

are being worked all over the state. Tourists of last summer reported that no matter which section of the state they were in, they would have to detour on account of road construction.

Mecklenburg county ranks first in the per cent of surfaced roads. This county can boast of 39.52 per cent of its total mileage as being surfaced. Chesterfield comes close behind her with 33.75 per cent. Rockingham, Dinwiddie, Henrico, Charlotte, and Greensville are next in order.

Virginia is slowly, but surely, awakening to the importance of good roads. It is encouraging to note that in 1904 seventy counties reported no surfaced roads, while in 1914 there were only sixteen which had to make such a report. It is a challenge to each and every individual in the state of Virginia to see that in 1921 not a single county will be able to make such a report, and that the total mileage of improved roads in Virginia surpasses all other states in the Union.

ANNE B. GILLIAM

III

PASTORAL ROMANCE

SECOND INSTALMENT

ENGLISH—GREENE: PANDOSTO

Pastoral fiction in England enjoyed but a brief era of prosperity, and the four important romances that it produced were written in three years, from 1588 to 1590. Pastoral poetry was popular from Spenser's time to Milton's, and pastoral drama was often attempted during the Elizabethan period, but the important fiction writers were but three—Greene, Lodge, and Sidney. Greene's *Pandosto* (1588) is famous as the source of Shakespeare's *Winter's Tale*. In certain details, Greene's story is reminiscent of *Daphnis and Chloe*, which was translated into French by Bishop Amyot in 1559, and into English by Angel Day in 1587. Greene, however, instead of beginning with the childhood of his hero and heroine, starts with the preceding generation, with the story of the heroine's father. Pandosto, king of Bohemia, suspects unjustly that his wife Bellaria is in love with his friend and guest Egistus, king of Sicilia. Pandosto orders his cupbearer to

poison Egistus, but the servant warns Egistus instead, and flees with him to Sicilia. Pandosto imprisons Bellaria, refuses to acknowledge the child she bears, and sets the baby adrift in an open boat, accompanied only by the inevitable "tokens." Then, at Bellaria's plea, Pandosto inquires of the oracle of Apollo as to his wife's guilt, and learns not only that she is innocent, but that "the king shall live without an heir, if that which is lost be not found." The oracle has no sooner been read than news is brought of the sudden death of Garinter, Pandosto's son. Bellaria, at this intelligence, dies of grief, and Pandosto, not very strangely, is visited by remorse.

The exposed child, meanwhile, has drifted to Sicilia, where she is found by the shepherd Porrus, who names her Fawnia, and rears her as his daughter. Fawnia grows up to be a beautiful shepherdess, so beautiful that Dorastus, the son of King Egistus, falls in love with her at first sight. To win her affection, he visits her in pastoral dress, since she tells him she can love him only if he becomes a shepherd. Dorastus knows that his father will not consent to his marriage with Fawnia, and so, to avoid trouble, the lovers flee, accompanied by Porrus. The usual storm arising, their ship is wrecked, and they take refuge in Bohemia, where Dorastus, fearing the hostility of Pandosto toward his father Egistus, passes himself off as Meleagrus of Trapolonia. Now Pandosto, who has evidently long since forgotten his remorse at Bellaria's death, at once falls in love with Fawnia, not knowing that she is his daughter. To further his designs against her, he imprisons Dorastus. Egistus, hearing of his son's plight, sends to Pandosto, revealing Dorastus' identity, and demanding his release and the punishment of Fawnia and Porrus. In this extremity, Porrus shows the tokens found with Fawnia; and Pandosto, recognizing them, embraces her as his daughter. To make the happiness of the lovers complete, the wicked Pandosto obligingly dies, and Dorastus, married to Fawnia, rules in his stead as King of Bohemia.

Though Greene is handicapped in this work by having two plots to combine into one, he seems to make a greater effort toward unity than any of his pastoral predecessors since the time of Longus. His story is not complicated by inserted tales or by digres-

sions. The main characters are carefully drawn, and the author indulges in much psychological analysis. His shepherds and shepherdesses are honest peasants, not learned and courtly folk in disguise. His style is sometimes Euphuistic in its moralizing and its allusions to un-natural history, and sometimes, by way of relief, matter-of-fact and realistic. For example, when Porrus determines to show Fawnia's tokens to King Egistus and to acknowledge that he is not her father, Greene says simply:

"Porrus, who had heard that this morning the king would go abroad to take the air, called in haste to his wife to bring him his holiday hose and his best jacket, that he might go, like an honest substantial man, to tell his tale. His wife, a good cleanly wench, brought him all things fit, and sponged him up very handsomely, giving him the chains and jewels in a little box, which Porrus, for the more safety, put in his bosom. Having thus all his trinkets in a readiness, taking his staff in his hand he bade his wife kiss him for good luck, and so he went towards the palace."

In contrast to such passages are the speeches of the characters of higher rank. Thus Dorastus, wooing Fawnia, says to her:

"Take heed, Fawnia: be not proud of beauty's painting, for it is a flower that fadeth in the blossom. Those, which disdain in youth, are despised in age. Beauty's shadows are tricked up with time's colors, which, being set to dry in the sun, are stained with the sun, scarce pleasing the sight ere they begin not to be worth the sight; not much unlike the herb Ephemeron, which flourisheth in the morning and is withered before the sun setting."

Greene pays less attention to setting than to character drawing, and it is only through the speeches of some of his characters that we get accounts of the joys of pastoral life. For example, Fawnia says to Dorastus:

"What richer state than content, or what sweeter life than quiet? We shepherds are not born to honour, nor beholding unto beauty, the less care we have to fear fame or fortune. We count our attire brave enough if warm enough, and our food dainty if it suffice nature; our greatest enemy is the wolf, our only care in safe keeping our flock. . . . Our toil is in shifting the folds and looking to the lambs, easy labours; oft singing and telling tales, homely pleasures; our greatest

wealth not to covet, our honour not to climb, our quiet not to care. Envy looketh not so low as shepherds; shepherds gaze not so high as ambition. We are rich in that we are poor with content, and proud only in this, that we have no cause to be proud."

GREENE: MENAPHON

Menaphon, which Greene published in 1589, is inferior to *Pandosto* in character drawing and in probability. Its story is clearly revealed only near the end of the book. Told simply, it is as follows: Democles, King of Arcadia, angry at the secret marriage of his daughter Sephestia to Maximus, sets them, together with their infant son Pleusidippus and Sephestia's uncle Lamedon, adrift in a boat. The usual shipwreck occurring, the husband and wife are cast on different portions of Arcadia—which seems suddenly to have acquired a coast—and here they live as shepherds, Sephestia under the name of Samela, Maximus under that of Melicertus. Samela, with Lamedon and Pleusidippus, is befriended by the shepherd Menaphon, who forsakes for love of her his former lady, Pesana. After a time, Menaphon finds a rival in Melicertus, who woos Samela without knowing that she is his wife while she returns his affection without recognizing her husband. Pleusidippus, when he reaches boyhood, is stolen by pirates and taken to Thessaly, where he is reared by the King of Thessaly as if he were the royal prince. The fame of Samela's beauty, meanwhile, has spread abroad, and when Pleusidippus is sixteen years of age, he visits Arcadia in order to see her, not knowing she is his mother. Democles, also, Samela's father, comes to gaze upon her, and Pleusidippus and Democles fall madly in love with her. Pleusidippus carries her off to a neighboring castle, but, when Melicertus comes to her rescue with two hundred shepherds, Democles summons an army of ten thousand soldiers, defeats the shepherds, not unnaturally, and makes captives of Pleusidippus, Samela, and Melicertus. Since Samela refuses to marry him, Democles determines to kill her and Melicertus, but to release Pleusidippus. He is about to put these plans into execution, when an aged prophetess obligingly reveals to them their respective identities, and the story ends with the reunion of Sephestia and Maximus, and

the marriage of Menaphon and his neglected Pesana.

The chief fault of the romance is its manifest impossibility. The author makes no attempt to explain why Samela and Melicertus fail to recognize each other after a few months' separation, nor how Pleusidippus, on his visit to Arcadia can wear the crest of his father Melicertus, though he is ignorant of his parentage. Nor does Greene tell us through what executive genius Democles is enabled to raise an army of ten thousand in a single night, to bring it up in secret to the castle, and to place it in ambush. Yet, despite this military feat Democles waits until Pleusidippus and Melicertus have nearly killed each other in single combat, before he and his valiant ten thousand venture to attack the two hundred shepherds. In addition to making such strains upon the reader's credulity, the story is burdened with Euphuistic rhetoric, with references to mythology, and with wearisome moralizing. The style displays, though in less degree, the mingling of Euphuism and realism observed in *Pandosto*, touches of realism being interjected to relieve long descriptions or bursts of rhetoric. Thus, after Menaphon tries to comfort the grief of the shipwrecked Sephestia, and she has wept over her woes, "they went to supper, where Sephestia fedde well, as one whom the sea had made hungrie, and Lamedon so plide his teeth, that all supper he spake not one word." In the same manner, when the King of Thesaly and his queen are gazing with speechless wonder at the beauty of the boy Pleusidippus, brought to them by the pirates, Greene observes practically that "the faire childe, . . . not used to such hyperbolical spectators, broke off the silence by calling for his victuals."

As in *Pandosto*, the shepherds and shepherdesses of *Menaphon* are ordinary men and women, unusually addicted to bad verse-making, perhaps, but guiltless of a tendency to quote Latin in their conversations. Their homely language is used as a foil to the Euphuistic brilliancy of the speech of Samela, Melicertus, and Pleusidippus.

LODGE: ROSALYND

The third of the important pastoral romances of England was *Rosalynd*, written by Thomas Lodge about the year 1590. Though its plot is as well known as

that of *As You Like It*, which was taken from the pastoral, it may be summarized here. Rosader, youngest son of Sir John of Bordeaux, is after his father's death deprived of his inheritance by his eldest brother Saladyne, and driven forth into the forest of Arden, accompanied only by his faithful servant, Adam Spencer. Thither, some time before, had come Gerismond, the king of the region, whose throne was usurped by Torismond; and thither, also, came Gerismond's daughter Rosalynd with Alinda, daughter of Torismond, both of whom had been cast forth by the new king; and, a little later, Saladyne himself, now repentant, came to the forest, after having been despoiled by Torismond of the stolen lands, and then driven out of the city. These principal characters soon meet, but Alinda and Rosalynd pass unrecognized, since the former poses as a shepherdess, Aliena, and the latter as her page Ganymede. Rosader, who is in love with Rosalynd, swiftly forms a friendship with Ganymede. Saladyne, after becoming reconciled with his brother, meets Alinda, and the two, following the fashion of all pastoral characters, fall in love at first sight, and soon plight their troth. The delay of Rosalynd in revealing to Rosader her disguise furnishes a slight suspense to the story. This delay is prolonged by the fact that Phoebe, beloved of the shepherd Montanus, falls madly in love with the supposed Ganymede, and at last prevails upon the latter to promise that he will never wed woman save herself, whereupon Phoebe promises that, should her love ever yield to reason, she will marry Montanus. Then Rosalynd appears dressed in woman's attire, and promises to wed Rosader; while Phoebe, confessing herself defeated, gives her hand to Montanus. Thus a triple wedding is soon celebrated, witnessed by Gerismond, to whom Rosalynd and Alinda at last reveal their identity. At its conclusion, Fernandyne, Rosader's second brother, rushes in to announce that the twelve peers of France have risen against the usurping Torismond. Gerismond, followed by the three brothers, hurries to their aid, and wins a decisive victory. The story ends in a blaze of poetic justice, with Adam Spencer rewarded for his faithfulness, Montanus for his friendship, and the three brothers for their bravery, Fernandyne becoming the king's secretary, Saladyne a

duke, and Rosader heir apparent to the kingdom.

Like Greene's *Menaphon*, Lodge's *Rosalynd* possesses many improbabilities. The disguises are unnatural. Not only is Rosalynd, when dressed as Ganymede, unrecognized by her father or by her lover, but even Rosader, garbed as forester, is not known by his brother Saladyne even after the two men have talked together. The characters, despite the frequency of psychological analysis, are not real. Saladyne's shift from villainy to virtue can not be accepted by the reader as complacently as it was by Rosader. The shepherds met by Rosalynd in the forest are more like courtiers than simple country people; they talk in Euphuistic style, their conversations are as stilted as those of the hero and heroine, they speak in Latin as well as in English, and they compose songs extempore. Even the world in which they live is improbably lovely, with its luxuriant flowers, grassy meadows, shaded lawns, and unvarying good weather. Though Rosader, at his first entry into the forest, nearly perishes of starvation, and though later he is forced to battle with a lion that is about to devour Saladyne, such occurrences are exceptional. As a rule, the forest life is idyllic. The refugees have plenty to eat and to wear, and can pass the shining hours in watching their flocks and singing songs.

The sub-title of *Rosalynd*, "Euphues Golden Legacie," was given to the book by its author because it purported to be a manuscript of Euphues bequeathed to his friend Philautus, and later found by Lodge. It is not surprising that the style should be Euphuistic, abounding in similes, alliteration, antitheses, allusions to mythology, and moralizing. Sometimes, however, Lodge forgets his love of balanced sentences, as in his description of the wedding garments of the shepherd Corydon. The russet jacket, for example, was "welled with the same and faced with red worsted, having a pair of blue chamlet sleeves, bound at the wrists with four yellow laces, closed before very richly with a dozen of pewter buttons." Usually, however, the book lives up to its subtitle, as in the following excerpt from the advice that the dying John of Bordeaux gives to his sons:

"Aim your deeds by my honourable endeavors, and show yourselves scions

worthy of so flourishing a tree, lest, as the birds Halcyones, which exceed in whiteness, I hatch young ones that surpass in blackness. Climb not, my sons; aspiring pride is a vapour that ascendeth high, but soon turneth to a smoke; they which stare at the stars stumble upon stones, and such as gaze at the sun, unless they be eagle-eyed, fall blind. Soar not with the hobby, lest you fall with the lark, nor attempt not with Phaeton, lest you drown with Icarus."

Rosalynd is not wholly drawn from pastoral sources. The first portion of the story was taken from the Middle English tale of Gamelyn, a poem of the fourteenth century. It is only with the flight to the forest that the pastoral element begins, and even then it is not genuine. Rosalynd and Alinda merely play at being shepherdesses, and willingly return to court when an opportunity is given them. The story contains, however, the conventional theme of unrequited love — in the eclogues of Montanus, lamenting Phoebe's cruelty, or in those of Rosader, lamenting his separation from Rosalynd. It displays, furthermore, an interest in nature for its own sake, and a keen delight in an idyllic escape from the conventional world.

SIDNEY; ARCADIA

The last of the English pastorals, *The Countess of Pembroke's Arcadia*, written by Sir Philip Sidney about 1590, is as much a romance of chivalry as a story of shepherd life. It draws for material upon many sources, Greek, Italian, and Spanish, but chiefly upon Sannazaro's *Arcadia*, Montemayor's *Diana*, and the *Amadis of Gaul*. It relates the adventures of Pyrocles and Musidorus, son and nephew, respectively, of King Euarchus of Macædon, and describes how in disguise, one posing as a woman and the other as a shepherd, they woo Philoclea and Pamela, daughters of King Basilius of Arcadia. The story is complicated by the introduction of many characters, who reappear unexpectedly in the course of the narrative, and the accounts of whose lives provide a series of inserted tales.

The central plot begins with the shipwreck of Pyrocles and Musidorus upon the shores of Cithera. Musidorus, rescued by shepherds, is taken to Arcadia, where he is nursed through a long illness by a hospitable

and wealthy gentleman named Kalander. Pyrocles was captured by pirates and thrown into prison, whence he was rescued by Helots uprising against the Lacedaemonians, and, at their leader's death, made their chief. Musidorus, joining the Arcadians in an attack upon the Helots, meets Pyrocles in single combat, and their recognition of each other leads to a speedy peace. Pyrocles is then entertained by Kalander, and falls in love with the portrait of Philoclea, the younger daughter of King Basilius of Arcadia. Basilius, frightened by an oracle declaring that his future sons-in-law should be tried "at his bier, as at a bar" for murdering him, had withdrawn to the forest with Philoclea and his wife Gynecia, and, determined that neither of his children should marry, had placed his elder daughter Pamela under the care of a boorish shepherd Dаметas. Pyrocles leaves Musidorus and sets out to find Philoclea, while Musidorus searches for Pyrocles and eventually discovers him in an Arcadian forest, disguised as Zelmane, an Amazon, and seeking thus to win the friendship of the fair Philoclea. Musidorus beholds and loves Pamela, and, assuming the garb of a shepherd, becomes Dаметas' assistant in order that he may be near her. The two friends, after romantic wooing, win the love of their ladies, but they are not destined to be happy so quickly. Amphialus, a rejected suitor of Philoclea, carries off her, her sister Pamela, and the supposed Zelmane to his castle. Basilius besieges it, and many are the battles and the single combats that ensue. At last, after Musidorus has severely wounded Amphialus, and after Zelmane has overpowered a boastful knight who takes charge of the castle when Amphialus is hurt, the three prisoners are released and return to their forest. Basilius, during all these adventures, has never guessed the identity of either his Amazon guest, with whom he has fallen deeply in love, or of Dаметas' shepherd-boy, and has persevered in his intention never to allow his daughters to marry. Musidorus and Pamela, therefore, flee together, but Pyrocles and Philoclea, wishing the same night to imitate their example, are prevented by Philoclea's untimely illness. Basilius, meanwhile, despite his wife's caution, has drunk a love potion destined by her for Pyrocles, whom she loves, knowing him to be a man; and the next morning the king

is found dead. King Euarchus is invited to try those accused of the murder, and the prisoners are placed beside Basilius' coffin. Gynecia, who has confessed her guilt, is sentenced to be buried alive; Pyrocles, who, when Philoclea was ill, had spent the night in her room, and had been discovered there dressed as a man, is condemned to be thrown from a high tower; and Musidorus, who had been captured after his flight with Pamela, is to be beheaded. The situation of the heroes seems hopeless; even Euarchus' tardy recognition of his son and nephew does not cause him to alter the sentence. At this psychologic moment, however, Basilius comes to life, and general happiness results. Gynecia is restored to her husband's favor, and, since the dreaded oracle had been fulfilled, Pyrocles and Philoclea, and Musidorus and Pamela, are married.

Of the inserted stories, those of Zelmane and of Parthenia may be selected as representative. Zelmane, whose name Pyrocles assumed when disguised as an Amazon, was the virtuous daughter of a wicked knight. She had been brought up at the court of her aunt, Queen Andromana, and there her cousin, Prince Palladius, fell hopelessly in love with her. Pyrocles and Musidorus, before coming to Arcadia, had at one time been the prisoners of Andromana, and Zelmane met and loved Pyrocles, who failed to return her affection. Through the aid of Palladius, Musidorus and Pyrocles are enabled to escape, but in the fight that ensues, Palladius is killed. Zelmane thereupon—like Viola in *Twelfth Night* and Julia in *Two Gentlemen of Verona*—dresses herself as a page, and, thus disguised, and under the name of Daiphantus, offers her services to Pyrocles. He accepts, and the girl travels with them on their adventures, growing ever more distressed over the reports of her father's wickedness, which she thinks will keep Pyrocles from loving the daughter of so base a knight. Finally the news of her father's mortal danger causes her to die, but on her death-bed, revealing her identity to Pyrocles and Musidorus, she begs them to rescue her father and, on their arrival in Greece, to assume the names of Daiphantus and Palladius. Their compliance with this second request causes the reader, at the beginning of the story, much perplexity.

The life history of Parthenia is equally

sad. Parthenia, an Arcadian of wonderful beauty, is loved by two suitors, Argalus, whom she loves, and Demogoras, whom her mother commands her to marry. At her mother's death, Parthenia determines to wed Argalus, whereupon Demogoras, in revenge destroys her beauty by means of poison. Parthenia then refuses to marry Argalus, since she thinks he can not care for her if she is ugly. She goes away secretly, leaving Argalus to mourn her loss. Some time later she returns restored to her original loveliness, and, saying that Parthenia is dead, offers, because of her strange resemblance to that lady, to marry the unhappy Argalus. The faithful lover, however, endures well this test of his fidelity, and refuses her, whereupon Parthenia confesses her identity, and the two are married. Their life is happy until Amphialus carries off the Arcadian princesses to his castle, and Basilius summons his knights to the rescue. Argalus, as one of the chief warriors, engages in single combat with Amphialus, and is killed. Parthenia then disguises herself as a knight, and, challenging Amphialus to battle, fights with him despite his chivalric unwillingness to conquer a weak opponent. At last she falls, slain by the same hand that had killed her husband.

The *Arcadia* was left unfinished at Sidney's death, and to this fact may be ascribed not only a hiatus in the manuscript, but the incompleteness of several of the inserted stories. Thus Amphialus, who carried off the heroines to his castle, is nearly killed in combat, and is taken away by a lady who loves him, but whom he has scorned. The reader supposes that he will suddenly feel affection for her, after the convenient fashion of pastoral romances, but Sidney has not definitely ended the suspense. Again, a lady is left to languish in a tower, knowing she will be burned to ashes unless Pyrocles and Musidorus rescue her before the expiration of two years, and yet these heroes, at the conclusion of the story, are thinking only of their brides. Sidney ends his romance by saying that such unfinished sub-plots as these "may awake some other spirit to exercise his pen in that wherewith mine is already dull-ed," but no one ventured upon this task except Richard Baling, whose imitation of Sidney was not successful.

The story of the *Arcadia* is frequently

uninteresting, and this circumstance is largely accounted for by the complexity of the narrative. The characters of the inserted stories appear and reappear at intervals throughout the book, and the reader's mind is taxed to recall their previous history. Many of them, furthermore, are related to one another, and these inter-relationships bring new confusion. Even the central story is not always easy to follow since Pyrocles and Musidorus change their names to Daiphantus and Palladius, and Daiphantus, later, turns into Zelmane, and is referred to by the author in the feminine gender.

Such defects in the story, however, are compensated for by the richness of Sidney's imagination, and by the wealth of material condensed in the book. The minor narratives could well be amplified into plays or short stories. Thus Shakespeare derived the sub-plot of *Lear* from Sidney's incident of the blind king of Paphlagonia, who turned against his legitimate son because of the machinations of a bastard, whereupon the bastard usurped the kingdom and blinded the king, and the legitimate son rescued his father and prevented him from throwing himself from a rock.

In addition to possessing this richness of material, the *Arcadia* shows, in its chief personages, a decided attempt at characterization, and, in the introduction of Dametas and his family, an effort toward comic relief. The two heroines are well differentiated, and even Amphialus, the villain, is portrayed with sympathetic insight. As for Dametas, his wife Miso, and his ugly daughter Mopsa, they are brought in whenever the author deems a change to realism expedient. In comic qualities they fall far below Shakespeare's clowns, but their creation reveals the effort of the author to mitigate the bad effects of an undue amount of the pastoral or chivalric. Sidney seems to display poor taste in having Dametas and a fellow clown fight a mock battle just after the tragic conclusion of the combat between Amphialus and Argalus, yet his sudden introduction of comic cowards may be meant to heighten the tragedy of the heroes.

The style of the book has been described as 'Arcadian,' but it possesses most of the traits of Euphuism, such as balanced sentences, conceits, and references to un-natural history. Thus Sidney writes: "This word,

Lover, did no less pierce poor Pyrocles than the right tune of music toucheth him that is sick of the Tarantula." Of Sidney's fondness for repetition and antithesis, the description of Kalander's house furnishes an example:

"The house itself was built of fair and strong stone, not affecting so much any extraordinary kind of fineness as an honourable representing of a firm stateliness; the lights, doors, and stairs rather directed to the use of the guest than to the eye of the artificer, and yet as the one chiefly heeded, so the other not neglected; each place handsome without curiosity, and homely without loathsomeness; not so dainty as not to be trod on, nor yet slubbered up with good fellowship; all more lasting than beautiful, but that the consideration of the exceeding lastingness made the eye believe it was exceeding beautiful; the servants, not so many in number as cleanly in apparel and serviceable in behaviour, testifying even in their countenances that their master took as well care to be served as of them that did serve."

The description of Arcadia is often quoted as showing Sidney's use of pathetic fallacy:

"There were hills which garnished their proud heights with stately trees; humble valleys whose base estate seemed comforted with the refreshing of silver rivers; meadows enamelled with all sorts of eye-pleasing flowers; thickets which, being lined with most pleasant shade, were witnessed so to, by the cheerful disposition of many well-tuned birds; each pasture stored with sheep, feeding with sober security, while the pretty lambs, with bleating oratory, craved the dams' comfort; here a shepherd's boy piping, as though he should never be old; there a young shepherdess knitting, and withal singing; and it seemed that her voice comforted her hands to work, and her hands kept time to her voice-music."

The pastoral elements in the *Arcadia*, though sufficiently numerous to permit of its classification as a pastoral romance, are not as marked as the chivalric elements. We find, however, eclogues on unrequited love, pastoral gatherings, woodland scenery, an Arcadian setting and a hero disguised as a shepherd. Though the only real shepherds of any prominence—Dametas and his family—are far from idyllic, the remainder of the temporary inhabitants of the forest display love for nature and joy at their freedom from the conventional world.

(To be continued)

ESTELLE HUNT

IV

SOME SUPPLEMENTARY READERS FOR PRIMARY GRADES

Not long ago a boy came to one of our city schools from the country—a lad about nine years old and only in the first grade. The teacher asked him what readers he had read from. He looked at her for a minute and then said, "I hope you ain't like the teacher I just had. She made us read from the same old book until I got tired of the stories in it.—Say, you ain't like her, are you?" There are still those who labor under the delusion that one book a year is enough for the child to read from, and when he has read through it he is given the agony of reading through it again and again, for—according to their way of thinking—he gets as much from the one reader as he would from ten. Drill in the calling of words is to them the sole aim of reading.

In direct contrast to these teachers are those who allow their children to read not one, but many readers during a term; not only the selections which they choose, but those which the children themselves have read and enjoyed. For them, reading means opening the door to a world of good things which would else be forever unexplored.

The day of one-reader-a-year and the day of word-calling has passed. In its place has come reading-for-enjoyment, something which children are encouraged to engage in. An article in *THE VIRGINIA TEACHER* for July 1920, "Some New Keys to the King's Garden" by Miss Katherine M. Anthony, sets forth the requirements and standards for reading materials; and it is the purpose of this article to apply those standards to reading materials prepared for children in the elementary school, and specially to books which may be used in supplementary reading.

INEXPENSIVE READERS¹

These little readers are an attempt to provide supplementary reading material for

¹ *The Happy Hour Readers*, by Lillian F. Johnson and J. Linwood Eisenberg. Dansville, N. Y.: F. A. Owen Publishing Co. Books 1 and 2. (12c each).