

Many of the high schools and grammar grade schools of Virginia have general courses in home economics, but these are not under the state supervision as is the Smith-Hughes work.

It will be seen, however, from the above tables that home economics is being put into many of our institutions of learning. The enrollments in this course increase each year. The scope of the work is also growing and gives the girls knowledge of the things they meet in life.

#### VIRGINIA'S CLUB WORK

Virginia has another great agency working parallel with courses in domestic science and art given in her schools. This is the system of home economics clubs for girls. These clubs are a part of the regular extension work conducted by the Virginia Agricultural and Mechanical College and Polytechnic Institute in co-operation with the United States Department of Agriculture. The originator of the club work for the whole country was Dr. Seaman A. Knapp. Under his direction Miss Ella Agnew started the work in Virginia in 1910.

The aim of the club work is to supplement the various existing educational agencies and to prove the ability of girls to do things for themselves and others. In addition to the canning, preserving, drying, etc., the girls are kept busy being trained in cooking and serving meals, sewing, poultry raising, nature study, personal hygiene, cultivation of the soil, manual training, also organized play and story telling.

The agents employed in this work have grown from eighty-nine in 1916 to one hundred and twenty-eight in 1918. Let us now look at the membership of both white and negro girls in canning, sewing, and cooking clubs. For the year 1916 there were enrolled 4,310 girls. In the year 1918 we find enrolled in the above mentioned clubs 15,549 girls. The influence of these girls has come to meet a long felt rural need. They help the housewife to make more efficient and profitable homes. The club work deals with the farm women of to-morrow, endeavoring to instil in them ideas of a richer and more satisfying rural life.

The great importance of teaching home economics becomes evident when we study the numbers who are engaged in the occupa-

tion of home making and the need for training for the vocation. The report of the census for 1910 shows us that there are more persons engaged in home making than in any other single occupation.

The necessity of reaching these girls becomes evident when we realize that in the homes of America her future citizens receive most of their training for life. The children are the product of the home and the greatest asset of the nation. Their physical well-being depends directly upon the food, clothing, and shelter provided for them; their mental development depends partly upon their physical vigor; and their moral fiber is formed principally by the influences of the family life. "The home maker can not adjust the complicated and multiplied tasks of home making to produce a home up to the American standard unless she is trained for her job."

MARY L. BROWN

### III

#### PASTORAL ROMANCE

Pastoral romance may be defined as that species of fiction which affords an escape from city life and from reality in general by laying its plot amid beautiful country scenes, and introducing poetical shepherds and shepherdesses as characters. It owed its popularity during the first sixteen centuries of the Christian era to the universal longing for an escape from the cares of the every-day world, and it owed its later decline to its growing artificiality. The pastoral spirit found expression in verse and in drama as well as in romance, but we are here concerned only with its manifestations in prose. Such manifestations appeared in Greece during the second century, in Italy during the fourteenth and fifteenth centuries, in Spain and England toward the end of the sixteenth, and in France during the early part of the seventeenth century.

#### LONGUS: DAPHNIS AND CHLOE

The only Greek pastoral romance that has come down to us is *Daphnis and Chloe*, written by Longus about the second century A. D. Its literary predecessors in the pastoral field are, in Greek, the poems of



Theocritus, Bion, and Moschus, written in the third century B. C., and, in Latin, the eclogues of Vergil, dating from the first century B. C. Theocritus' idyls were at once ideal in spirit, and real in their portrayal of nature, human as well as inanimate; they do not seek to show an age of innocence. Moschus' work displays a world-weary spirit rather than a love of nature for its own sake. Vergil's eclogues are unreal; their landscape is undefined; their mythology is complicated; and they are allegorical and didactic. The prose romance of Longus, like the verse of Theocritus, contains no allegory or didacticism. It is a story of innocence—an innocence carried to such an extreme as to seem artificial—and its scene is laid in a beautiful country described in rhetorical fashion. Daphnis and Chloe, the hero and heroine, were exposed as infants and have been reared by foster parents—Daphnis by the goatherd Lamon and his wife Myrtale, Chloe by the shepherd Dryas. The two children grow up together, and fall deeply in love with each other without realizing the nature of their malady. The progress of their passion is checked, from time to time, by various obstacles, all of which are easily overcome. Thus Dorco, a second lover of Chloe's, disguises himself as a wolf and lies in wait for her, hoping to carry her off, but he is seized by dogs and saved from death only by the arrival of Daphnis. Later, some Tyrian pirates wound Dorco fatally, and capture his oxen and the hero Daphnis, but Chloe, acting on the dying Dorco's instructions, plays on his pipe, whereupon the oxen leap overboard and upset the ship, drowning the armoured pirates and allowing the lightly-clad Daphnis to swim to shore. Again, Chloe is carried away, but her captors are compelled by the god Pan himself to set her free. Then Chloe's foster-father Dryas objects to Daphnis as Chloe's suitor because of his poverty, but the hero, providentially instructed by a dream, finds a large sum of money on the sea-shore. Finally, the only hindrance to their marriage is the chance that their master Dionysophanes, who is coming to inspect his territory, may refuse his consent. The lovers' fears are strengthened when another rival suitor of Chloe's destroys the formal garden tended by Daphnis and his foster-father for the master's edification. Their anxiety is needless, however, for the master,

on his arrival, recognizes Daphnis as his son, through tokens left with Daphnis in his infancy. Chloe, to the reader's satisfaction, is found to be the child of Magacles, one of Dionysophanes' guests. The hero and heroine, therefore, are happily wedded, and lead a pastoral life ever after.

*Daphnis and Chloe* is an interesting story fairly well handled. Though its incidents are monotonous, its portraits of innocence overdrawn, and some of its passages objectionable, the romance contains a good plot and many excellent descriptions. These descriptions may be only exercises of the rhetorician's art, but in many cases they seem to indicate some real interest in nature. The care with which the garden is pictured would, it is true, point to an interest in formal landscapes rather than in wild, yet Longus seems to have looked with pleasure on country life, and to have enjoyed its delights for their own sake. Thus, he draws the winter landscapes with fidelity: "On a sudden, heavy falls of snow blocked up the roads, and shut up the cottagers within doors. Impetuous torrents rushed down from the mountains, the ice thickened, the trees seemed as though their branches were broken down beneath the weight of snow, and the whole face of the earth had disappeared except about the brinks of fountains and the borders of rivers." Of character interest the book has little or nothing; its conversations are stilted; but it will remain one of the most famous of the pastoral romances.

#### ITALIAN

*Daphnis and Chloe* had but little influence on later fiction until the sixteenth century. The Italian romances of the fourteenth and fifteenth centuries hark back to Vergil rather than to Longus or Theocritus. The reasons for this importance of Latin literature were several. In the first place, Vergil's poetry, which treated of themes, was more easily imitated than that of Theocritus, which depended for its interest on the artistic qualities of its verse. Again, Latin, in the Middle Ages, was better known than Greek. Finally, the advent of Christianity, with its conception of a Shepherd of men, caused pastoral poetry, that afforded excellent opportunity for allegory, to be popular among men who were constantly seeking ulterior meanings. Furthermore, Vergil, whose fourth eclogue was supposed to have



foretold the birth of Christ, was easily the most influential of all the Latin writers. Next to him in importance was Ovid, whose *Metamorphoses* were responsible for much complex mythology in the writings of his admirers. Ovid, as well as Vergil, was interpreted allegorically, and thus became acceptable to the pious moralists of medieval times.

#### BOCCACCIO: AMETO

During the fourteenth century, the pastoral spirit found expression in poems by Boccaccio and Petrarch, and in a work of Boccaccio consisting of mingled poetry and prose. This romance, entitled the *Ameto*, was written in 1341, and reflects in its central conception the influence of Dante's *Vita Nuova*. The central plot traces the evolution of earthly love into heavenly, but the minor narratives inserted into the romance are frankly sensuous. The story relates that Ameto, a hunter, comes one day upon a band of nymys, who instruct him in the meaning of love. Their leader, Lia, is especially attracted to him, and aids him in hunting. The coming of winter interrupts the progress of their friendship, but the summer sees its renewal. At the festival of Venus in Spring, Ameto and Lia, while resting in a meadow when the feast is over, are joined by three shepherds, who sing songs, and by six nymphs, who relate their experiences in love. These stories, in their coarse realism, offer a striking contrast to the main narrative. At their conclusion, the author, resuming his moral purpose, relates that Ameto is favored by the sound of hymns of divine love, and is then dipped by Lia into a fountain, to be purged of earthly passions.

The purpose of the *Ameto* is threefold: to tell a story and to serve as a personal and as a moral allegory. As a personal allegory, it alludes to various characters of the period, including Boccaccio himself. As a moral allegory, according to Greg, it typifies the purification of the human soul through the four cardinal and three theological virtues represented by the seven nymphs. Greg says: "Ameto may be taken as typical of humanity, tamed of its savage nature by love, and through the service of the virtues led to the knowledge of the divine essence."

Characteristic of the times in its allegory, the *Ameto* was equally characteristic in its references to pagan mythology and Christian

doctrine. As a pastoral, it treats of nymphs and shepherds and foresters, of clear fountains and grassy meadows and shady laurels. Its style, Greg states, though beautiful at times, is in general one of "surcharged and voluptuous beauty, congested with lengthy periods and accumulated superlatives and relative clauses, which, in its endeavor to maintain itself and its subject at the highest possible pitch, only succeeds in being intensely and almost uniformly dull."

For a century and a half, the *Ameto* had no successor in the field of pastoral romance. Warren ascribes this fact to the zeal of the age for the new learning, to the enthusiasm over the progress of the race, and to confidence in the future. There was no yearning for an escape from the world. Even the *Ameto* is merely an allegory of the birth of a soul, and not a eulogy of Arcadian purity as contrasted with civic corruption. Later, however, the enthusiasm of men was tinged with sadness. "For," says Warren, "the Renaissance had revealed its treasures and could no longer attract its devotees by the allurements of fresh discoveries. The mental stimulus of a century and a half had not been accompanied by a corresponding moral awakening, and thus in the time of its exhaustion, learning possessed no enduring foundation on which to build its own structure of independent scientific investigation." It is in this period that men withdraw their thoughts from real life to the Arcadia of their dreams, and at this time, therefore, appeared the second and last of the important pastoral romances of Italy—the *Arcadia* of Sannazaro, published in its complete form in 1504. This romance follows the *Ameto* in its union of verse and prose; and, in its longing for a Golden Age, displayed in several passages, reveals the spirit of the time.

#### SANNAZARO: ARCADIA

The story is vague. It describes a gathering of shepherds on the summit of Mount Partenio in Arcadia, where the swains complain in verse of the cruelty of their mistresses, celebrate the festival of their goddess Pales, and sing eulogies of the dead. Ergasto, a Neapolitan, who represents Sannazaro, laments the death of the Sibyl Massilia, who represents the author's mother. Carmosina, whom Sannazaro loved, is described in the persons of Amaranta and Phyllis; and his



patrons, the exiled princes of Naples, are alluded to in various incidents. Finally, Ergasto is conducted by a Naiad on a submarine journey, where he sees the sources of all the streams of the earth. On his return to Naples, he hears of the death of his mistress Phyllis, and with his sorrow the book concludes.

The defects of the *Arcadia* are its lack of unity and of a central theme, and its frequent borrowing of ideas and phrases from other authors. Warren says, "The talent of Sannazaro seems, indeed, to lie in his appropriation of clauses of greater writers, and in his aptness in joining together his loans." Yet, he adds, Sannazaro possessed as well "a remarkable faculty for word coloring, and a keen sense of musical rhythm," and produced excellent verse and clear descriptions. His word pictures of games and festivals became standards for later imitation. He introduced into the pastoral form the idea of unrequited love. His allusions to contemporary personages, as well as his borrowings from earlier writers, contributed to win him popularity, and his work, despite its vague plot and lack of originality, has found favor and exerted influence not only in Italy, but in Spain, England, and France.

#### MONTEMAYOR: DIANA

The pastoral element is not evident in Spanish literature until the early part of the sixteenth century. It was introduced in the narrative poems of Garcilaso de la Vega and Francesco de Sa de Miranda and, in a minor degree, in the romance of Bernardim Ribeiro entitled *Menina e Moca* (Girl and Maiden), but the first genuine pastoral romance did not appear until 1558. In that year was published the *Diana* of Montemayor, the most important of the many works of its kind in Spain, and one of the few pastoral fictions that are readable today. The question has often been debated as to whether Montemayor drew only from Spanish sources for his book, or from Italian ones as well. The importance of his work, however, lies not in his possible sources, but in his combination of the most popular features of both pastoral and heroic romances. Like most of his predecessors in pastoral fiction, Montemayor complicated his plot by inserting short narratives. The central story, told briefly, is as follows.

Two lovers, Sereno, who represents the author, and the shepherdess Diana, are separated for a time by Sereno's departure from the country. During his absence, Diana is forced by her father to marry the shepherd Delio. Sereno, on his return, joins Sylvanus, a former rejected suitor of Diana's, in mourning their unrequited love. These melancholy youths are joined by Sylvania and the shepherdess Felismena, who also are victims of unrequited affection. Felismena saves three maidens from the unwelcome addresses of three satyrs, and these damsels then lead her, together with Sereno, Sylvanus, and Sylvania, to the temple of Diana. On their way thither, they meet Belisa, a shepherdess who is mourning for a lover who was slain, and who joins their party. The priestess of Diana, by a magic sleep potion, brings contentment to three of this unhappy group, causing Serenus to forget his love for Diana, and Sylvanus and Sylvania to lose their former affections and to care only for each other. Belisa is joined to her lover, now miraculously alive, after the pleasing fashion of romances, and Felismena, by rescuing her disdainful Don Felix from enemies, wins his affection. The story ends, thus, with three marriages, and with the hero rendered indifferent to the charms of the heroine.

Of the four inserted stories, three are the histories, respectively, of Sylvania, Felismena, and Belisa; one is unconnected with the main narrative, and is told by Felismena at the temple of Diana. The last, a Moorish tale, concerns Rodrigo, appointed by Ferdinand of Spain to be Alcaide of some newly acquired Moorish fortresses. One evening, Rodrigo's knights encounter a Moor, who fights valiantly but is overcome by Rodrigo in single combat. The Moor tells Rodrigo that he is the last survivor of a family hated by the king of Grenada, and that, when he was met by Rodrigo, he was on his way to visit his lady Xarifa, the daughter of an old friend of his father's, from whom he had been separated. Rodrigo, on hearing his story, allows him three days in which to remain with his Xarifa, and, at the expiration of the time, when the faithful girl returns with her lover to the Christian camp, Rodrigo not only frees the Moor, but secures his pardon from the hostile king of Grenada.

The story of Sylvania is exceedingly complicated. Sylvania loved Alanio, who



loved her, but who, in this affection, was unfaithful to the shepherdess Ysmania, his former lady. Yamenia, thereupon, consoled herself with Montano, and the story bid fair to end happily. Alanio, however, becoming jealous, returns to his earlier love for Ysmania, and Montano, meeting Sylvania, forgets Ysmania and thinks only of her. The four, then, are all at cross-purposes: Sylvania loves Alanio, who loves Ysmania; Ysmania loves Montano, who loves Sylvania. Finally, the fickle Montano, returning to Ysmania, is wedded to her; Alanio marries Ysmania's sister; and poor Sylvania is left to grieve until, through the magic potion of the priestess, she becomes happy in the affection of Sylvanus.

Belisa had two lovers, a father and a son. She loves the latter, but one night, when he met her, he was slain by his father, who did not know his rival's identity. When the murderer recognized his victim as his son, he slew himself, and Belisa fled in horror. At the end of the story, however, she learns that this tragic scene has really never occurred, since a kindly magician, foreseeing the event, had substituted phantoms for the father and son. Belisa's lover, wandering in search of her, comes to the temple of Diana, and the two are soon married.

The story of Felismenta served as Shakespeare's source for *The Two Gentlemen of Verona*. Felismenta loved Don Felix. This gentleman for a time returned her affection, but, on being sent by his father to court, fell in love with a second lady. Felismenta followed Don Felix disguised as his page, and he, not recognizing her, employed her as his emissary in his new courtship. The object of his affections, however, fell in love with the page, and at last died of unrequited passion. Don Felix in grief disappeared, and Felismenta roamed the country searching for him. Finally, as we have seen, she saves his life, wins his love once more, and is happy ever after.

The *Arcadia*, according to Warren, is both personal and modern in tone; its episodes and allusions are local. It mingles adventure with sentimentality, saints with the ancient mythical gods. Its style displays a fondness for conceits, and its conversations are high-flown. Dunlop notes that its descriptions are sometimes exaggerated to a ludicrous degree. Thus, Belisa's island is

said to be surrounded by a lake formed entirely of her tears, and the forest that covers the ground is shaken by her sighs. Usually, however, the descriptions are clear and real, such as that of the temple of Diana and its hall, adorned with statues of heroes. Warren quotes as typical the following account of the approach to Belisa's island:

"With very great contentment the beautiful nymphs were journeying along with their company through the midst of a dense wood, and when the sun was about to set they came out into a laughing valley, through which a wild torrent flowed, adorned on either side by thick willows and alders, among which were many other kinds of small trees that entwined themselves with the larger and interlaced the golden flowers of some with the green branches of others. The sight of them gave great pleasure. The nymphs and shepherds followed a path which led along between the stream and the beautiful grove, and they had not gone far when they reached a broad meadow, where was a most charming pool, from which the brook came and rushed down the valley with great force. In the midst of the pool was a small island, where some trees were growing, which almost veiled a shepherd's hut. Back of this was a flock of sheep grazing on the green grass."

Warren believes that Montemayor's great achievement in the *Diana* was the subordination of all digressions to a central theme,—an autobiography of love. In so doing, Warren says, he gave his work "a unity of action and a vigor of inspiration which the half-mystical stories of Boccaccio and Sannazaro had not been able to attain."

The *Diana*, left unfinished by Montemayor, had two sequels, one by Alonzo Perez, and one by Gaspar Gil Polo. The latter, called the *Diana Enamorada* (1564) relates that Delio, Diana's husband, fell in love with another damsel, pursued her, and died from the over-exertion. Diana, left free, married Sereno, and thus satisfied the reader's natural desire for the wedding of the hero and heroine. This sequel, according to Dunlop, contained much poetry, and many episodic stories, that are "less complicated, and perhaps more interesting, than those of his predecessor Montemayor." The sequel of Alonzo Perez, though it consisted of eight books, did not finish the story. It recounted that Sereno once more fell in love with Diana, who had become a widow, but it stopped with his rivalry with two other lovers. Cervantes' priest, in *Don Quixote*, consigned Alonzo Perez' sequel to the



flames, but preserved both Montemayor's romance, since it was "the first of its kind," and Gil Polo's continuation, which the priest deemed should be saved "as charily as if Apollo himself had written it."

#### DE LO FRASSO

Montemayor was followed by a number of Spanish pastoral novelists, of whom a few, like Perez and Gil Polo, attempted to write a conclusion to the *Diana*, and others wrote in imitation of it, but used different plots. Of the imitations, seven, though inferior to their model, attained some degree of popularity. The first and poorest of these, the *Ten Books of the Fortune of Love*, written in 1573 by Antonio de lo Frasso, lacks both plot and unity. Warren says that it is bombastic in style and tiresome, and probably its only bid for favor lay in its local allusions. Cervantes' priest, however, in *Don Quixote*, deems that "so humorous and so whimsical a book as this was never written: it is the best and most extraordinary of the kind that ever appeared in the world; and he who has not read it may be assured that he has never read anything of taste."

#### MONTALVO

Montalvo's *Filida*, dating from 1582, has scarcely more of plot but compensates for this structural defect by introducing among its characters, with little disguise, persons of real life, such as Cervantes and Montalvo himself. It abandons all pretence at pagan environment, and contains several un-pastoral elements: a discussion as to the relative merits of two schools of Spanish poetry; and a description of a courtly festival at which shepherds appear as fully armoured knights. It possesses the merits of good poetry and clear, simple prose.

#### CERVANTES

Cervantes, who produced a chivalric romance and a mediocre pastoral romance as well as a wonderful burlesque of both of these types of fiction, wrote his *Galatea* in 1585. It is of autobiographical interest, since Cervantes is represented by the character Damon, and the lady he loved by Amarillis. Like most of the pastorals, it contains inserted stories, which in this work are more dramatic than usual, and treat of murders and suicides, displaying less of the pas-

toral element. The central story concerns the heroine Galatea, who is indifferent to love, but who is troubled by many suitors. The style is inferior to that of Montemayor, and abounds in conceits, while the stories are varied by discussions on the nature of love, by pedantic allusions, and by references to mythology.

#### LOPEZ DE ENCISO

*Truth for the Jealous* (1586), by Bartolome Lopez de Enciso, possesses the distinction of being moral in tone. It consists chiefly of sermons by the shepherd Laurenio on the sin of jealousy, their occasion being various jealous quarrels between pastoral lovers. The monotony of these moral lessons is at last relieved by the author, who appears upon the scene in person to praise the royal family.

#### BOVADILLA

The fifth pastoral romance, the *Nymphs and Shepherds of the Henares* (1587), by Bernardo Gonzalez de Bovadilla, expounds, instead of the evils of jealousy, the beauties of Spanish scenery. The story relates that the shepherd Florino, the hero, and his friend Melampo, are disdained by their respective lady-loves, Rosalia and Palanea. After a while Florino goes to a different part of the country, and Rosalia's heart grows fonder in his absence. Palanea, deserted by Melampo, grieves with her, but finally the lovers are united.

#### LOPE DE VEGA

The next of these pastoral romances, written in the last decade of the sixteenth century, was the *Arcadia* of Lope de Vega, modelled in part upon the romance of Sannazaro. It tells of the unhappy love of Belisarda and Anfriso. Belisarda has been betrothed by her parents to Salicio, but she loves in secret the hero Anfriso. When their affection is discovered, Anfriso is sent away from their home in Arcadia to Italy, and there, after a time, is constrained by a magician to abandon his mistress. Belisarda, in wrath, marries Salicio, and repents when it is too late. Anfriso, also repentant, is induced by Polinesta to forget his unhappy passion in the delights of learning. The romance is conspicuous for its many digressions, for its display of erudition, and for its mingling of antiquity and contemporary Spanish life. Its poetry and its general style are excellent.



## DE LOBO

After the appearance of the *Arcadia*, there was a pause in the production of pastoral romances that Warren ascribes to the natural hesitancy of authors wishing to imitate Lope de Vega's complicated digressions and display of learning. At the opening of the seventeenth century, a few more pastorals were written, but interest in them had declined. The best of these seventeenth century romances is the *Primavera* of Francisco de Lobo, the various parts of which appeared at different times up to 1615. It was written in praise of Portugal, and displayed some strength, but it had no successors.

The vogue of the Spanish pastoral was over. Near the end of the second part of *Don Quixote*, issued about 1615, are a few references to this type of fiction that indicate Cervantes' idea of its absurdity. Though *Don Quixote* suggests to the willing Sancho that they turn shepherds, the worthy knight is kept from attaining his desire by a series of misfortunes. A few chapters earlier, however, when *Don Quixote* meets a group of luxuriously-clad ladies and gentlemen posing as shepherdesses and shepherds, we find a suggestion of the way in which Cervantes might have treated *Don Quixote's* pastoral life. One of the young ladies explains to the knight how she and her companions have come to the country to "take their diversion." "Here we have formed among ourselves a new *Arcadia*; the young men have put on the dress of shepherds, and the maidens that of shepherdesses. We have learned by heart two eclogues, one by our admired Garcilasco, and the other by the excellent Camoens, in his own Portugese tongue; which, however, we have not yet recited, as it was only yesterday that we came hither." The reader wishes that Cervantes had shown us more of this pastoral life, and had poked more of his good-humored fun at the artificiality that destroyed interest in this type of fiction. He was inclined, however, to treat pastoral romances more leniently than romances of chivalry, since, as the priest says, when destroying *Don Quixote's* library, "These (pastoral romances) do not deserve to be burnt like the rest, for they can not do the mischief that those of chivalry have done: they are works of genius and fancy, and do injury to none."

(To be Continued)

ESTELLE HUNT

AN UP-TO-THE-MINUTE LESSON  
PLAN

Prepared for Miss Mary E. Cornell by a  
sixth-grade pupil, age eleven

## THE DANDILION

Oh! curly headed dandilion  
With hair of golden hue  
And crooked green leaves for your cloak  
Angles must have made you.

You are a very pretty flower  
And useful quite as well  
The uses are the very same  
As these I am going to tell:

Some people make wine of your head  
Children make garlands fair  
Do those who pluck you love you best  
Or those who leave you there?

Now when you see the dandilion  
I hope you'll think and say  
The uses of the pretty plant  
At work and fun and play.

## QUESTIONS

1. What kind of head has the dandilion?
2. What color is it?
3. What kind of leaves has it?
4. What color are they?
5. Who must have made the dandilion?
6. Who can now give the description of this plant?
7. Is the flower pretty or ugly?
8. Is it useful?
9. What is its first use?
10. What is its second use? or What do children do with it?
11. Who do you think loves the flower best, those who pluck it or those who leave it?
12. Will you think about the dandilion and its uses at work and play?
13. What do these words mean:  
hue—color, tint  
cloak—coat  
wine—something to drink, but not for children  
gardlands—wreath, a circle made of flowers  
pluck—pick

## HINTS

Read poem twice to children, then ask questions. Read again, for now they will understand the meaning of above words.