

Subject: Adolescent Education History Grade: 9

Teacher: Rosemarie Martens

Thinking About Planning:

1. Pre Planning Information:

There is no previous content needed in order to teach lesson.

Students will learn about what a satire is in order to learn the content of this lesson.

Students are capable of reading and reflecting on passage of informational text. They can also answer questions based on the passage.

No special/individual class-wide needs require my attention.

2. Common Core Learning Standards Addressed:

[CCSS.ELA-Literacy.RH.9-10.1](#) Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

[CCSS.ELA-Literacy.RI.9-10.3](#) Analyze how authors unfolds an analysis or series of ideas or events, including the order in which the points are made how they are introduced and developed and connections that are drawn between.

3. Learning Target(s):

Objective: Students will learn what a satire is and will develop the ability to comparatively analyze primary and secondary sources as well as two literary figures in order to help student better comprehend content material.

Goal: By using the double bubble graphic organizer as a guided practice; students will construct a list of similarities and differences between the two female writers found within the text as well as the limitations and benefits between primary and secondary sources. I want my students to improve their ability to draw connections and make comparisons by providing a prescription through a graphic organizer.

4. Language Information:

The verbs of Bloom's Taxonomy I will be using are: provide, explain, indicate, connect, define, develop, understand, model, construct, synthesize, assess, use, and engage. Students will not need to receive discussion skills for challenging vocabulary because this lesson focuses more so on making connections and distinguish the two authors. The materials that I will be using include a secondary source titled "Edith Wharton's Dialogue with Susan

Warner” from the Hudson River Valley Review as well as two primary sources: Edith Wharton’s *House of Mirth* and Susan Warner’s *Wide Wide World*. I will also be using the double bubble graphic organizer in order to implement my lesson so that student can incorporate compare and contrast skills throughout their writing and reading development. This is necessary in order for students to progress to understanding the main or essential part of the reading. The students’ written work will also be used as a formative assessment--what they write will help me evaluate their comprehension of what I’m modeling.

Thinking About Instruction:

5. Engagement/Motivation:

Engagement and motivation will be addressed in my explanation to students that the text we will be discussing what a satire is and why it’s important for our understanding of the reading. I then proceed to explain that comparative analysis is an essential skill to have and begin listing some of the benefits of acquiring such a strategy. When completing the double bubble graphic organizer, students are asked to focus their attention on critical attributes, which are the defining characteristics of the items under investigation. Critical attributes are always a good starting point for helping students to focus their attention on the essential information.

Explicit Instruction:

Direction Instruction- THE THINK ALOUD (I do).

- I will introduce the purpose of my lesson to the student which is that learning this ability to comparatively analyze helps students develop skills such as thinking flexibly, thinking about thinking, striving for accuracy, and applying past.
 - Students develop higher order thinking skills, an increase in students’ comprehension, and eye-opening gains in student achievement when working on developing comparative analyses as a reading comprehension strategy.
 - Powerful way to help students understand complex ideas. Drawings and diagrams engage visual learners, show relationships, clarify concepts, and facilitate communication.
 - Through this strategy, students can improve their comprehension of the reading because this strategy helps encourage students to recognize complex

relationships between items and characteristics discussed in a reading by giving students a visual representation.

- I follow up this explanation with modeling the various new forms of writing in which the students will be encountering. I start off by modeling what a satire is by using a political cartoon. I think out loud as I model how to make an inference, a skill which is necessary in order to understand the message contained within a satire.
 - A satire is defined as the use of humor, irony, exaggeration, or ridicule to expose and criticize people, government, or society as a whole's stupidity or vices → mocking reveals the truth.
 - I explain my thought process to the students as I use my background knowledge as well as the information provided by the author in order to conclude what the message of the satire is.
- I will then model for the students the graphic organizer, double bubble, using the definition of primary and secondary sources in order to guide my student by thinking aloud as I illustrate the differences and similarities of a primary and secondary source.
 - A primary source is a document or physical object which was written or created during the time under study. These sources were present during an experience or time period and offer an inside view of a particular event. Some types of primary sources include:
 - original documents (excerpts or translations acceptable): diaries, speeches, manuscripts, letters, interviews, news film footage, autobiographies, official records
 - creative works: poetry, drama, novels, music, art
 - relics or artifacts: pottery, furniture, clothing, buildings
 - A secondary source interprets and analyzes primary sources. These sources are one or more steps removed from the event. Secondary sources may have pictures, quotes or graphics of primary sources in them. Some types of secondary sources include:
 - publications: textbooks, magazine articles, histories, criticisms, commentaries, encyclopedias
 - journal/magazine article which interprets or reviews previous findings

- history textbook
 - book about the effects of WWI
- Once I've finished, I explain to the students that when they are evaluating their primary or secondary sources, the following questions might help determine the nature and value of material being considered:
 - How does the author know these details (names, dates, and times)?
 - Was the author present at the event or soon on the scene?
 - Where does this information come from—personal experience, eyewitness accounts, or reports written by others?
 - Are the author's conclusions based on a single piece of evidence, or have many sources been taken into account (e.g., diary entries, along with third-party eyewitness accounts, impressions of contemporaries, newspaper accounts)?
- I seek to show through my modeling how to construct a double bubble graphic organizer, how to identify and analyze a satire, and how to evaluate primary vs. secondary source.

Guided Practice- (We Do.)

- As with any learning process with independence and interdependence as the goals, effective use of the jigsaw technique begins with teacher modeling.
- Student will have the opportunity to practice their learned skill/strategy/concept of comparative analysis by collaborating with teacher.
- Once I have modeled my thinking process, I will explain to students that they will be working in different cooperative groups to learn content: a jigsaw or home group, made up of students who will be reading different texts, and expert group that all reads the same text.
- Then I will indicate then when students are working in their expert group, some of the thought processes they should be focusing on are questions such as:
 - “How can I put these ideas into my own words?” (important to cite textual evidence but not to copy and paste word for word from the text)

- “What connections do I see between this material and what my teacher has modeled?”
 - “How will I tell the members of my jigsaw, or home, group about this material?”
- In order to prepare students for returning to their home, or jigsaw, group, I will follow up by demonstrating the thinking that students should use to monitor their performance there:
 - “Is what I’m saying helping the others learn the material?”
 - Are people understanding what I’m saying and making connections between their reading and mine?
- Based on my knowledge of the students in your classroom, I have organized a set of texts that students will read in their expert groups and report on to their home groups. The texts, the secondary source “Edith Wharton’s Dialogue with Susan Warner,” one primary source excerpt by Edith Wharton’s *The House of Mirth*, and another primary source excerpt by Susan Warner’s *Wide Wide World* will work well together not because they complement each other but rather because they offer varying challenges in difficulty on the same topic.
- I will proceed to organize students in their home or jigsaw groups and share with them the learning goal/guiding question for the lesson. I remind students of the modeling that they saw. I also remind them that they should be prepared to justify their responses with explanations.
- I will check for understanding by asking the students to think about different themes and issues that they identify coming through each of the author’s text. I will extend student’s learning by asking students to conclude within their expert groups what the advantages and limitations are for each of the texts they read and why they are thinking that. The responsibility I place on students is based on what I have modeled and explained to them when I had thought out loud.
- Throughout the jigsaw process, I will provide each group feedback based on how they develop their thoughts and conclusions within their expert groups as I circulate the room and observe the groups as they read and discuss.

- When I notice difficulties, I will try to put the responsibility for finding a solution back on students to enhance the cooperative benefits of jigsawing. If they cannot find a solution working collaboratively, I will correct misunderstanding and errors by assessing the degree to which their responses stray from the responses I've developed.

Independent Practice (You Do.)

- Students will have the opportunity to practice comparative analysis and critiquing primary and secondary sources by working independently of teacher as I move the responsibility onto students.
- As students practice the strategy by following the same steps as I had modeled, I will ask the students to re-organize students into their expert groups. Students in the expert group should read the text and make sure everyone has a strong enough understanding to share with their home groups. It may be a good idea for students to produce a written summary or short list of ideas they plan to take back.
- I will remind the students that they should be prepared to discuss and explain how they came to complete their graphic organizers as well as how they came to their conclusions on evaluating their texts limitations and advantages.
- Students will evaluate their work by reflecting on their written work as they reconvene in their home groups as I ask students to share their expertise with one another. During this time, students should independently write about the way their expert knowledge was changed or enhanced by listening to their peers. Thus their work will be used as a form of assessment for both my reflection and theirs as the students think about what their work means for their own learning.

Closure:

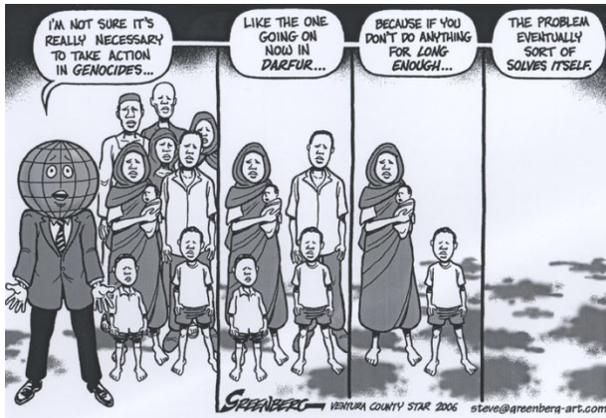
The key points of the lesson will be summed up as students write out their double bubble graphic organizers which are used in order to facilitate the students' organization and understanding of comparative analysis; these formal assessments are developed collaboratively by the students with the teacher and constructed independently of the teacher. These formal writings as well as expert group's discussion of the material and their thinking aloud, which are informal

assessments, should help the students make connections and draw comparisons and thus allow them to compose an effective writing piece summarizing their individual and group work. Students will reflect on their learning by indicating the significance and relationship comparative analysis pertains to within the primary and secondary sources. This is done so by relating back to their completed graphic organizers which students worked collaboratively with one another as well as with the teacher and that they each worked on independently. Students will rethink and revise their understanding and work by providing an explanation as to how their final summary of their double bubble graphic organizer contains implications for our understanding of the significance of comparative analysis.

Thinking About Assessment:

1. Type of Assessment:

I will use a formative assessment as part of my lesson in order to check for student understanding of the learned skill/strategy of comparative analysis using the students' completed graphic organizer as well as reflection/observation of students' group discussions in thinking aloud within their expert groups as well as their home groups. My assessment strategy will be a reflection of students' completed graphic organizers of double bubbles. After reviewing their work and evaluating their responses, I will know that students have met the objective. Concluding questions that I would ask include the following: "Based on looking at your completed double bubble graphic organizers and each of your group's discussions, what can we as a class conclude as a condensed summary of the lesson and the reading, meaning what we learned and why we learned such a strategy?" My observation of students' responsiveness to the lesson plan will allow me to reflect and assess their understanding or lack thereof of the lesson on this strategy of comparative analysis.



PRIMARY SOURCE #1: Edith Wharton

- *She was smaller and thinner than Lily Bart, with a restless pliability of pose, as if she could have been crumpled up and run through a ring, like the sinuous draperies she affected. Her small pale face seemed the mere setting of a pair of dark exaggerated eyes, of which the visionary gaze contrasted curiously with her self-assertive tone and gestures; so that, as one of her friends observed, she was like a disembodied spirit who took up a great deal of room... (Book 1, Chapter 2, Paragraph 38) → Being a woman automatically gives you some control in this novel; the men, on the other hand, have to work harder for social power.*
- *But now his love was her only hope, and as she sat alone with her wretchedness the thought of confiding in him became as seductive as the river's flow to the suicide. The first plunge would be terrible – but afterward, what blessedness might come! (Book 1, Chapter 15, Paragraphs 49-50) → Even after her moral apotheosis, Lily still treats Selden as a tool, not as a human being. She doesn't deserve him yet.*
- *He would get on well enough if she'd let him alone; they like his slang and his brag and his blunders. But Louisa spoils it all by trying to repress him and put herself forward. If she'd be natural herself – fat and vulgar and bouncing – it would be all right; but as soon as she meets anybody smart she tries to be slender and queenly. She tried it with the Duchess of Beltshire and Lady Skiddaw, and they fled. I've done my best to make her see her mistake – I've said to her again and again: 'Just let yourself go, Louisa'; but she keeps up the humbug even with me – I believe she keeps on being queenly in her own room, with the door shut. (Book 2, Chapter 1, Paragraph 31) → For many, a ticket into society means conformity, deception, and self-delusion. What about for Lily Bart?*
- *Mrs. Dorset smiled on her reproachfully. "Lecture you – I? Heaven forbid! I was merely trying to give you a friendly hint. But it's usually the other way round, isn't it? I'm expected to take hints, not to give them: I've positively lived on them all these last months." "Hints – from me to you?" Lily repeated. "Oh, negative ones merely – what not to be and to do and to see. And I think I've taken them to admiration. (Book 2, Chapter 2, Paragraphs 89-91) → Bertha is referring to the fact that Lily hasn't included her in events with important people like the Duchess. Lily has been living off the Dorsets'*

money and distracting George Dorset as necessary, but once again her pride has gotten in the way of her safety and comfort.

- *"The whole truth?" Miss Bart laughed. "What is truth? Where a woman is concerned, it's the story that's easiest to believe. In this case it's a great deal easier to believe Bertha Dorset's story than mine, because she has a big house and an opera box, and it's convenient to be on good terms with her."* **(Book 2, Chapter 4, Paragraph 23)** → This is exactly what Judy Trenor tried to tell Lily in the beginning of the novel – that it's safer to be fond of dangerous people. Lily learned this lesson the hard way, but at least she understands it by this point in the story. Still, Lily doesn't act on this lesson – she doesn't apply it to her own life and choices.
- *How dreary and trivial these people were! Lily reviewed them with a scornful impatience: Carry Fisher, with her shoulders, her eyes, her divorces, her general air of embodying a "spicy paragraph"; young Silverton, who had meant to live on proof-reading and write an epic, and who now lived on his friends and had become critical of truffles; Alice Wetherall, an animated visiting-list, whose most fervid convictions turned on the wording of invitations and the engraving of dinner-cards; Wetherall, with his perpetual nervous nod of acquiescence, his air of agreeing with people before he knew what they were saying; Jack Stepney, with his confident smile and anxious eyes, half way between the sheriff and an heiress; Gwen Van Osburgh, with all the guileless confidence of a young girl who has always been told that there is no one richer than her father.* **(Book 1, Chapter 5, Paragraph 11)** → This seems to be Wharton's view of society peeking through a variety of her characters' perspectives. She assigns this tone to Selden, but allows Lily access to it in certain, key moments.
- *That walk she did not mean to miss; one glance at the bills on her writing-table was enough to recall its necessity.* **(Book 1, Chapter 5, Paragraph 23)** → If Lily's desire to marry a rich man truly is out of necessity, can it be judged as immoral?
- *But it is one thing to live comfortably with the abstract conception of poverty, another to be brought in contact with its human embodiments. Lily had never conceived of these victims of fate otherwise than in the mass. That the mass was composed of individual lives, innumerable separate centres of sensation, with her own eager reachings for pleasure, her own fierce revulsions from pain – that some of these bundles of feeling were*

clothed in shapes not so unlike her own, with eyes meant to look on gladness, and young lips shaped for love – this discovery gave Lily one of those sudden shocks of pity that sometimes decentralize a life. (Book 1, Chapter 14, Paragraph 50) → The wealth of Lily and the other women in her social circle is an ignorant one. These women have no conception of the universe outside of their protected and opulent world. This is a dangerous way to live, and leaves Lily completely unprepared for the challenges she faces in Book II.

- *"But things are not going as well as I expected," Mrs. Fisher frankly admitted. "It's all very well to say that everybody with money can get into society; but it would be truer to say that NEARLY everybody can. And the London market is so glutted with new Americans that, to succeed there now, they must be either very clever or awfully queer. (Book 2, Chapter 1, Paragraph 31) →* Mrs. Fisher is the novel's authority on the relationship between social status and cash. It's essentially her job to turn one into the other.
- *If Judy knew when Mrs. Fisher borrowed money of her husband, was she likely to ignore the same transaction on Lily's part? If she was careless of his affections she was plainly jealous of his pocket. (Book 2, Chapter 4, Paragraph 42) →* This just drives home the point that a man's job in the world of House of Mirth is to make money, not to love his wife.
- *Only one thought consoled her, and that was the contemplation of Lily's beauty. She studied it with a kind of passion, as though it were some weapon she had slowly fashioned for her vengeance. It was the last asset in their fortunes, the nucleus around which their life was to be rebuilt. She watched it jealously, as though it were her own property and Lily its mere custodian; and she tried to instill into the latter a sense of the responsibility that such a charge involved. (Book 1, Chapter 3, Paragraph 57) →* Does Lily understand the weight of responsibility that comes with her good looks? Does she act accordingly? Should she have to?
- *"I am not frightened: that's not the word. Can you imagine looking into your glass some morning and seeing a disfigurement – some hideous change that has come to you while you slept? Well, I seem to myself like that – I can't bear to see myself in my own thoughts – I hate ugliness, you know – I've always turned from it – but I can't explain to you – you*

wouldn't understand." (**Book 1, Chapter 14, Paragraph 53**) → Just as Lily earlier realized that there are different types of dinginess in the world, she now recognizes that there are different kinds of ugliness, as well.

- *Mr. Gryce was undoubtedly enjoying Bellomont. He liked the ease and glitter of the life, and the lustre conferred on him by being a member of this group of rich and conspicuous people. But he thought it a very materialistic society; there were times when he was frightened by the talk of the men and the looks of the ladies, and he was glad to find that Miss Bart, for all her ease and self-possession, was not at home in so ambiguous an atmosphere.* (**Book 1, Chapter 5, Paragraph 3**) → Gryce is right to identify that Miss Bart is "not at home," but he incorrectly identifies the source of this discomfort. Lily's ennui stems from a deeper dissatisfaction with society itself, not with the small indulgences of the crowd at Bellomont.
- *A world in which such things could be seemed a miserable place to Lily Bart; but then she had never been able to understand the laws of a universe which was so ready to leave her out of its calculations.* (**Book 1, Chapter 3, Paragraph 10**) → This ignorance and self-centeredness characterizes the Lily Bart of the first half of the novel.
- *The fact that the money freed her temporarily from all minor obligations obscured her sense of the greater one it represented, and having never before known what it was to command so large a sum, she lingered delectably over the amusement of spending it.* (**1.10.2**) → Lily's youth and naiveté is marked by her lack of foresight. Notice that she isn't immoral; it's just that morality isn't on her radar yet.
- *The brutality of the thrust gave her the sense of dizziness that follows on a physical blow. Rosedale had spoken then – this was the way men talked of her – She felt suddenly weak and defenceless: there was a throb of self-pity in her throat. But all the while another self was sharpening her to vigilance, whispering the terrified warning that every word and gesture must be measured.* (**Book 1, Chapter 13, Paragraph 56**) → Lily's moral self feels weak and defenseless, as she has been compromised. But her other, social self is the one that is concerned for reputation, not for scruples.

PRIMARY SOURCE #2: Susan Warner

He came at last, just before New Year's day. It was the middle of a fine afternoon, and Alice and her father had gone in the sleigh to Carra-carra. Ellen had chosen to stay behind, but Margery did not know this, and of course did not tell John. After paying a visit to her in the kitchen, he had come back to the empty sitting-room, and was thoughtfully walking up and down the floor, when the door of Alice's room slowly opened, and Ellen appeared. It was never her way, when she could help it, to show violent feeling before other people, so she had been trying to steel herself to meet John without crying, and now came in with her little grave face prepared not to give way. His first look had like to upset it all.

"Ellie!" said he; "I thought everybody was gone. My dear Ellie!—"

Ellen could hardly stand the tone of these three words, and she bore with the greatest difficulty the kiss that followed them; it took but a word or two more, and a glance at the old look and smile, to break down entirely all her guard. According to her [Pg 352] usual fashion, she was rushing away; but John held her fast, and though gently, drew her close to him.

"I will not let you forget that I am your brother, Ellie," said he.

Ellen hid her face on his shoulder, and cried as if she had never cried before.

"Ellie," said he, after a while, speaking low and tenderly, "the Bible says, 'We have known and believed the love that God hath towards us'; have you remembered and believed this lately?"

Ellen did not answer.

"Have you remembered that God loves every sinner that has believed in His dear Son? and loves them so well that He will let nothing come near them to harm them? and loves them never better than when He sends bitter trouble on them? It is wonderful! but it is true. Have you thought of this, Ellie?"

She shook her head.

"It is not in anger He does it; it is not that He has forgotten you; it is not that He is careless of your trembling little heart, never, never! If you are His child, all is done in love, and shall work good for you; and if we often cannot see how, it is because we are weak and foolish, and can see but a very little way."

Ellen listened, with her face hid on his shoulder.

"Do you love Christ, Ellen?"

She nodded, weeping afresh.

"Do you love Him less since He has brought you into this great sorrow?"

"No," sobbed Ellen; "more."

He drew her closer to his breast, and was silent a little while.

"I am very glad to hear you say that! then all will be well. And haven't you the best reason to think that all is well with your dear mother?"

Ellen almost shrieked. Her mother's name had not been spoken before her in a great while, and she could hardly bear to hear it now. Her whole frame quivered with hysterical sobs.

"Hush, Ellie!" said John, in a tone that, low as it was, somehow found its way through all her agitation, and calmed her like a spell; "have you not good reason to believe that all is well with her?"

"Oh yes! oh yes!"

"She loved and trusted Him too; and now she is with Him; she has reached that bright home where there is no more sin, nor sorrow, nor death." [Pg 353]

"Nor parting either," sobbed Ellen, whose agitation was excessive.

"Nor parting! and though we are parted from them, it is but for a little; let us watch and keep our garments clean, and soon we shall be all together, and have done with tears for ever. She has done with them now. Did you hear from her again?"

"Oh no; not a word!"

"That is a hard trial. But in it all, believe, dear Ellie, the love that God hath toward us; remember that our dear Saviour is near us, and feels for us, and is the same at all times. And don't cry so, Ellie."

He kissed her once or twice, and begged her to calm herself. For it seemed as if Ellen's very heart was flowing away in her tears; yet they were gentler and softer far than at the beginning. The conversation had been a great relief. The silence between her and Alice on the thing always in her mind, a silence neither of them dared to break, had grown painful. The spell was taken off; and though at first Ellen's tears knew no measure, she was easier even then; as John soothed her and went on with his kind talk, gradually leading it away from their first subject to other things, she grew not only calm, but more peaceful at heart than months had seen her. She was quite herself again before Alice came home.

"You have done her good already," exclaimed Alice as soon as Ellen was out of the room; "I knew you would; I saw it in her face as soon as I came in."

"It is time," said her brother. "She is a dear little thing!"

The next day, in the middle of the morning, Ellen, to her great surprise, saw Sharp brought before the door with the side-saddle on, and Mr. John carefully looking to the girth, and shortening the stirrup.

"Why, Alice," she exclaimed, "what is Mr. John going to do?"

"I don't know, Ellie, I am sure; he does queer things sometimes. What makes you ask?"

Before she could answer, he opened the door.

"Come, Ellen, go and get ready. Bundle up well, for it is rather frosty. Alice, has she a pair of gloves that are warm enough? Lend her yours, and I'll see if I can find some at Thirlwall."

Ellen thought she would rather not go; to anybody else she would have said so. Half a minute she stood still, then went to put on her things.

"Alice, you will be ready by the time we get back? in half-an-hour." [Pg 354]

Ellen had an excellent lesson, and her master took care it should not be an easy one. She came back looking as she had not done all winter. Alice was not quite ready; while waiting for her, John went to the bookcase and took down the first volume of "Rollin's Ancient History;" and giving it to Ellen, said he would talk with her to-morrow about the first twenty pages. The consequence was, the hour and a half of their absence, instead of being moped away, was spent in hard study. A pair of gloves was bought at Thirlwall; Jenny Hitchcock's pony was sent for; and after that, every day when the weather would at all do, they took a long ride. By degrees reading and drawing and all her studies were added to the history, till Ellen's time was well filled with business again. Alice had endeavoured to bring this about before, but fruitlessly. What she asked of her Ellen indeed tried to do; what John told her was done. She grew a different creature. Appetite came back; the colour sprang again to her cheek; hope, meek and sober as it was, relighted her eye. In her eagerness to please and satisfy her teacher, her whole soul was given to the performance of whatever he wished her to do. The effect was all that he looked for. The second evening after he came, John called Ellen to his side, saying he had something he wanted to read to her. It was before candles were brought, but the room was full of light from the blazing wood fire. Ellen glanced at his book as she came to the sofa; it was a largish volume in a black leather cover a good deal worn; it did not look at all interesting.

"What is it?" she asked.

"It is called," said John, "The Pilgrim's Progress from this World to a Better."

Ellen thought it did not sound at all interesting. She had never been more mistaken in her life, and that she found almost as soon as he began. Her attention was nailed; the listless, careless mood in which she sat down was changed for one of rapt delight; she devoured every word that fell from the reader's lips; indeed they were given their fullest effect by a very fine voice and singularly fine reading. Whenever anything might not be quite clear to Ellen, John stopped to make it so; and with his help, and without it, many a lesson went home. Next day she looked a long time for the book; it could not be found; she was forced to wait until evening. Then, to her great joy, it was brought out again, and John asked her if she wished to hear some more of it. After that, every evening while he was at home they spent an hour with the "Pilgrim." Alice would leave her work and come to the sofa too; and with her head on her brother's shoulder, her hand in his, and Ellen's face leaning [Pg 355] against his other arm, that was the common way they placed themselves to see and hear. No words can tell Ellen's enjoyment of those readings. They made her sometimes laugh and sometimes cry; they had much to do in carrying on the cure which John's wisdom and kindness had begun.

They came to the place where Christian loses his burden at the cross; and as he stood looking and weeping, three shining ones came to him. The first said to him, "Thy sins be forgiven thee;" the second stripped him of his rags and clothed him with a change of raiment; the third also set a mark on his forehead.

John explained what was meant by the rags and the change of raiment.

"And the mark in his forehead?" said Ellen.

"That is the mark of God's children—the change wrought in them by the Holy Spirit—the change that makes them different from others, and different from their old selves."

"Do all Christians have it?"

"Certainly. None can be a Christian without it."

"But how can any one tell whether one has it or no?" said Ellen, very gravely.

"Carry your heart and life to the Bible and see how they agree. The Bible gives a great many signs and descriptions by which Christians may know themselves—know both what they are and what they ought to be. If you find your own feelings and manner of life at one with these Bible words, you may hope that the Holy Spirit has changed you and set His mark upon you."

"I wish you would tell me of one of those places," said Ellen.

"The Bible is full of them. 'To them that believe Christ is precious,' there is one. 'If ye love me keep my commandments'; 'He that saith He abideth in Him ought himself also so to walk even as He walked'; 'Oh how love I Thy law.' The Bible is full of them, Ellie; but you have need to ask for great help when you go to try yourself by them; the heart is deceitful."

Ellen looked sober all the rest of the evening, and the next day she pondered the matter a good deal.

"I think I am changed," she said to herself at last. "I didn't use to like to read the Bible, and now I do very much; I never liked praying in old times, and now, oh, what should I do without it! I didn't love Jesus at all, but I am sure I do now. I don't keep His commandments, but I do try to keep them; I must be changed a little. Oh, I wish mamma had known it before——"[Pg 356] Weeping with mixed sorrow and thankful joy, Ellen bent her head upon her little Bible to pray that she might be more changed; and then, as she often did, raised the cover to look at the text in the beloved handwriting.

"I love them that love me, and they that seek me early shall find me."

Ellen's tears were blinding her. "That has come true," she thought.

"I will be a God to thee, and to thy seed after thee."

"That has come true too!" she said, almost in surprise, "and mamma believed it would." And then, as by a flash, came back to her mind the time it was written; she remembered how when it was done her mother's head had sunk upon the open page; she seemed to see again the thin fingers tightly clasped; she had not understood it then; she did now! "She was praying for me," thought Ellen; "she was praying for me! she believed that would come true."

The book was dashed down, and Ellen fell upon her knees in a perfect agony of weeping.

Even this, when she was calm again, served to steady her mind. There seemed to be a link of communion between her mother and her that was wanting before. The promise, written and believed in by the one, realised and rejoiced in by the other, was a dear something in common, though one had in the meanwhile removed to heaven, and the other was still a lingerer on the earth. Ellen bound the words upon her heart.

Another time, when they came to the last scene of Christian's journey, Ellen's tears ran very fast. John asked if he should pass it over? if it distressed her? She said, Oh no, it did not distress her; she wanted him to go on, and he went on, though himself much distressed, and Alice was near as bad as Ellen. But the next evening, to his surprise, Ellen begged that before he went on to the

second part he would read that piece over again. And when he lent her the book, with only the charge that she should not go further than he had been, she pored over that scene with untiring pleasure till she almost had it by heart. In short, never was a child more comforted and contented with a book than Ellen was with the "Pilgrim's Progress." That was a blessed visit of John's. Alice said he had come like a sunbeam into the house; she dreaded to think what would be when he went away.

She wrote him, however, when he had been gone a few weeks, that his will seemed to carry all before it, present or absent. Ellen went on steadily mending; at least she did not go back any. They were keeping up their rides, also their studies, most[Pg 357] diligently. Ellen was untiring in her efforts to do whatever he had wished her, and was springing forward, Alice said, in her improvement.