build fewer ships as a nation and have more
time to give to such problems as this. Whatever
forms this upbuilding may take, one
thing is certain, that in it the country teacher
will play a most important part. And her
life is no bed of roses. My respect for her has
been constantly increasing this summer. I
fail to see Why when the politicians are look-
ing for presidential timber with executive
ability and experience in administration they
pass her by. For these things are a part of
her everyday life, as in such situations as
this she goes quietly about her work holding
her little flock together, teaching them the
homely virtues of citizenship along with the
three R’s. And if we as a nation are to ful-
fill the glorious destiny intended for us by
the God of the nations, then it behooves us
to look well to the country teacher. She
must have the best available training, she
must have ample materials to work with, she
must have a cozy home such as the Presby-
terian Church has built here, and she must
have our unfailing sympathy and co-opera-
tion. My hat is off to the country teacher!
As Tiny Tim would say, "God bless them
every one."

Katherine M. Anthony

III

PASTORAL ROMANCE

THIRD INSTALMENT

FRANCE—MONTREUX: LES BERGERIES DE
JULIETTE

Despite the success of the Arcadia and its
numerous editions, it found no imitators, and
for the next pastoral romance we must turn
to France, to Les Bergeries de Juliette, pub-
lished by Nicolas de Montreux from 1585 to
1598. Prior to that time, pastoral verse in
imitation of the Italian had been attempted
by Margaret of Navarre, Marot, and Du
Bellay, and pastoral drama by Montreux
himself, but his Bergeries de Juliette is the
first French pastoral in prose. This work,
like the French pastoral poems, was modelled
on the Italian. It contains a succession of
scenes rather than a plot, and Warren
quotes, as a summary of its contents, the
sub-title of the first volume of the book: “In
which through the loves of shepherds and
shepherdesses one sees the different effects
of love, with five joose stories told in five days
by five shepherdesses, and several echoes,
enigmas, sonnets, elegies, and stanzas. To-
gether with a pastoral in French verse, in
imitation of the Italian.” The “effects of
love” are chiefly melancholy, since the Arca-
dian herdsman Phyllis, his sister Juliette,
and the eight other shepherds of the story
all love at cross-purposes, and experience the
pangs of unrequited passion. The stories
are coarse, and are frequently interrupted
by the unsuccessful raids of evil satyrs.
Though two of the five volumes of the book
met with some success, the remainder found
little favor. The formlessness of the work
is due to the fact that Montreux’ Italian
models lacked necessary unity, and that he
himself lacked the talent to mold his story
in the way he wished.

D’URFE: ASTREE

The Spanish pastoralists, with their
greater attention to form, were destined to
exercise most influence on the French, and it
was, therefore, the Diana that formed the
model for the greatest French pastoral, the
Astrea of Honore D’Urfe, published at in-
tervals from 1607 to 1625, and finally com-
pleted by his secretary Baro after D’Urfe’s
death. The Astree, according to Dunlop’s
analysis, contains a main plot, concerning
Astrea and Celadon, and thirty-four sub-
plots, concerning various shepherds and
shepherdesses who meet the chief characters
in the course of the story. The main plot,
as usual, describes a love affair interrupted
by obstacles but reaching a happy conclusion.
Celadon, a shepherd, loves Astrea, but a rival
slanders his fidelity to her, and Astrea for-
bids Celadon ever to come into her presence
again. The unhappy swain, determined on
suicide, throws himself into the river, but he
is borne to shore and thence taken by nymphs
to a castle. Astrea, however, thinks him
drowned, and a conversation with Celadon’s
brother recalls to her strangely feeble memory
the fact that she herself had told Celadon,
in order to conceal his affection for her, to
pretend love for other shepherdesses, or
“screen ladies.” Astrea soon finds ‘consola-
tion’ (soulagement) in the death of her par-
ents, that permits her to disguise her grief at Celadon's death as sorrow for her father and mother. Celadon, meanwhile, has been living in the castle with the nymphs, one of whom, Galatea, sister of the ruler of the country, falls in love with him. Celadon, true to the unkind Astrea, rejects Galatea, and, to escape her, flees, with the aid of a second nymph Leonide. Since he is forbidden Astrea's presence he lives in a near-by forest, seeing her occasionally without being seen, and once dropping a letter on her bosom as she lies sleeping. In this letter, he tells her that he is dead, and has been buried in the vicinity, and the credulous Astrea thereupon erects a tomb in his memory. After a time, the friendly nymph Leonide brings him to her uncle, the Grand Druid Adamas, who causes Celadon to live at his house disguised as his daughter Alexis. In this dress, Celadon meets and becomes the friend of Astrea. Complications are now introduced by a rejected suitor of Galatea, who makes war upon her and seizes Astrea and the supposed Alexis as prisoners. The hero and heroine are soon released, and even Celadon's military prowess on this occasion fails to awaken any suspicions in Astrea's mind as to his identity. He finally reveals himself to her, only to be told that he must die in punishment for his offence. Allowed to choose the means, Celadon visits the lions guarding the fountain of the Truth of Love. These intelligent animals devour those who are not pure in heart, and who have practiced dissimulation. Celadon, however, expecting death, finds his supposed executioners harmless. The lions are equally friendly to Astrea, who, repentant at having ordered her lover to die, has come hither to perish. Celadon and Astrea now chance to look into the magic fountain, and each realizes at once the other's fidelity, since a lover could see in its waters the image of his mistress, if she were true, and of his rival, if she were false. The lions now become petrified, while Cupid, through an oracle, commands the union of Celadon and Astrea.

The most important of the sub-plots treats of the secret affection of a poor shepherd Sylvander for the fair Diana. A second lover of hers, Philander, had died in saving her from a Moor. Sylvander goes to the fountain of the Truth of Love, and is about to be sacrificed by the oracle, when he is found to be the long-lost son of the Grand Druid Adamas.

One of the chief reasons for the success of Astree lay in its allusions to contemporary life and to the biography of its author. Many have been the attempts to explain the allegory, but the following facts are generally accepted: D'Urfe himself is represented by Celadon, in the main plot, and by Sylvander in the sub-plot just mentioned. Celadon loves Astrea, just as D'Urfe loved Diana of Chateauarmor, who was engaged to be married to his eldest brother. Because of his seemingly hopeless passion, he was sent by his father to Malta, his voyage being represented by Celadon's attempt at drowning himself. D'Urfe was kept as prisoner for a while at the castle of Queen Margaret of Valois, where he won the friendship of Margaret, and, in consequence, the dislike of Henry IV. Celadon was kept at Galatea's castle, was loved by Galatea, and was later captured by one of her rejected suitors. D'Urfe, on his return home, was entertained by Diana as a brother, and their relations with each other are typified by the friendship between Astrea and the supposed girl Alexis. Finally the marriage between the elder D'Urfe and Diana was dissolved, and Honore and Diana were united in the same happy fashion as Celadon and Astrea. D'Urfe has, for obvious reasons, concluded his allegory here, and has not mentioned the prosaic ending of the real romance. He was not so much in love with Diana at the time of their marriage as he had been when he left for Malta, and their daily companionship, marred by her extreme predilection for dogs, steadily decreased his affection. At last he left her, and lived at Piedmont, where, mirabile dictu, he wrote an allegory of his love for the wife he had just deserted.

The autobiographical allusions in the sub-plot of Sylvander and Diana are more vague than those in the main story. According to Dunlop, Sylvander is a poor shepherd, and is secretly in love with his lady, since D'Urfe was a younger brother, and had to conceal his passion for an intended sister-in-law. The Moor who killed Sylvander's rival represents conscience, which made Diana's husband relinquish her. Sylvander's escape from sacrifice typifies D'Urfe's hope of marrying Diana, and the churchly power that dissolved Diana's marriage is shown by
Adam, the Druid who recognized Sylvander as his son. Dunlop concludes by saying: "The fountain of the Truth of Love is marriage, the final test of affection, and the petrified lions are emblems of the inconveniences of matrimony, overcome by faithful attachment."

The thirty-three other narratives to be found in the book allude to contemporary gossip and scandal of the court of Henry IV. For example, one story in the Astree tells of a maiden who, to cure her lover of jealousy, disfigured her face by tearing it with a pointed diamond, and thus secured his lasting affection. Her devotion represents that of a French princess. This lady, though neglected by her husband, followed him to prison when he was arrested because of state affairs, and there fell ill with smallpox. She was disfigured, but her devotion won back for her the love of her unworthy husband.

The Astree was marred by its long and tedious conversations and debates, and by its undue display of learning. The shepherds talk as courtiers, not as country folk, but D'Urfe excuses this fact by saying that the speech of real shepherds would furnish no pleasure to the reader.

Despite such defects, however, the book enjoyed unusual popularity. The writings it inspired were many, but of these the best are dramas or poems, while the prose romances are unimportant. Astree may be considered the last pastoral romance, though traces of its spirit are to be found in romances of other kinds. Thus, Fenelon's Astree was marred by its long and tedious conversations and debates, and by its undue display of learning. The shepherds talk as courtiers, not as country folk, but D'Urfe excuses this fact by saying that the speech of real shepherds would furnish no pleasure to the reader.

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SAINT PIERRE: PAUL AND VIRGINIA

The pastoral romance, as such, ceased to flourish, but the desire to escape into nature, which had so long found expression in the pastoral, now was expressed in a new type of fiction, the novel that lauds the natural life in contrast to the life of the city. The first of these new works, the Paul and Virginia of Saint-Pierre (1786-8), possesses sufficient traces of the pastoral romance to be included in a survey of the type. The story resembles that of Daphnis and Chloe, though it is necessarily altered by the purpose of the book. Saint-Pierre states in his preface that he has tried "to blend with the beauty of Nature between the Tropics, the moral beauty of a small society," and to show "that human happiness consists in living conformably to Nature and Virtue."

The scene is laid in a rocky, mountainous portion of the Isle of France, where, apart from the world, live the six characters of the story: Margaret, a woman of Brittany,
who has been deserted by a faithless lover; her illegitimate son Paul; Madame de la Tour, a lady of good family, but the widow of a man of obscure birth; her daughter Virginia; and the two slaves Mary and Domingo. Margaret and Madame de la Tour, having met with misfortunes, resolve to find happiness in a life of seclusion, and, though Madame de la Tour's wealthy aunt in France refuses aid, the two women eke out an existence. The slave Domingo attends to the farm work; Mary cares for their poultry and does their cooking; Margaret and Madame de la Tour spin and weave. Their children, Paul and Virginia, grow up as brother and sister, happy in their close communion with nature, and ignorant alike of reading, writing, "useless science," and "the lessons of a gloomy morality." On Sunday the young people and the two mothers attend church in a near-by village. Sometimes Paul and Virginia act in pantomime scenes from the Old Testament. As they grow up, Paul and Virginia fall deeply in love with each other, but, like Daphnis and Chloe, do not know the meaning of love. The mothers, recognizing the malady of their children, decide to defer the marriage until Paul is a little older and stronger, and therefore better able to assume the care of their small plantation. Madame de la Tour suggests that he spend a few months in trading in India, and earn enough money to buy slaves to do the work of the farm. But Paul refuses to leave Virginia. Then, suddenly, a letter comes from Madame de la Tour's aunt in France, offering to educate Virginia at her home, and later to make the girl her sole heiress. Madame de la Tour, influenced by the arguments of a worldly priest and the still more worldly governor of the province, sends Virginia to France.

Paul is overwhelmed with grief; he weeps, and sits in solitude watching the ocean. Finally he turns from sentimental sorrow to activity and learns how to read and write that he may correspond with Virginia. She, in her turn, writes several times to her mother, but her great-aunt intercepts the letters, and it is only after two years have elapsed that the little group in the Isle of France learn of her safety. Virginia was killed, not by worldly pomp and power, but by a hurricane brought there for the author's purpose. Though it is true that she would never have embarked upon that particular ship had her aunt not cast her off, nevertheless her death was not inevitable. Other faults of the story are the bitterness of the author against civilized society, and the weakness and sentimentality of his characters. Their conversations are long and stilted, and we find no adaptation of language to speaker. The merits of the book are its simplicity, the beauty of its descriptions, the charm of its unworldliness, and the contrast it affords to the every-day world.

CONCLUSION

Though the history of the pastoral romance extends from the second century to the eighteenth, the time of its popularity in any single country is usually but one century or two. Each nation cultivated it for a while, added in some degree to its development, then, tiring of its artificiality, abandoned it. The Greek romance is a simple country idyl, without ulterior purpose, with its innocence overdrawn, yet with true appreciation of the beauty of rural scenes. The Italians, fond
of allegory, made the pastoral an instrument for conveying spiritual lessons or for alluding to contemporary characters. They infused human passion into it, sometimes lowering its tone. They gave to it two of its chief characteristics—its mingling of prose and poetry, and its theme of unrequited love. The Spanish joined pastoral setting to the ideas of chivalric romance, and produced narratives possessing greater interest and more unity of plot. Occasionally they introduced didactic touches into their stories, but as a rule they contented themselves with representations of real personages of the time. The English brought to the pastoral true unity, since they either did not insert minor stories, or else subordinated these carefully to the main plot. They paid greater heed to characterization and psychological analysis, although usually they made conversations the vehicles for moral lessons. The French, finally, produced three different types of pastoral—the first without definite plot, in imitation of the Italian; the second, in imitation of the Spanish, a mixture of pastoral and chivalric romance, complex in form and in allegory; and the third, partly in imitation of the Greek, a story of a new type, destined to be cultivated by authors such as Rousseau while the old pastoral lay neglected.

In a modern civilization, with the demand for truth in literature so insistent, a type of fiction as obviously unreal as the pastoral could not be expected to flourish. Its legitimate successor is the back-to-nature novel, which voices the eternal longing of the pastoral for escape from worldly cares, but introduces economic satire foreign to its model, and does not employ as its characters impossible shepherds forever piping love-plaints or singing rural songs. Yet, the pastoral romance, though it has not enough merit to endure for long, and though it will probably never again be popular, possesses decided historical interest because of its importance during centuries past. This importance was due to several factors: its mingling of verse and prose, its introduction of contemporary personages as characters, its feeling for nature, its description of natural scenery, and its expression of the universal dream of tired city-dwellers of a restful, simple Arcadian life.

Estelle Hunt

IV

AN EXPERIMENT IN READING WITH A GROUP OF BACKWARD CHILDREN

This experiment was made with children of the training school who were backward in both oral and silent reading. The tests used were Monroe's Standardized Silent Reading Tests and Gray's Standardized Oral Reading Tests.

The two big heads under which we study reading are:
1. Silent reading
2. Oral reading

Let us first look at the main difficulties met with in silent reading, namely, (1) lack of comprehension, and (2) slow rate of reading.

Lack of comprehension may be caused by (1) inadequate vocabulary, (2) lack of practice in silent reading, and (3) lack of good method in reading. After a standard test for silent reading has been given, and the child is found to be below standard rank, there must be an analysis made to find the cause of this under-rating. To find whether it is caused by inadequate vocabulary, a visual vocabulary test may be given, either a standard one or a list of words made by the examiner. If the child has no systematic way of thinking and reasoning out what he has read, the answer will quickly show that it is a guess. Lack of practice will be shown in a combination of the other faults, inadequate vocabulary and poor system of reading.

After finding the cause of lack of comprehension, devices should be arranged to give the child a motive for better reading. A very good device for this is to post the grades made by pupils with the standard grade which they should reach. Compare grades with other schools. This will often prove an incentive for raising the grade of the entire group.

After giving a motive, the children must have training. In the primary grades, have children act sentences without oral reading, as "Come to me," "Give me a book." Give word drills also. In the grammar grades, trouble in vocabulary may be aided by giving...