

elementary stage." The scheme that he outlines is admirable in its way, but he has overlooked two very important things: (1) That the hints and illustrations in the "Critical Introduction" are merely suggestive, and mainly for the educated teacher, not for the tyro: (2) that in Canadian High Schools the pupils in the matriculation classes are not in the "elementary stage" that Prof. Cappon seems to imagine, and that much of the elementary knowledge he would teach them they have been familiar with for years. Surely those who matriculate into Queen's are not by their limited knowledge in matters of this kind giving their new professor a low opinion of the attainments of High School pupils in general. The knowledge of versification which would satisfy Prof. Cappon in matriculants is all too limited for graduates from our secondary schools.

Passing on, Prof. Cappon asks the question: "What is the use of such a category as impressiveness, defined as 'the art of stamping a thought on the mind so that it cannot be easily forgotten?'" "Surely," he says, "impressiveness is a category of infinite variety including many poetic effects totally different in their nature from the somewhat coarse vigour and emphasis of the stanza which the writer has given as an example." One begins to feel like accusing Prof. Cappon of being disingenuous when he is found yet once again employing his favourite device of omission. He fails to tell his hearers that by way of illustrating the application of the general term, impressiveness, the whole of the most impressive stanza in the poem is examined with a view to discover the causes of its impressiveness and popularity. He quotes the last six lines of the famous stanza, conveniently omitting the ten glowing lines preceding, and then he characterizes the passage as coarsely vig-

orous. Further, that there are infinite varieties of impressiveness no one will deny, but to what passage will a teacher go in illustrating the meaning of literary impressiveness if not to the most striking passage in the poem? The University examiner of last summer went straight to this very passage when he took up the poem to prepare his examination paper, and in fact the very first question he asks is, "To what causes is the popularity of the above passage due?" And as one of the Departmental examiners of last summer, I may say that the great majority of the candidates for second-class certificates, helped, I believe, by what their teachers had said to them on this very matter of impressiveness, answered the examiner's question with intelligence and clearness.

Prof. Cappon concludes his criticism by giving us the sort of scheme he would propose to take the place of the one attacked. Three-fourths of the twenty-eight categories (beshrew the word!) must go. It is an interesting and curious study to examine Prof. Cappon's scheme. In the first place it will be found that instead of throwing away three-fourths of the "categories," he throws away about half. What are the topics which he thinks may remain unnoticed "at this elementary stage?" The devices of style taken up in the section on "number of words" are then to be unnoticed; condensation and energetic brevity, amplification and iteration are "too fatiguing to the mind of the pupil" to be touched on in the class-room. The principle of contrast that gives a vigour and a glow to many a passage of poetry is not worthy of notice. Some of the highest and most effective strokes of poetic art suggested by the section on "contiguities" are, it seems, beyond the appreciation of our High School pupils. The employment of interrogation and exclamation as devices of