tom and Maggie, I, II, III (The Mill on the Floss), **5**, 251.

Emerson, Ralph Waldo (1803–1882). Life and Portrait, **7**, 306. The Mountain and the Squirrel, **4**, 91. The Concord Hymn, **6**, 262. The Snow Storm, **7**, 299. The Humble-Bee, **7**, 303.

Everett, Edward (1794–1865), King Philip to the White Settler, **7**, 51.

Ewing, Juliana H. (1841–1885). Jackanapes and the Pony, **4**, 269.

Field, Cyrus West (1819–1892). How the Atlantic Cable Was Laid, **7**, 345.

Field, Eugene (1850–1895). Wynken, Blynken, and Nod, **3**, 11.

Finch, Francis Miles (1827–1907). The Blue and the Gray, **4**, 148.

Follen, Eliza Lee (1787–1860). The Moon, **3**, 123.

Foster, Stephen Collins (1826–1864). The Old Folks at Home, **7**, 272.

Franklin, Benjamin (1706–1790). Life and Portrait, **4**, 179–180. Franklin's First Day in Philadelphia (Autobiography), **4**, 181. Turning the Grindstone, **4**, 185. Too Dear for the Whistle, **4**, 187.

Garland, Hamlin (1860–). A Western Farm Scene (A Son of the Middle Border), **7**, 330.

Goethe, Johann Wolfgang (1749–1832). The Erl-King, **5**, 346.

Goldsmith, Oliver (1728–1774). Life and Portrait, **5**, 219. The Village Schoolmaster (The Deserted Village), **5**, 17. Moses Goes to the Fair (The Vicar of Wakefield), **5**, 214.

Gould, Hannah F. (1789–1865). Jack Frost, **4**, 61.

Grady, Henry W. (1851–1889). The Confederate Soldier, **7**, 368.

Grant, Ulysses S. (1822–1885). The Boyhood of General Grant (Personal Memoirs), **5**, 139.

Gray, Thomas (1716–1771). Elegy Written in a Country Churchyard, **8**, 347.

Grimm, Jakob (1785–1863), and **Wilhelm** (1786–1859). Little Red Riding Hood (Fairy Tales), **3**, 54. Snow White and Rose Red, **3**, 83. Mother Frost, **3**, 98. The Sleeping Beauty, **3**, 124. The Town Musicians, **3**, 145.

Hawthorne, Nathaniel (1804–1864). Life and Portrait, **5**, 75; **7**, 171. Little Daffydowndilly, **4**, 321. An Old-fashioned School (Grandfather's Chair), **5**, 11. The Pine Tree Shillings (Grandfather's Chair), **5**, 69. The Sunken Treasure, I, II (Grandfather's Chair), **5**, 77. Hercules and the Golden Apples I, II, III (The Wonder Book), **6**, 11. The Gray Champion (Twice Told Tales) **7**, 137. A Rill from the Town Pump, **7**, 229. My Visit to Niagara, **7**, 320. The Great Stone Face, I, II, III, IV, V, VI (Twice Told Tales), **8**, 29.

Hemans, Felicia Dorothea (1794–1835), Casabianca, **4**, 332. The Landing of the Pilgrims, **5**, 199.

Henry, Patrick (1736–1799). Speech before the Virginia Convention, **7**, 150.

Herodotus (c. 484–424 B.C.). The Happiest Man, I, II, **5**, 150.

Hogg, James (1772–1835). A Boy's Song, **4**, 68.

Holmes, Oliver Wendell (1809–1894). Life and Portrait, **6**, 330–332. Old Ironsides, **4**, 160. Union and Liberty, **6**, 273. The Deacon's Masterpiece, **6**, 324. The Chambered Nautilus, **7**, 223. The Boys, **7**, 242. Contentment, **7**, 245.

Homer. Life and Portrait, **8**, 79–81. Hector and Andromache (from Church's The Story of the Iliad), **6**, 38. The Duel of Hector and Ajax (from Church's The Story of the Iliad), **6**, 48. The Death of Hector (from W. C. Bryant's Translation of the Iliad), **6**, 56. Ulysses and the Cyclops, I, II (from Church's The Story of the Odyssey), **6**, 62. The Story of Æneas, I, II (from Church's The Æneid for Boys

and Girls), 6, 76. Nausicaa (from the Butcher-Lang Translation of the Odyssey), 8, 84.

Hood, Thomas (1798–1845). I Remember, I Remember, 3, 159.

Houghton, Lord, Richard Monckton Milnes (1809–1885). Lady Moon, 3, 227.

Howitt, Mary (1804–1888). The Fairies of the Caldon-Low, 4, 193.

Howitt, William (1795–1879). The Wind in a Frolic, 4, 70.

Hughes, Thomas (1822–1896). Football at Rugby, I, II (Tom Brown's School Days), 5, 31. Tom Brown's Last Day at Rugby (Tom Brown's School Days), 8, 303.

Hugo, Victor (1802–1885). Cosette (Les Miserables), 4, 227.

Hunt, Leigh (1784–1859). Abou Ben Adhem, 5, 155.

Hunt, Mary Leland. The Age of Chivalry, 6, 179.

Ingelow, Jean (1820–1897). Seven Times One, 4, 137.

Irving, Washington (1783–1859). Life, 7, 171. Columbus Discovers Land (Life of Columbus), 7, 20. Death of King Philip of Pocanoket (The Sketch Book), 7, 47. Life in Old New York (History of New York by Diedrich Knickerbocker), 7, 167. Life, 7, 171, and Portrait, frontispiece, 7. Ichabod Crane, I, II (The Legend of Sleepy Hollow), 7, 179. Rip Van Winkle, I, II, 7, 196.

Jefferson, Thomas (1743–1826). The Character of Washington, 6, 258.

Jeffries, Richard (1848–1887). A Happy Boy, 4, 125.

Jones, William, Sir (1746–1794). What Constitutes a State, 7, 380.

Jonson, Ben (1573–1637). The Noble Nature, 5, 156.

Jowett, Benjamin (1817–1893). The Death of Socrates (Translation of Plato), 8, 99.

Keary, Annie (1827–1879). How Thor Went to the Land of Giants, I, II (The Heroes of Asgard), 6, 145.

Keats, John (1795–1821). Sweet Peas, 3, 206. To Autumn, 8, 264.

Kellogg, Elijah (1813–1901). Spartacus to the Gladiators, 7, 280.

Kingsley, Charles (1819–1875). The Lost Doll, **3**, 78. Tom and the Lobster (Water Babies), **4**, 93. Jason and the Golden Fleece, I, II, III (Greek Heroes), **5**, 301.

Kipling, Rudyard (1865–). Recessional, **6**, 279.

Knowles, Sheridan (1784–1862). William Tell, Scene I, II, **5**, 107.

Krout, Mary Hannah (1857–). Little Brown Hands, **5**, 267.

Lamb, Charles (1775–1834). A Dissertation on Roast Pig, **8**, 368.

Lamb, Mary (1764–1847). The Tempest, I, II, III (Tales from Shakespeare), **5**, 350.

Lang, Andrew (1844–1912). Joan of Arc, I, II (The Red True Story Book), **5**, 157.

Lanier, Sidney (1842–1881). Song of the Chattahoochee, **7**, 301.

Larcom, Lucy (1826–1893). The Brown Thrush, **4**, 113.

Lear, Edward (1812–1888). The Owl and the Pussy-Cat, **3**, 49.

Lee, Robert (1807–1870). General Lee and *Traveler* (Recollections and Letters of General Lee), **5**, 146.

Lincoln, Abraham (1809–1865). Portrait, **6**, 276. Address at Gettysburg, **6**, 275.

London, Jack (1876–1917). How Jack Saved His Master (The Call of the Wild), **5**, 178.

Longfellow, Henry Wadsworth (1819–1892). Life and Portrait, **4**, 200–201. Hiawatha's Childhood (The Song of Hiawatha), **3**, 234. Hiawatha's Fasting (The Song of Hiawatha), **4**, 204. The Village Blacksmith, **4**, 265. The Wreck of the Hesperus, **5**, 64. The Bell of Atri, **5**, 172. Paul Revere's Ride, **5**, 201. The Children's Hour, **5**, 212. The Ship of State, **6**, 249. A Psalm of Life, **6**, 308. The Skeleton in Armor, **7**, 11. The Courtship of Miles Standish, **7**, 111. The Arsenal at Springfield, **7**, 220. Rain in Summer, **7**, 297.

Lowell, James Russell (1819–1891). Life and Portrait, **7**, 292. The Fountain, **4**, 110. Aladdin, **5**, 299. The Heritage, **7**, 239. A Day in June (The Vision of Sir Launfal), **7**, 289. The Courtin', **7**, 314. A Tribute to Lincoln (Commemoration Ode), **7**, 357.

Macaulay, Thomas Babington (1800–1859). Life, **8**, 125. Learning the Use of Liberty (Essay on Milton), **7**, 376. Horatius, **8**, 105.

Macdonald, George (1824–1905), Little White Lily, **3**, 121.

Mackay, Charles (1814–1889). The Miller of the Dee, **4**, 190.

Malory, Thomas, Sir (c. 1430–c. 1470). The Passing of Arthur (Morte Darthur), **6**, 225.

Miller, Joaquin (1841–1913). Columbus, **7**, 32.

Milton, John (1608–1674). Life and Portrait, **8**, 244. On His Blindness, **8**, 242.

Montgomery, James (1771–1854). Arnold of Winkelried, **5**, 103.

Moore, Clement C. (1779–1863). A Visit from St. Nicholas, **3**, 140.

Morris, George P. (1802–1864). Woodman, Spare That Tree, **4**, 319.

Motley, John Lothrop (1814–1877). The Siege of Leyden, I, II (The Rise of the Dutch Republic), **5**, 125.

Mulock, Dinah M. See **Craik**.

Newman, John Henry (1801–1890). Lead, Kindly Light, **8**, 248.

New York Observer. The Soldier's Reprieve, **4**, 152.

O'Hara, Theodore (1820–1867). The Bivouac of the Dead, **7**, 364.

Old English Tales. Cinderella, **3**, 66. Tom Tit-Tot, **3**, 110. The Husband Who Kept House, **3**, 134. When I Was a Bachelor, **3**, 139. The Three Wishes, **3**, 155. Jack and the Beanstalk, **3**, 161. Dick Whittington and His Cat, **3**, 250.

Payne, John Howard (1791–1852). Home, Sweet Home, **4**, 335.

Plato (c. 429–347 B.C.). The Death of Socrates (from Jowett's Translation of the Phædo), **8**, 99.

Poe, Edgar Allan (1809–1849). Life and Portrait, **6**, 321. The Bells, **6**, 316.

Raspe, Rudolph Eric (1737–1794). A Munchausen Adventure, **4**, 58.

Reade, Charles (1814–1884). A Sunday in Australia (It is Never Too Late to Mend), **8**, 357.

Rogers, Samuel (1763–1855). A Wish, **7**, 248.

Roland, Song of. See **G. W. Cox**.

Rossetti Christina (1830–1894). The Wind, **3**, 26. The Rose, **3**, 95.

Ruskin, John (1819–1900). Life, **8**, 345. The King of the Golden River, I, II, III, IV, **5**, 319. The River Rhone (Præterita), **8**, 24. Books and Reading (Sesame and Lilies), **8**, 402.

Saxe, John G. (1816–1887). The Blind Men and the Elephant, **6**, 333.

Scott, Walter, Sir (1771–1832). Life and Portrait, **5**, 61. Hunting Song (The Lady of the Lake), **5**, 40. The Archery Contest (Ivanhoe), **5**, 54. Love of Country, **5**, 198. The Knight and the Saracen (The Talisman), **6**, 237. Lochinvar, **8**, 14. Ivanhoe, I, II, III, IV, **8**, 165.

Shakespeare, William (1564–1616). Life, **8**, 138 and portrait, frontispiece, **8**. Ingratitude (As You Like It), **5**, 237. The Tempest, I, II, III (Tales from Shakespeare, by Charles and Mary Lamb), **5**, 350. Portia's Suitors, Scenes I–V (Merchant of Venice), **6**, 376. Hamlet, Act I, Sc. 1, **8**, 55. Mark Antony at Cæsar's Funeral (Julius Cæsar), **8**, 127. A Lover's Thoughts (Sonnets), **8**, 242.

Shelley, Percy Bysshe (1792–1822). Life and Portrait, **8**, 262–263. The Cloud, **6**, 313. To a Skylark, **8**, 257.

Smith, John, Captain (1579–1631). The Indians of Virginia, **7**, 34.

Smith, Samuel F. (1808–1895). America, **3**, 247.

Southey, Robert (1774–1843). The Battle of Blenheim, **5**, 135.

Spenser, Edmund (c. 1522–1599). The Red Cross Knight (The Faery Queen), **8**, 216.

Sprague, Charles (1791–1875). American Indian, I, **7**, 41.

Spyri, Johanna (1827–1901). Heidi's First Day on the Mountain (Heidi), **4**, 243. Heidi's Return to the Mountain (Heidi), **4**, 255.

Stevenson, Robert Louis (1845–1894). Life and Portrait, **4**, 50. Bed in Summer, **3**, 38. Singing, **3**, 77. My Shadow, **3**, 174. Windy Nights, **3**, 228. Whole Duty of Children, **3**, 270. Travel, **4**, 54. Treasure Island (Treasure Island), **8**, 271.

Story, Joseph (1779–1845). The American Indian, I, II, **7**, 43.

Sumner, Charles (1811–1874). The True Grandeur of Nations, **7**, 381.

Swift, Jonathan (1667–1745). Gulliver in Lilliput (Gulliver's Travels), **4**, 13.

Taylor, Bayard (1825–1878). The Song of the Camp, **7**, 374.

Tennyson, Alfred, Lord (1809–1892). Life and Portrait, **6**, 222–224. What does Little Birdie Say? **3**, 76. Sweet and Low, **3**, 132. The Brook, **4**, 139. The Owl, **4**, 142. The Charge of the Light Brigade, **5**, 122. Bugle Song, **5**, 285. The Lady of Shalott, **6**, 214. Sir Galahad, **6**, 233. Ring Out, Wild Bells, **8**, 18. Ulysses, **8**, 96. England and America in 1782, **7**, 160. Break, Break, Break, **8**, 253. Crossing the Bar, **8**, 269.

Thackeray, William Makepeace (1811–1863). An Englishman in Praise of Irving **7**, 173. Life and Portrait, **8**, 300. Farewell to School (Vanity Fair), **8**, 291.

Thaxter, Celia (1835–1894). The Sandpiper, **4**, 106.

Webster, Daniel (1782–1852). Life and Portrait, **7**, 165–166. Supposed Speech of John Adams, **6**, 264. Liberty and Union, **6**, 270. To Lafayette at Bunker Hill (First Bunker Hill Oration), **7**, 162.

Whitman, Walt (1819–1892). Life and Portrait, **7**, 362. O Captain, My Captain! **7**, 360.

Whittier, John Greenleaf (1807–1892). Life and Portrait, **4**, 116. The Fish I Didn't Catch, **4**, 64. The Barefoot Boy, **4**, 119. Snow Bound, **7**, 249. Maud Muller, **7**, 274. The Corn Song, **7**, 308. The Huskers, **7**, 310.

Wilson, Woodrow (1856–). From the Address to Congress, April 2, 1917, **7**, 397.

Wolfe, Charles (1791–1823). The Burial of Sir John Moore, **8**, 266.

Woodworth, Samuel (1785–1842). The Old Oaken Bucket, **5**, 196.

Wordsworth, William (1770–1850) Life and Portrait, **8**, 250. The Daffodils, **4**, 103. The Solitary Reaper, **8**. 27. Westminster Bridge, **8**, 243. She Dwelt Among the Untrodden Ways, **8**, 250.

Wyss, Johann David (1781–1830). A Shipwrecked Family (The Swiss Family Robinson), **5**, 96.

Printed in the United States of America.